FL FL
PER 326 $
Scene from "Saints and Sinners" (Famous Players).
What other Star did you ever hear of (in Moving Pictures) that has ever drawn such an amount of cash in three days by appearing in person on the legitimate stage in ANY production?
IN the City of Chicago where PAVLOWA The Incomparable was shown in "The Dumb Girl of Portici" in the Moving Picture Theatres the Exhibitors COULD NOT EVEN BEGIN TO HANDLE THE CROWDS. They Stormed the doors in mobs. At two prominent theatres Police were necessary to keep the clamoring crowds in order. NEVER was such a colossal reception ever accorded a Moving Picture as that given PAVLOWA in "The Dumb Girl of Portici" in Chicago. And there's a reason—yes, dozens of reasons. This production is, without question, the most lavish, most spectacular and most sensational production in the history of pictures. Over 500 people. More than 900 enthralling scenes staged at a cost exceeding a quarter of a million dollars. Produced by Lois Weber and Phillips Smalley. By arrangement with Max Rabinoff.

STATE RIGHTS NOW SELLING
ON PAVLOWA IN "THE DUMB GIRL OF PORTICI"

To State Rights Buyers this offers the biggest money making opportunity in years. Not alone that the production is colossal, lavish and wonderful, but a complete, exceptional advertising campaign is ready for every Exhibitor who books Pavlowa. This campaign is simply immense and will result in CAPACITY HOUSES to any Exhibitor anywhere. Direct all wires, special delivery letters, etc., etc., to the State Rights Dept.'
Just
BILLIE BURKE

By Special Arrangement with F. Ziegfeld, Jr.
in GLORIA'S ROMANCE

-the most magnificent motion picture novel ever presented. Cost $960,000 to produce. Twenty chapters—a new feature chapter every week. Beginning May 22nd. Word story in leading newspapers: The Star, Miss Billie Burke; the supporting cast headed by Mr. Henry Kolker; the author; Mr. & Mrs. Rupert Hughes; the producer; George Kleine. Wire your nearest Kleine Exchange at once.

GEORGE KLEINE
805 East 175th St., New York City.
EQUITABLE
MOTION PICTURES CORPORATION
PRESENTS
THE WINSOME SCREEN CELEBRITY
JACKIE SAUNDERS
IN
"THE TWIN TRIANGLE."
A PHOTODRAMA OF
UNIVERSAL APPEAL
AND CHARMS
PRODUCED BY
HORKHEIMER BROS.

"Cook-book" pictures—made by machinery to fit a "rush" program—never did and never will pull business. X X X

EQUITABLE
stands for Care, Thoroughness and Originality, in Production, Story, Direction, and Photography. X X X X X
BLUEBIRD
Photoplay (Inc)
The World's Finest
Screen Production
Present
LOUISE
LOVELY.
In a dramatic photo
play of the lure of
riches and a wife's
temptation

"THE
GILDED
SPIDER"
Direction of
Joseph De Grasse
Book through your local
Bluebird Exchange
Executive offices of
BLUEBIRD
Photoplays (Inc)
1600 Broadway, New York
SUPREME in Artistry, Players, production details; far superior in character of story, and staged to attain that high aim originally planned. BLUEBIRD Photoplays have attracted a clientele for theatres that augurs greater growth and continued success. The discriminating Theatre Manager, particularly those who really understand the true value of the finer accomplishments in cinema productions are today showing BLUEBIRD Attractions. If you are seeking that certain quality that insures a constantly enlarging Clientele, you have the answer in BLUEBIRD Photoplays.

Among the recent Releases are the following:

Louise Lovely, in "TANGLED HEARTS"
Tyrone Power, in "JOHN NEEDHAM'S DOUBLE"
J. Warren Kerrigan, in "THE GAY LORD WARING"
Robert Leonard and Ella Hall, in "THE CRIPPLED HAND"
FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS FOR LAUGHING PURPOSES
THE SCREEN'S FOREMOST COMEDIAN.

JOHN BARRYMORE

IN A
PICTURIZATION
OF THE CELEBRATED COMEDY.

"THE RED WIDOW"

By
Channing Pollock and
Rennold Wolf.

In Five Parts.

PARAMOUNT PROGRAM

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR

124-130 WEST 56TH STREET, NEW YORK

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.
Pallas Pictures
PRESENTS

DUSTIN FARNUM

IN

"DAVID GARRICK"

THE PLAY MADE FAMOUS BY SUCH ACTORS AS LAWRENCE BARRETT, THE ELDER Southern AND OTHERS

RELEASED MAY 1
ON THE

PARAMOUNT PROGRAM
Paramount Pictures

Short Subjects

Besides your feature, what do you offer your patrons? Do you try to fill out your program or to strengthen your program?

Paramount Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Paramount short subjects not only entertain, but build for future business — they strengthen the strongest program.

What are you relying on for the future of your business?

Write Our Exchange To-day

Paramount Pictures Corporation
Your Eighty Five Fifth Avenue Forty First St.
New York, N.Y.
Paramount Pictures

What are you relying on for the future of your business?

Released this week

Daniel Frohman Presents
Pauline Frederick in
The Moment Before
produced by
The Famous Players Film Co.

Jesse L. Lasky Presents
Marie Doro in
The Heart of Nora Flinn
produced by
Jesse L. Lasky Feature Play Co.

Paramount-Burton Holmes
Travel Pictures, No. 12
"The Lowlands of Luzon"

Paramount Pictographs, No. 12
Preparedness—Taking of New York.
Psychology, by Munsterberg.
Men Who Make Us Laugh.
Remarkable Hands.
Better Babies.
Trickkids.

Paramount - Bray Cartoons, No. 17
"Col. Heeza Liar Wins the Pennant."

Write Our Exchange To-day

Paramount Pictures Corporation
Your Eighty-Five
Pennsylvania
Forty-First St.
New York, N.Y.

In answering advertisements, please mention The Moving Picture World
Paramount Pictures

FAMOUS PLAYERS FILM CO.

Mary Pickford
Pauline Frederick
Peggy Hyland
Marguerite Clark
Hazel Dawn
John Barrymore

JESSE L. LASKY FEATURE PLAY CO.

Geraldine Farrar
Marie Doro
Cleo Ridgely
Mae Murray
Blanche Sweet
Fannie Ward
Wallace Reid
Victor Moore
Theodore Roberts

OLIVER MOROSCO PHOTOPLAY CO.

Anna Held
George Beban
Myrtle Stedman
Lenore Ulrich
Constance Collier
Vivian Martin

PALLAS PICTURES

Dustin Farnum
Winifred Kingston
Elsie Janis (Bosworth)
Maclyn Arbuckle
Florence Rockwell

What are you relying on for the future of your business?

Write Our Exchange To-day
INTERNATIONAL FILM SERVICE PAYS
PRESENTS
The MYSTERIES OF MYRA
featuring
HOWARD ESTABROOK and JEAN SOTHERN
Produced by WHARTON Inc.
Story by Hereward Carrington
Scenario by Chas. W. Goddard
ACHIEVEMENT

We do not need to use superlatives—

Nor do we deem it necessary to say that
THE MYSTERIES OF MYRA
is the greatest feature series ever released.

We will let this information come from 1,487 of the leading exhibitors, reviewers and newspaper men who attended the private showing of this feature series.

And furthermore, to reiterate our contention, we might add that out of an audience of 1,487 we actually closed 703 contracts.

THIS IS HISTORY!

You can book it at our nearest exchange.
May 6, 1916

THE MOVING PICTURE WORLD

STAGE SETTING: "NEER-DO-WELL" PITT THEATRE PITTSBURGH

LOBBY: "NEER-DO-WELL", PITTSBURGH

3 WEEKS CAPACITY
25¢ TO $1.00
PITT THEATRE • PITTSBURGH
DIRECTION: WILLIAM MOORE PATCH
RELEASED THROUGH V.L.S.E. BY ARRANGEMENT WITH SOL L.LESSE.

SYRACUSE, N.Y.
THE STRAND OPENED ON SUNDAY AND STOOD THEM OUT ALL DAY LONG.
EDGAR WEILL MGR. WIREDS - "NEER-DO-WELL" A TREMENDOUS SUCCESS
YOUR HOUSE NEXT

IN ANSWERING ADVERTISEMENTS, PLEASE MENTION THE MOVING PICTURE WORLD.

Selig's 10 ACT SCREEN VERSION
"THE NEER-DO-WELL"

BY REX BEACH
HAS JUST CLOSED
3 BIG WEEKS
AT THE PITT THEATRE PITTSBURGH
MR. PATCH HAS JUST REQUESTED A RETURN DATE STARTING MAY 8th.

IN ANSWERING ADVERTISEMENTS, PLEASE MENTION THE MOVING PICTURE WORLD.
Thrills That Draw The Crowds!

There is only one Helen Holmes. Thousands upon thousands of film-fans demand to see the hair-raising feats of this fearless heroine—

Helen Holmes

in

The Girl and the Game

—the greatest and most thrilling photonovel ever produced of mountain railroad life.

Exhibitors are making enormous profits on every one of the fifteen two-reel chapters.

Secure Your Booking Today

Crowds Will Storm Your Box Office

For booking information apply to the "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

Signal Film Corporation

SAMUEL S. HUTCHINSON, President
4560 Pasadena Ave., Los Angeles, Cal.

Directed by
J. P. McGowan
Mutual Pictures

Bungling Bill's Dream

A VOGUE Comedy that hits the "bulls-eye" of success—with Paddy McQuire, Rena Rogers, Arthur Moon and Louise Owen—all VOGUE stars and 100 per cent laugh makers.

Directed by Jack Dillon. Released May 7th.

Out For The Count

Arthur Tavares and Madge Kirby! The last word in comedy production. This VOGUE comedy is a screaming hit. Poor little Madge almost marries a fake count.

Directed by Rube Miller. Released May 2nd.

Vogue Comedies are in vogue. Be the popular exhibitor in your community. Show VOGUE comedies—and get the crowds!!

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc., Gower and Santa Monica Los Angeles, California
Strikes the feverheat interest of every red-blooded American—pictures the subject of strongest appeal in view of our nation's present relation to the world war!—shows the remarkable submarine invention idea, attributed to Thomas A. Edison, with which the U. S. COULD SMASH ALL THE DREADNAUGHTS AFLOAT!! Furious subsea struggles are enacted by an intrepid company headed by Juanita Hansen and Thomas Chatterton, the popular co-stars!

**Book The Greatest Attraction**

Which Can Be Shown In Your Community

RUSH RESERVATION NOW—to get "first chance" for exclusive run. **Release date May 8th.** Fifteen Two-Act Chapters—one released each week. Stupendous production—costing fortunes—made by the producers of "The Diamond From The Sky" and "The Girl and The Game"—Samuel S. Hutchinson and John R. Freuler. **Act now**—get this moneymaker for your house.

Apply to the "The Secret of the Submarine" department of any Mutual Exchange, or at Mutual Film Corporation, 71 W. 23rd St., New York City.

AMERICAN FILM COMPANY, Inc.  

SAMUEL S. HUTCHINSON  
President  
CHICAGO, ILL.
CIAL FEATURE

SCENES!
Your Theatre!

Terrific Climaxes That Electrify!!!

Each chapter of "The Secret of the Submarine" is crammed with hard-hitting surprises, astounding feats—full of patriotic fervor! Chapter One shows thrilling undersea struggles—the smashing of the invention by the spy—his escape from the submarine into the ocean—the sinking of the submarine and deadly peril of the occupants! Get this enthralling American Film Novel of the Hour! Get the big calibre cooperation that goes with it.

Over 1000 Leading Newspapers to Print Powell's Great Story

F. Alexander Powell, famous war correspondent and submarine authority, has written the stirring narrative, "The Secret of the Submarine." It will be followed by millions—who will want to see the motion pictures—in the livet newspapers from coast to coast:

- New York World
- Philadelphia Inquirer
- Pittsburgh Gazette Times
- Baltimore American
- San Francisco Chronicle
- Indianapolis Star
- Buffalo Courier
- Cleveland Leader
- Dallas Journal
- Omaha Bee
- Milwaukee Journal
- Los Angeles Record

And 1000 Others

This OPPORTUNITY Means BIG MONEY!!!

It means capacity—standing 'em up out to the street!! This is too powerful "competition" to let go to another house. Your reservation involves no obligation—so R-U-S-H it now! Don't miss this chance to show "The Secret of the Submarine" and boom the popularity of your house!
Edward Coxen, Lizette Thorne and George Field featured in a "Flying A" two-part domestic drama with a delightful comedy relief. Directed by Thomas Ricketts. Released May 1st.

Lying Lips

With a Life At Stake

Billy Van Deusen’s Ancestrie
A "Beauty" costume comedy with Carol Halloway, John Sheehan and John Stepping in the prominent roles. Directed by Archer McMackin. Released May 3d.

All For Nutting
Orral Humphrey and Lucille Ward in a "Beauty" comedy that is a riot of fun. Directed by Phil Walsh. Released May 7th.

The American Film Company standard of excellence is reflected by large and steady box office profits. Insure your money-making by booking these productions.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres. CHICAGO, ILL.
THE BOX OFFICE CINCH

DAMAGED GOODS' MUTUAL SPECIAL FEATURE

IN SEVEN PARTS

has made more money for more exhibitors than any other feature of equal magnitude in the history of the photoplay.

DAMAGED GOODS' maintained a minimum rental of $100. a day for Six months and every print was booked solid.

DAMAGED GOODS' played to 16,000 admissions at 25¢ at the Class A Theatre in Spokane in ONE week.

Net Profit to house $2,100. Ran 7 weeks at The Grand Circus in Detroit. 6 weeks at Quinn's Superba, Los Angeles.

DAMAGED GOODS RAN 7 TO 21 DAYS AT THESE BIG HOUSES

LA SALLE ··· CHICAGO
ALHAMBRA ··· CLEVELAND
ORPHEUM ··· CLEVELAND
BUTTERFLY ··· MILWAUKEE
PORTOLA ··· SAN FRANCISCO
PICKWICK ··· SAN DIEGO
GARRICK ··· MINNEAPOLIS
COLONIAL ··· INDIANAPOLIS
ALHAMBRA ··· CINCINNATI
LIBERTY ··· SALT LAKE CITY
PARIS ··· DENVER
STRAND ··· WASH. D.C.
FAMILY ··· BUFFALO
WINTER GARDEN ··· ROCHESTER
METROPOLITAN ··· ST. PAUL
CLASS A ··· SPOKANE

EARNING POWER FOR THE EXHIBITOR HAS ONLY BEGUN. RETURN DATES and BOOKINGS in NEW TERRITORIES PROVE IT. Ask your Mutual exchange

MUTUAL FILM CORPORATION
SIXTY-EIGHT branches in AMERICA

JOHN A. FRAULER, PRES.
71 West 23rd St, New York City
MUTUAL MASTERPICTURES
DE LUXE EDITION

Gaumont Co.

"The QUALITY of FAITH"

STARRING
GERTRUDE ROBINSON
AND
ALEXANDER GADEN

RELEASED MAY 1

IN WHICH A WOMAN'S LOVE SAVES A MINISTER WHO HAS FALLEN

3 GREAT GAUMONT SINGLE REELS—
MUTUAL WEEKLY
SEE AMERICA FIRST
KARTOON KOMICS
"REEL LIFE"
THE MUTUAL FILM MAGAZINE
METRO PRESENTS
MABEL TALIAFERRO
AND EDWIN CAREWE IN
THE SNOWBIRD

A Metro wonderplay tremendous in its romantic power, directed by Mr. Carewe and produced by ROLFE PHOTOLEYS INC.

Released on the Metro Program May 8th
The Stars who will appear in Metro Pictures during the Summer months:

**Mme. Petrova**  
Francis X. Bushman  
Beverly Bayne

Lionel Barrymore  
Emily Stevens  
Harold Lockwood

May Allison  
Edmund Breese  
Viola Dana

Mr. and Mrs. Sidney Drew  
Marguerite Snow  
Ethel Barrymore  
Mabel Taliaferro

**COMING—**  
The Treat of the Season  
Francis X. Bushman and Beverly Bayne  
In a Stupendous Production of  
ROMEO and JULIET
THE NEW WORLD FILM TRADE MARK TYPifies A NEW DAY FOR EXHIBITORS

For with it comes the first of the New Day Brady-Made Pictures.
For the first time exhibitors may obtain pictures not alone under the name of but under the personal supervision of the foremost theatrical genius of the time.

Into these plays are thrown all the stars, all the directors, all the resources that formerly went to make up two big weekly feature releases.

Then comes the great national advertising campaign to still further popularize the pictures of this already nationally known producer.

Never before has a new trade mark symbolized so much of dependable quality backed by years of experience and success.

Don't delay your booking and miss the opportunity to be the exhibitor of your community to tell the public through the display of this trade mark that you can show them the much demanded

WORLD PICTURES BRADY-MADE
WORLD FILM IS SPENDING THOUSANDS OF DOLLARS TO AID EXHIBITORS

With this double page spread in the “Saturday Evening Post,” May 6th, World Film Corporation opens the greatest National Advertising Campaign now being conducted in the motion picture business.

Every two weeks until the Summer months a full page ad will also appear.

Reaching the millions of readers of this great publication it will create a demand to see the new Brady-Made plays in every community.

Your patrons will ask you for them.

When they do, be in a position to tell them that you will show these New-Day pictures regularly.

Shrewd exhibitors took advantage of our startling “Show Me” Day offer which met with instantaneous response the country over on April 24th.

If you missed it wire for a World Film salesman or contract now.
THESE ARE THE MASTER DIRECTORS WHO PRODUCE WORLD PICTURES

Their past performances are indicative of their future results and your assurance that they will produce only dependable plays.

Tourneur directed "Trilby" and "Alias Jimmy Valentine"; Capellani produced "Les Miserables" and "Camille"; Chautard is responsible for "The Rack" and "The Boss"; Crane made "As Ye Sow" and "Old Dutch"; August staged "The Yellow Passport"; Thornby did "Her Maternal Right"; Taylor picturized "Passersby" O'Neill contributed "Bought."

Under the further supervision of that master craftsman of the stage—Wm. A. Brady—can there be any doubt in your mind as to the supreme quality of pictures these geniuses will produce?

Directors, stars, pictures and national advertising combine in their strongest elements to make World Pictures, Brady-made, supreme in the feature field.
WM. A. BRADY PRESENTS

In behalf of the World Film Corporation

CLARA KIMBALL YOUNG

IN

THE FEAST OF LIFE

A NEW-DAY PRODUCTION

A gripping picture of life and love that adds much to the laurels of A. Capellani, the director of Camille and other great successes.

It is another of the New-Day Brady-Made plays typical of these dependable successes to follow:

KITTY GORDON in "HER MATERNAL RIGHT"
ROBERT WARWICK in "SUDDEN RICHES"
ALICE BRADY in "TANGLED FATES"
GAIL KANE in "THE OTHER SISTER"

WORLD FILM CORPORATION
130 WEST 46th STREET - - - NEW YORK CITY
LOIS MEREDITH
IN
“Spellbound”
Wednesday
May 17th

General Film Service

Direction of H. M.
and E. D. Horkheimer

Knickerbocker
Star Features

offer in the General service
EVERY FOURTH WEDNESDAY
A Five Reel Feature
with such stars as

LOIS MEREDITH
HENRY KING
JACKIE SAUNDERS

Knickerbocker Star
five reel features are
stories which cannot
be adequately told in
less than 5,000 feet
of film.

NO PADDING
Big stars, gorgeous
sets, superlative pho-
tography.

326 Lexington Avenue
New York City

THE PUBLICITY
A big campaign in
c newspapers and
magazines,
Special press sheets,
Big variety of posters,
Special lobby displays
in frames,
Cuts and mats,
Hand colored slides,
Heralds, streamers,
etc.
THREE-PART DRAMA WITH A STRONG COMEDY INTEREST

THE MATCHMAKERS

BY WILLIAM ADDISON LATHROP

FEATURING

SALLY CRUTE, ROBERT BROWER, the grand old man of movies, and WILLIAM WADSWORTH, whose character delineations have made him famous on the screen

DIRECTION, GEORGE RIDGWELL

The Moving Picture World said of this film:

"It is a clean, unpretentious photoplay that has been appraised by the director at its true value, and made thoroughly entertaining by the acting of the cast and the manner of its pictorial embellishment."

One, Three and Six Sheet Posters.
Released Tuesday, May 2d

THE REAL DR. KAY

Single Reel Comedy
With RAYMOND McKEE as the aspiring young doctor, and GUIDO COLUCCI, as the lawyer who was mistaken for the doctor
Released Wednesday, May 3rd
Single-sheet Posters

Order Posters from Morgan Lithograph Co., Cleveland

THOMAS A. EDISON, INC.
PIONEER MAKERS OF
MOTION PICTURES
ORANGE, N. J.

ADDRESS
MOTION PICTURE CORRESPONDENCE TO 2826 DECATUR AVENUE,
BEDFORD PARK, NEW YORK
The Soul of the Photoplay

You know the old saw about brevity being the soul of wit. Just as surely it is the soul of the photoplay.

Essanay’s one, two and three reel comedies and dramas are condensed to pure essence—no dilution—nothing superfluous.

Essanay picks its short subjects with the same care as it does its features, each for a fitting length.

The action is quick, sharp, clear, concise.

ONCE A THIEF — ?

presenting

Bryant Washburn and Nell Craig

The world is quick to blame those who have stumbled. Here is the great problem. Is the man once a thief always a thief?

IN THE MOON’S RAY

Presenting

Francis X. Bushman

2 act drama—Reissued May 2

THE FABLE OF THE PREACHER
WHO FLEW HIS KITE BUT NOT
BECAUSE HE WISHED TO DO SO

By George Ade
Comedy—May 3

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St, Chicago
The Judge Says, 
"The Best Ever"

The Strange Case of 
MARY PAGE

Essanay

1333 Argyle St., Chicago
Geo. K. Spoor, President
A Policy Which Decreases Expense and Increases Returns

The value of long runs is in direct ratio to the drawing power of a picture. VLSE from its very inception has espoused runs of two or more days. It has done this in the firm conviction that its product merited, to an unusual degree, such extended showings.

That this conviction has been fully justified is proven in the following letter from the Majestic Theatre Company of Detroit. The experiences related in this letter are typical of those of many other exhibitors.

A. ARTHUR CAILE, PRESIDENT
FRAN A. WEBB, VICE-PRESIDENT
HENRY J. CUTHARD, SECRETARY-TREASURER
M. W. MCGEE, MANAGING DIRECTOR

The Majestic Theatre Company, Inc.

HIGH CLASS PHOTO PLAYS

THEATRE LOCATION
WOODWARD AVE.
AT WILLIS

V. L. S. E., Inc.,
1600 Broadway,
New York City, N. Y.

Detroit, Mich.,

Gentlemen:

The following letter bearing on the policy of this theatre wherein we changed from running four features a week to our present policy of running one feature an entire week, and the attendant successful results from a box office standpoint for six months, may be of interest to you.

The Majestic Theatre seats approximately 2,100 people and was opened April 1, 1915. On account of its being located two miles from the downtown section, some of the Directors favored a daily change in our program while some of us believed in three changes per week. The matter was finally compromised with a change of four bills per week. This policy lasted thirty days when we went to three bills a week.

At that time one of your representatives arrived in Detroit and told him of our plans, asking him if he thought we were making a mistake. He told us that we were but the mistake was in not running the feature an entire week, and he proceeded to give us arguments in support of this. The radical change suggested by his sort of took our breath away, but the apparent sincerity of his statement convinced us and we resolved to give it a 30 days' trial.

At the end of August, considered not a good show month, we found that our receipts had increased $2,700 over our banner month which was in April. September showed an increase of $350 over August; October $400 over September; November $700 over October; December fell off slightly; January $600 over November; and February, according to present indications, will run from $400 to $500 more than January.

We believe that two things have helped make this increase in our business. First, running a feature an entire week; second, our policy since doing this has been to only book features that we have seen first, we figuring that we know the wants of our patrons better than some manufacturer in New York or California. Further, in a nice way we have given our patrons to understand that we have taken great pains in selecting for them only the best of features and we believe that this has strengthened their confidence in us.

We are writing you this letter as this policy was suggested by one of your district managers and we feel more than grateful to you.

Yours truly,

A policy which is so valuable to many, should be of equal value to you.
"THE LAW DECIDES"

By Margaret Bertsch

Featuring

Dorothy Kelly
Harry Morey
Bobby Connelly

A revelation in mistaken mother-love, picturing the rack upon which all are placed when a mother’s adoration for her son clashes with his duty to his wife, and showing the cold, unsympathetic viewpoint of the law.

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. Inc.
Wholesome, sincere, domestic—a tapestry of homespun virtues—permeated with the love and laughter of a golden-haired baby.

"Dollars and the Woman"

From the novel "Dollars and Cents"

By Albert Payson Terhune

Featuring

Ethel Clayton and Tom Moore

will wreath your face with smiles and streak your cheeks with tears.

"Dollars and the Woman" is real. It is a heart-interest story woven with the strands of love, money, poverty, work and more love.

Yes, there's a tangle in the skein, and its unravelling holds you rapt to the last flash.
"AT PINEY RIDGE"

David K. Higgins' greatest stage success, picturized as a Selig Red Seal Play by Gilson Willets—
A story of the Tennessee Mountains, featuring

Fritzi Brunette.

Have you booked "The Cycle of Fate?"

SELIB
Released through V.L.S.E. Inc.
Sallie Fisher
(Famous Dillingham Star)

Richard C. Travers
and

John Junior
are presented in

"THE
LITTLE SHEPHERD OF
BARGAIN ROW"

in 5 acts
By Howard McKent Barnes.
Fred E. Wright, director

William Gillette
is presented in

"SHERLOCK HOLMES"
Arthur Berthelet, director

Great Essanay Features
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misdleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Released through V.L.S.E.Inc.
What Big Four Features Mean to a Discriminating Exhibitor and His Patrons

PALACE THEATRE

Ardmore, Penna.

V. L. S. E., Inc.,

New York.

Gentlemen:

The management and Palace Theatre Patrons are delighted with the special features produced by the V. L. S. E., Inc.

Moving pictures have become a most interesting and entertaining feature to the general public. They have developed a taste for clean, enjoyable amusement, which has been our aim since opening the Palace Theatre.

It has always been our desire to find features of pleasing and drawing value. Recently it was our pleasure to sign a contract with your exchange for Wednesday and Friday nights.

In presenting these specials to our patrons, we find that they, like ourselves, more than appreciate the endeavors of your exchange to please and entertain. It also shows a substantial increase in our receipts, in fact, the receipts have doubled and gone far beyond our expectations.

We trust your good work will continue and we feel certain, in expressing to you our good will and appreciation, that our house is only one of the many that has increased its patronage since enjoying this service.

Very truly yours,

PALACE THEATRE CO.
The public has elected

HAROLD LLOYD

Wonderful comedian of

PATHÉ'S

"LONESOME LUKE" COMEDIES

TRUE MONARCH
OF
MIRTH

Current release

"THEM WAS THE
HAPPY DAYS"

1 Reel April 26 th
Produced by the Rolin Film Co.

The Pathé Exchange inc.

EXECUTIVE OFFICES
25 WEST 45TH ST. NEW YORK
PATHE announces that
The widely-heralded series of
upon social errors in modern

WHO'S

Featuring the celebrated screen

Fourteen powerful stories by Mrs. Wilson
Woodrow have been
put into fourteen
two-part dramas that
will hold you from
start to finish!
Production by the
Arrow Film Corpora-
tion in the very best manner

With a line-up like this
first RELEASE

The PATHÉ EXCHANGE inc.
ultra-dramatic photo-novels based society is here—

GUILTY?

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Some People Never Do
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Editors declare that these "talks" are very unusual features—the readers like them. That means that the readers are interested in BEATRIZ MICHELENA; they want to see her on the screen and will go to the theatres that show her pictures.

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The Tour—Webster City.
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The Enterprise-Marlboro.
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The Toledo Blade—Toledo.
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The Marion Daily Star—Marion.
The Tribune—Canton.
The Review—Portoria.
The Cincinnati News-Herald-Conneaut.

OREGON
The Statesman—Salem.
The Astoria Tidings—Astoria.
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"I'm Going to Play Them All Over Again—!"

Says George W. Thompson of the Colonial Theatre, Stamford, Conn.

Which is our Notion of the Highest Compliment an exhibitor can pay any picture!
And it's hypnotic. G. W. Thompson expresses a widespread sentiment when he thus refers to

GEORGE KLEINE'S INIMITABLE COMEDIES

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No other series of comedies ever received such unqualified praise from exhibitors and critics alike. MUSTY SUFFER is sweeping the country with unprecedented enthusiasm. Every big circuit from Marcus Loew, New York, to the Orpheum of 'Frisco and every really representative theatre in the Union has already played or is now running THESE TEN WONDERFUL ONE-REEL COMEDIES.

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IF YOU HAVE STILL TO PLAY THEM, WRITE TODAY to the nearest KLEINE office. We can give no better guarantee of their extraordinary box-office merit than the names of theatres now playing them—a roster of the BEST and MOST REPRESENTATIVE THEATRES IN THE NATION!

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THE MOVING PICTURE WORLD

May 6, 1916

937
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Sixth of the fifteen two-reel episodes—each telling a complete story. Mona and Mary turn their attention to the "Social Pirates" of the art world and clash with Harry the Hun, an art thief, and Melnotte, a crooked dealer. Gripping in its tense cross-play of clever wits and desperate schemers, with suspense that holds to the last scene.

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Display Advertising rates made known on application.

Note—Address all correspondence, remittances and subscriptions to Moving Picture World, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1054)


Saturday, May 6, 1916

Facts and Comments

HE MOVING PICTURE WORLD is old-fashioned in its ideas of reporting the news. The news is printed as it happens. We have no special policies which require the suppression or the coloring of news events.

WE HOPE that every exhibitor in the state of New York will immediately file his protest against the signing of the Cristman-Wheeler censorship bill, which has passed both houses and is now in the hands of the Governor. There was considerable opposition to the bill both in the assembly and in the senate. The measure had a hard road to travel. Governor Whitman will no doubt give the film interests an opportunity to be heard before he signs the bill. It is to be hoped that our representation will be impressive in numbers and in quality.

A STRONG sentiment in favor of censorship seems to have developed in certain Catholic fraternal and religious associations. A good deal of it no doubt has been inspired by professional reformers located at Washington and wholly unconnected with the Church.

One of the most convincing and eloquent arguments against censorship was made by Dr. Thomas Edward Shields, Professor of Education at the University at Washington. We believe that a campaign of education on motion pictures might have been conducted within the Catholic Church. We know of many priests who are great friends of the screen and who would have been glad to give the film men a fair and full hearing. A little was done along these lines by one or two men in the industry. To achieve any great result organized and concerted action was necessary and it was not forthcoming.

A THE exposition of the Board of Trade a special day will be given to projection. No single factor in the industry has contributed more to the progress of good projection than the projection department of THE MOVING PICTURE WORLD, so ably conducted by F. H. Richardson. May 9th will be “Projection Day.” On that day Mr. Richardson will address the producers, exchange men, theater managers and exhibitors on the very important topic of “Practical Projection.”

CENSORSHIP in Maryland is said to be due to the resentment of a certain showman against a certain producer. The showman is an old Marylander, powerful in politics. He wanted something from the producer which the producer refused to give him. Therefore the local showman registered a vow to the effect that he would put censors in Maryland and that these censors would not the manufacturer out of business—at least as far as the Terrapin State was concerned. It is now whispered in the lobbies at Annapolis that the aforesaid showman is going to be one of the censors. Sounds like that of a knife in process of being sharpened are heard in the showshop. There will be some cutting of films.

THE Smith-Hughes censorship bill seeking to invest Uncle Sam with all kinds of inquisitorial and dictatorial power has been amended but not improved. It contains the principle of previous restraint and is therefore just as objectionable as any other form of censorship bill. We are often asked what are the prospects of its passage in the House. Good, we are sorry to say. The whole censorship agitation has gained through the advocacy of Federal censorship by some of the film interests. This offer of submission to censorship is tantamount to a recognition of the necessity of legalized censorship. That's why we are everlastingly opposed to it.
High Salaries

BY LOUIS REEVES HARRISON.

C onsider the credit which is derived from favor-able public opinion as the equivalent of what is stamped officially in England on gold and silver in evidence of genuineness, a "hall-mark," and we almost immediately get at the secret of large sums paid to certain salaried factors in motion picture production. Descrate the general character of work done by certain exceptional directors and actors as their "hall-mark," for such it becomes to producers who are constantly in search of what is dependable in quality, and the whole question of exceptional remuneration can be better understood.

Scientific work in nearly all first-class studios is advanced to such a stage that poor photography is the exception with them instead, as in years gone by, the rule. Improvements are being constantly made, and scientific development may be expected as long as human ingenuity is given a chance, but it has already attained a status more advanced than any department of pure artistry. Pre-eminence is now sought in one of the divisions, that of creative talent, that of artistic treatment, or that of exceptional interpretation as manifested in popularity of certain interpreters.

Very few directors have acquired a "hall-mark" because most of them have been urged to produce in a hurry and to change base metal into gold. It is true that most of them have been very well paid, and it is equally true that most of them have done their best with the materials they were compelled to use, but those who have a "hall-mark" can be counted on the fingers of one hand. Even they, so great are their activities, deeply appreciate the growing necessity of better working material.

In the absence of gold to work with, under the necessity of giving some sort of an imitation lustre to metal that can be had in abundance at low figures, directors deserve all they get. If any one of them has ability enough to faintly approximate at this stupid stage of motion picture development the brilliancy and beauty it is to eventually acquire, the force and charm and influence it is bound to exert when all three artistic departments are brought into a harmony of relation—more than a salary, he deserves a half interest in the business.

Yet it is the new art itself that wins, not its examples. More direct than literature, more natural than the stage, within the reach of all, appealing to those who are slow about grasping the full significance of language, reaching out helpfully to immature minds, opening up an almost limitless field of entertainment for those who watch growth and foresee its consequences with intellectual pleasure, who have imagination as well as critical taste, the new art fascinates all classes. In its strong hold upon millions of people in all parts of the world lies the secret of present great profit irrespective of slow progress in working true veins of gold.

Talented directors may one day be skilled goldsmiths, each with a "hall-mark" on his product. Just now talented directors are asked to be alchemists. They are expected to possess a magical and mysterious power, and they are not to be blamed for keeping up a pretense of having it while they do some remarkably fine gilding, or while they cleverly alloy some compounds containing a percentage of pure genius. But directors have recently been outclassed in the matter of high salaries by some of the types they have helped bring into prominence.

Stupid as most of us were a few years ago about the future of moving pictures, are we not just as stupid to imagine that the present status represents anything more than an imperfect period of growth? As those old masterpieces become present objects of derision, so will our present "masterpieces" be laughed to scorn in a few years. While this realization may be jarring to our present richly-compensated egotism it may, like intelligent criticism, be a tonic stimulant to immediate improvement. We are accumulating a lot of dangerous liabilities in the way of story-directors and story-interpreters without much consideration of what is to be directed and interpreted in the future.

The "hall-mark" has been put upon some popular favorites, and not without reason. They are at least temporarily the real thing. Their stamp on a product makes it sell as long as the public can be counted upon to approve. Most of them are unusual types. They represent something that pleases for the time being. They know of their value and profit accordingly, and most of them have been patient and willing workers as well as survivors of a general type elimination. Through the purely theatrical idea of "starring" an interesting personality, they at present represent the most dependable factor for steady profits, hence, if you please, the high salaries they are paid.

It must become apparent to any one who has the big future of moving pictures very near at heart that we have been working through scientific attainment, and through artistry in the directing and interpreting forces toward an end that is bound to tap some rich veins of true genius in the near future. Our present efforts seem to be those of preparation for something finer to come, a more harmonious relation of artistic departments.

The present scarcity of authors who know anything about the craft renders it improbable that the near future will witness any "hall-mark" of authorship attracting public attention, but it is quite possible for any producer to acquire a reputation for superlative quality, so that the appearance of his name on the screen will be a signal for the entire audience to sit up and take notice. There are now some producers on the way to a pronounced superiority of brand, but that cannot be reached until play, player and play-director are of uniform high quality.

This means taking time in the matter of selection and treatment, and it means a more even distribution of expenditure on all three departments of artistry instead of, as now, excess of outlay on one or another department to the detriment of the composite whole effect. The popular demand will be less and less satisfied with the exhibition of fine interpreters who have nothing of exceptional interest to interpret. This whole business is built upon popularity of a new and delightful medium of expressing something, hence marked success can never be attained without due consideration of that something to express.

Cleverness of style in the printed story, attractive personality in the visualized story, are very important factors in the success of a story, but a lack of intrinsic merit in the story itself, such as vitality of theme, means a limited sale and a lack of that distinguishing "hall-mark" which establishes in the mind of the public, beyond the shadow of a doubt, that the product offered is gold straight through, a guarantee of quality on future, similar products.
Peace with Honor
By W. Stephen Bush.

The differences heretofore existing between the organized exhibitors and The Motion Picture Board of Trade have been composed in a manner eminently satisfactory to both parties and highly gratifying to the entire industry.

The controversy has developed one fact of supreme importance. The exhibitor is a factor to be recognized. The exhibitor has been an essential link in the chain during the entire history of our industry. The artificial conditions surrounding us at the beginning of our industry have been distinctly unfavorable to his obtaining his proper rights. He was in spite of himself a hewer of wood and a drawer of water or, to use more modern language, a "janitor." This condition did not last long. It was soon found that in every movement affecting the industry as a whole the support of the exhibitor was indispensable. The breaking up of monopolistic conditions, the increasing importance of the multiple feature, the tremendous competition among producers and exhibitors, all tended to emphasize the importance of the man on the firing line. Then came a striking improvement in the personnel of the exhibitor. He became conscious both of his power and of his responsibility. He realized the need of organization. Unfortunately, the cause of organization was shipwrecked when it seemed most promising and it has taken some time, a lot of patience and no little leadership to bring the organization out of the wilderness and desolation.

Happily, the thought of organization had taken root too deeply to perish entirely. Men were found in every state who were impressed with the need of concerted action and today the cause of organization is stronger than it ever was before and it bids fair to keep on growing.

The conflict between the forces arrayed behind the Board of Trade and the Exhibitors' League has not been an unmixed evil. The contending parties learned more of each other than they knew before. They began to respect each other more. Opinions were revised on both sides of the fence. We all realize now that in this vast industry there is ample room for two organizations, one representing the manufacturers and the other representing the exhibitors. The capital invested by the manufacturing interests is gigantic, but it is no greater than the money invested in the fifteen thousand motion picture theaters in the United States.

The Moving Picture World has from the publication of its first issue up to the present moment contended for a proper place for the exhibitor in the councils of the industry. This publication is guided by principles based on convictions. We are not with one branch of the industry on Monday and with another on Tuesday. We do not shift with every wind in the entire industry and we have grown in circulation and in the confidence of our readers because of that fact.

We earnestly hope that the two organizations will always present a serried phalanx against the common enemy. There are many battles to be fought, there is a great deal of constructive and progressive work to be done in the near future. Nothing can be accomplished without intelligent co-operation between the manufacturer and the exhibitor. The manufacturers have realized this some time ago. The exhibitors have received intelligent advice and co-operation in the conduct of their business as well as in battles against the common foe. The exhibitors, on the other hand, have as a general thing been only too willing to come to the aid of the producer in all fights against censorship and hostile legislation.

We hope the exhibitors throughout the country will derive this one great lesson from the recent past: Organization pays dividends of recognition. Whatever achievements the exhibitor has to his credit, whatever concessions he has obtained, whatever recognition has come to him are wholly due to his power as represented by organization.

"Lip-Advertising"
By W. Stephen Bush.

Among motion picture exhibitors there is the firm belief that "lip-advertising" is the most effective form of all advertising. I have in mind an exhibitor who owns three big houses and who does remarkably little advertising in the newspapers. He concentrates on his house program, which is one of the most attractive little publications I have ever seen. Aside from that he trusts in "lip-advertising." He takes infinite pains in selecting the best for his program and then he confidently expects the public to do the rest.

"The public then," he said the other day, "never fails me. It warms the cockles of my heart to hear them 'boost the show' on Sunday night. I can then guess the week's business to within fifty dollars."

It's a good tip then to concentrate on your power of selection. There is enough quality in the market today to supply you with weekly or even semi-weekly programs of a high type. Select well and reject well and your audience will be your best press agent. It may cost a little more, but you will save something on the advertising.

Do not yield to the impression that "lip-advertising" is effective only in small communities. I know whereof I speak when I tell you that it is just as effective right here on Broadway and all "its tributary streams." The whispered word in the lobby, the confidential talk at the family breakfast table, the chat in the club makes or mars the play. For it is well-known among showmen that unfavorable lip-advertising acts like bichloride of mercury on any amusement, and especially on film plays of feature length. I have known of extraordinary efforts and of extraordinary amounts of money all spent for the purpose of keeping a play alive beyond its proper deserts. Efforts and money thus spent have always resulted in failure. The best that can be said for them is that they produce artificial respiration. It's like advertising oxygen to a man in extremis. The final demise may be delayed for a few hours, but the principle of life cannot be created by artificial means.

I advise exhibitors and producers as well to get away from the idea that "puffing" is capable of producing genuine values. The judgment of the audience is never influenced by "puffing" no matter how cleverly done. There is no appeal from the verdict of the men and women who compose your patronage. Lip-advertising will set aside that verdict. Get the kind of pictures that will insure the right verdict and "you should worry about the advertising." The quiet little comments of the groups of patrons leaving the theaters are louder than the giant bellows of the "most mastodonic" press agent.

Warning Against Alleged Forger.
A. G. Shear, manager of the Consolidated Film & Supply Company, New Orleans, La., writes that Max Sokolov, employed by him as a film salesman, forged a check for $25 on a New Orleans amusement company and passed the same on a hotel clerk at Mobile, Ala. Mr. Shear's information regarding Sokolov is to the effect that he was employed at one time by the Universal Exchange in Los Angeles and had worked at Universal City, also that he has a wife and children living in New York City.
Board and League in Harmony

There Will Be Two Expositions, But the Profits Will Be Divided Equally and Devoted to Fighting the Common Enemy—A Brief Record of the Controversy.

The Motion Picture Board of Trade and the National Exhibitors' League, the New York State League and various other bodies, have taken the position of the Trusteeship in their recent efforts to make the Motion Picture business a profitable venture and to build up what is termed the 'picture industry.'

The profits on a basis of "fifty-fifty," and whatever funds will be collected are to be used in fighting the common foe.

The history of the fight which has now ended in peace will be of interest to the members of the Board of Trade.

Yesterday's meeting of the Board of Trade was held in the Madison Square Garden, and the affair was well attended.

The Board of Trade met this afternoon to hear the reports of the committees on the propositions which were adopted at the last meeting.

With the acceptance of your offer we feel that all misunderstandings are now at an end and that the national bodies have the opportunity to co-operate in every possible manner for the benefit of the motion picture industry.

FRED. J. HERRINGTON,
President, Board of Trade.

Mr. Herrington also sent this telegram to President Blacketton:

"I am sincerely gratified at the outcome of the controversy.

Commenting on the amicable adjustment of the controversy, Commodore Blackton said:

"It means this: The motion picture industry has reached such proportions and the interest in it is so tremendously keen that in order to get the public the proper conception of its magnitude, status and artistic possibilities, it will be necessary to secure the two biggest showing places in the United States to hold the expositions which will bring these two factors home to the public. Therefore, instead of one exposition in Madison Square Garden, there will be two, one in Grand Central Palace. Instead of one week of motion picture festivities and instruction there will be two weeks. The public will for the first time be given an opportunity to see and talk with thousands of motion picture stars.

"The combined problems of the two weeks' exposition will thoroughly cover all branches and activities of the motion picture industry. In fact, there will be only one, or at least two, of the main branches of the industry represented, there can now be no doubt but that all branches, including especially that tremendously important branch of the industry, the exhibitors, will be represented in both.

"In like manner, too, the profits accruing from the great show will be distributed equitably and fairly among all branches of the industry."

But, however, it means that the Chicago show in July in the big Auditorium in that city will be a real trade exposition equal in kind and character and size to the New York show if it had been held in either the New York or the Palace. Instead, of this, the material advantages resulting from the common sense, sane outcome of the misunderstanding. The more important results are the elimination of the suspicion that one branch of the industry is antagonistic to any other.
"It will mean, too, the knitting together of all the factors which have been responsible for the tremendous advances made by the motion picture industry into one homogeneous effective fighting unit, equipped as never before for repelling the enemy from without and for solving its internal problems which are bound to arise from time to time in an industry of the magnitude and importance as has the motion picture of today. This is my firm belief. To do this is the primary purpose for which the Motion Picture Board of Trade was organized.

"This purpose has animated the splendid work done by the Board of Trade to date. It will continue to animate our plans and purposes in the future, and it is a source of sincere gratification to know that all the misunderstandings have been cleared away, that we shall in the future have fighting with us, shoulder to shoulder, the great army of exhibitors throughout the country, and with united front we shall fight against the common enemy—whether that enemy be censorship or any other hostile and unjust legislation—we are bound to win.

From the screen, film and settlement was influenced by the fact that the profits from the joint exposition here and in Chicago, whether earned by the Board of Trade or the Exhibitors' League, will be used for an identical purpose—to fight political pre-publicity censorship of motion pictures."

"I heartily concur," said J. W. Binder, Executive Secretary of the Motion Picture Board of Trade of America, "in what Commodore Blackton has said. I have during the past three years, sincere and constant fighter against censorship legislation. In battles to defeat bills of this character, in which I have been engaged from the Atlantic to the Pacific, I have always had the enthusiastic co-operation and support of the exhibitors. If this has been true in the past I am sure that it will be true an ever greater extent in the future.

"Therefore with Commodore Blackton and every other officer of the Board of Trade, I am delighted that the misunderstanding which has existed between the Motion Picture Board of Trade and the Exhibitors' organization has been finally and forever cleared away."

**R. PRIEUR IN TOWN.**

R. Prieur of the Lux Company came over from Paris for a few weeks' stay in New York. He arrived on Easter Sunday on the American liner St. Louis. He reports that Paul Herbeau, formerly New York representative for Lux, was now on the firing line somewhere in France.

**Psychologist Selects Screen Star.**

THE requirements of realism in present-day motion picture production are so exacting that even scientific men are being called upon to select the star best fitted for certain roles. An interesting announcement of this nature has been made by the producers of the spirit feature series, "The Mysteries of Myra." The motif throughout is such that much depends upon methods of intuitive expression that may be capable of portraying the emotions of one subject to the compelling influences of a superior will. She must have grace, poise and a personality which will actually reach out from the screen and take possession of the people and make them instinctively, irresistibly, respond to each impulse and thrill with every emotion which the star experiences.

It is argued that this requires more than screen technique, more than acting; it requires real mental expression.

Few people possess this subtle power, but the selection is indeed a lucky one for the scien-tist and psychologist to decide. Consequently, Mr. Sidney Car-lington, the man who wrote the original story, in collaboration with Mr. W. Goddard, was called upon. Mr. Carrington's position in this field is well defined. He has written extensively on the subject of psychology and psychics. As an investigator he won fame by his exposure of Palladino. He is without doubt the most popular accredited man in his field.

Mr. Carrington used various psychological tests upon the various candidates and finally selected Miss Jean Sothern.

In addition to her extraordinary mental powers, Miss Sothern's past work proved her equal to the task. She will be remembered as the little blind girl in the screen version of "The Two Orphans." In this picture her part was played that of her co-star in "Redhead Bara. Miss Sothern gave up her stage career, where she was beginning to make a distinct impression, realizing the greater opportunities which lay before her in motion pictures.

**Alleged Film Pirates Arrested.**

Two Former Employees of the Kalem Company Charged With Stealing Film.

ARRESTS made last week after an investigation conducted by officials of the Kalem Company are believed to have cleared up one of the most daring cases of film piracy uncovered in many months. George Hardy and Harry Bode, former employees of the Kalem Company, but in recent months engaged in the exchange business, were the parties arrested, charged with the theft of Kalem's five-reel feature "From the Manger to the Cross."

The case came to light through an action in the District Court, at the request of the defendants' attorney, set hearing the case for Tuesday of this week, and released the men under bonds of a thousand dollars each.

Mr. Hardy and Bode, employees of the Kalem Company, charged with stealing films, are in custody.

It is declared that the Kalem Company has been robbed of films frequently during the past several years, but up to the present time has never prosecuted any of these thefts. However, the losses have been so great that the officials believe it necessary to give warning to future offenders by prosecuting those responsible for the present thefts.

It is believed that the Kalem Company will refuse to show such leniency to the present offenders as they have done in the past. The company's executives are especially aroused over the loss of the famous "From the Manger to the Cross." Since Kalem produced this picture conditions in the Holy Land, due to the invasion of tourists and con-struction of railroad facilities, have made it an impossibility to reproduce the production. Thus the value is enhanced beyond estimate, in addition to the fact that the production can be realized at a much greater sum than the actual film, necessitating as it did the sending of a company practically around the globe and maintaining the organization in the Holy Land for over half a year.

**WORLD FILM AT GRAND CENTRAL PALACE.**

The World Film Corporation this week decided that the stars and noted players on its roster, including Robert Warnekros, Alice Brady, Gail Kane, Holbrook Smith, and others, composed of Theda Bara, Arletta Coston, Doris Hare, Louise Russell, Carol Dempster, Kitty Gordon, Muriel Ostriche, Jane Grey, June Elvidge, Frances Nelson, Mollie King, Gerda Holmes, Edna Wallace Hopper, Julius Steger, Clara Wells, Frank Keene, Elizabeth Keene, Chester Barnett, Johnny Hinze, Arthur Ashley and Zena Kefe, and the other well-known artists whose names would attract attention, will be at the call of the Motion Picture Exhibitors' League for their annual trade show, for their annual trade show, for their annual trade show at the Grand Central Palace during the entire week, from May 1 to 6, and that they would not participate in any counter attraction, either during the same week or later.

**GLADYS HANSON MARRIES.**

Gladyas Hanson, daughter of Pepton Harrison Snook, and well known to theater and picture goes, was married at Atlanta, Ga., on April 12 to Charles Emerson Cook. Mr. and Mrs. Cook will reside in New York City.
Rialto Theater Formally Opened.

Representative Audience Enthusiastic in Praise of New York's Beautiful Motion Picture Showhouse—
Manager Rothapfel Given Ovation.

THE cheers that greeted the momentary appearance of Managing Director S. L. Rothapfel at the dedication of the Rialto theater on the evening of Friday, April 21, were the outward manifestation of the enthusiastic appro- bation of the great audience gathered at the invitation of the premier showman whose motto is "Go git 'em." Every seat of the magnificent structure—the Temple of the Motion Picture, as it is aptly described—was filled when the notes of a bugle announced the opening of the performance. It was a representative New York audience. Present were not only many of the prominent film men and exhibitors in the East, but leaders in business and in the professions. It was an appreciative house, too, quick to recognize the rare beauty of the light effects and quick to respond to the many splendid efforts of the artists, those present in the flesh and those on the screen. There was a wide variety of entertainment. Among the factors were the grand organ, under the magic touch of Dr. A. L. Robyn; the orchestra of thirty-five pieces; singers, solos, soloists and chorus of male voices; violin solo and motion pictures, every last one a gem. There were selections from several of the weeklies, a most splendid effort of the artists, those present in the flesh and those on the screen. There was a wide variety of entertainment. Among the factors were the grand organ, under the magic touch of Dr. A. L. Robyn; the orchestra of thirty-five pieces; singers, solos, soloists and chorus of male voices; violin solo and

S. L. Rothapfel.


The entertainment lasted until after 11 o'clock, longer than the two hours to which the regular performance will be limited. This was owing to the special features designed for the entertainment of the guests. Mr. Rothapfel congratulated at the close of the show on his manner of putting it on and on his wonderful house. In the discipline of the employees there was nothing to indicate that it was a first performance. True, the house was only open on Thursday evening to the men and women who had for the past year been engaged in building it. It was a remarkable evening, that of Friday, by reason of the beautiful house given to the photoplay public, and the distinguished audience that attended and the quality of the entertainment.

The Rialto theater stands at the corner of Forty-second street and Seventh avenue, on the site formerly occupied by Hammerstein's Theater of Varieties. It is perhaps the most valuable piece of land devoted to theatrical purposes in the world. It is in the center of New York's entertainment district, a veritable hub of the metropolis. It will be operated by the Rialto Theater Corporation, of which Livingston Crawford is president; F. S. Kahn, secretary and treasurer, and Mr. Rothapfel, vice-president and managing director. The structure occupies a plot of ground 135 by 100 feet. The seating capacity is 2,000, of which 1,100 are in the balcony. Every seat carries an unobstructed view of the screen. The property is valued at $1,250,000.

The plain exterior of the Rialto conveys no hint of its impressive interior. The dominating color of the furnishings is red, in the carpets and in the curtains that drape the screen, and the great niches flanking it on each side. These latter provide balconies for singers. Behind these are paintings of land and sea, artistic, picturesque. The walls are in old gold tapestry. Of stage, properly speaking, there is none. The eighteen-foot screen is practically the wall of the house. In front of it there is a platform but a few feet in depth. The musicians' pit is on the level of the orchestra floor. On the balcony floor are the executive offices, the checking rooms and the women's retiring room. Positioned on the rail overlooking the foyer and the rear of the orchestra are flower boxes in profusion.

Back of the "stage" is the giant switchboard which controls the elaborate indirect lighting system—one of the marvels of the house. Here are eighty-five switches which
give flexible control over the lamps at the front of the orchestra and throughout the theater. Provision has been made for four colors on the stage and three in the house. There are sixty-six dimmer handles and a master drive wheel, which make possible any combination of colors desired. Of course lighting there is much. The great feature, however, is the giant chandelier in the center of the dome, with its background of old gold. This is surrounded by sixteen smaller pendant lamps. The marvelous beauty of this decorative factor is seen to best advantage from the balcony seats; to those on the orchestra floor it is hidden by the projecting balcony from all but the lower third. Another chandelier with its reflective background is situated just over the rear of the orchestra, illuminating the foyer, the stairways and back of the orchestra.

The projection room is equipped with two Edison Super Kinetoscopes, an enormous Baird spotlight built on designs of Mr. Rothapfel, and a Power dissolver. Two Hallberg generators, the largest in the world devoted to theater purposes, have each 150 amperes capacity and can be developed up to 300. By reason of special control panels the operator may, without changing his position at the observation port, alter the light at will while a picture is on the screen. It is expected to use in projection from 85 to 100 feet. There is an elaborate system of fuselink control for fire shutters and doors.

The Rialto will boast the biggest organ ever installed in a theater. Primarily the only portion visible to the public will be the console, or keyboard, the massive mechanism, pipes, etc., being concealed about the theater, and more particularly the prosenium colonnade and the sounding board in the dome above. Here 4,500 pipes, each representing a different tone shade, are hidden. These pipes range from massive tubes 32 feet long and of a diameter that will accommodate a fat man sent in to make repairs, down to the size of an ordinary lead pencil. To operate these two thousand silver electric contacts are employed.

Silver is used by the organ builder because it is the most sensitive metal known from an electrical standpoint. The organist sitting at his console fixes his stop and presses a key. A combination of silver wires is brought into touch and the contact is established through two thousand connections. The pure silver used for wire tips alone represents an outlay of $750.

The four galleries of pipes into which they release air are governed by the organist through 130 distinct stops, combination pistons and contrivances for control. These are so delicately poised and efficient that the keys are capable of repeating much faster than the finest grand piano. The latter in the hands of Wilkins has been known to record 28 distinct notes per second. The Rialto organ is capable of 66 in the hands of an expert.

The instrument weighs over ten tons. It was built by the Austin Organ Company at Hartford, Conn. It was assembled at the Hartford factory to prevent any possible oversight and then taken apart and shipped to New York, requiring three freight cars in transit. A superintendent and eight men labored five weeks to set it up. The instrument is a metallurgical museum in a sense, and bears a combination lumber exposition as well. It contains five tons of metal, including platinum, silver, brass, copper, lead, tin, zinc, iron, steel, bronze and aluminum. Upward of 15,000 feet of lumber were used, including ebony, walnut, maple, birch, cherry and poplar. Among the peculiar individual characteristics of the organ may be mentioned a section with strings representing strings which gives the effect of effects of violins, gambas, cellos and double basses, and a tone duplicate, the organ of the Mormon Tabernacle of Salt Lake City. Another is the presence of a chime of unequalled proportions, although the principle has been applied on a smaller scale to a number of church organs. It is a tube of five-eighth-inch bell metal sixteen feet long, and weighing 800 pounds. A 24-pound hammer of rawhide fibre is used as a striker.

150' of noble instrument at the Rialto will be presided over by virtuosi in that field, Dr. Alfred G. Robyn and Mr. Johnson. The former was brought to New York to succeed Clarence Eddy as organist of the largest Congregational church in America, the Tompkins Avenue Congregational, of Brooklyn. He is known to music lovers as a prolific composer of light operas and musical comedies. Mr. Johnson is known as an organist of equal attainments, who has specialized on adapting that beautiful instrument to the requirements of motion picture presentation.

The executive staff of the Rialto is composed of Alfred De Manby, personal assistant to Mr. Rothapfel; Ben H. Atwell, director of publicity, who as a part of his activities will each week issue the Rialto, a booklet containing the program of the house, a record of its personnel and interesting matter; Edwin Johnson, manager; Charles G. Stewart, musical director; Dr. A. L. Robyn and Edwin Johnson, organists; S. Fiedelman, concert master; Lester Bowen, chief operator; George Larbig, chief electrician; Ira B. Scriber, master of properties; Joseph La Kosie, master of effects; Herman F. Innecken, head usher.

The Rialto is a monument and showmanship of Mr. Rothapfel; a tribute to his constructive talent and to his confidence in his instrument. That this beautiful home of the photoplay, this last word in picture theater construction, will be a Mecca for followers of the screen there can be no question.

RIALTO DRAWING BIG CROWDS.

The public is thronging to the Rialto. Manager Rothapfel, when asked as to what business he was doing, said it was of record-breaking proportions, so far as he knew there having been but one record of admissions exceeding it, that of the "Carmen" week at the Strand.
Actors' Fund Names Committee
Prominent Men All Over Country Aiding Picture Interests in Raising Half-Million Fund by May 15.

The effort of the heads of the motion picture industry to raise $500,000 in fifteen weeks for the million-dollar endowment of the Actors' Fund of America is being vigorously carried on by Samuel Goldfish, chairman of the Central and Western energetic branch committees of the National Executive Committee, of which Samuel Goldfish is chairman, are everywhere meeting hearty response in the sympathies of the public. A friendly rivalry among cities has already led to an ardent and generous movement for the purpose.

The mayor of every city of importance in the country is either a member of the national Board of Directors or the honorary chairman of the branch committee covering that city, and every section of the country are composed as follows:


Detroit.—Mayor James M. Curley, Moe Mark, George Balsdon.

San Francisco.—Wallace F. Nye, S. B. Sampson, Thomas Hanlon.

Milwaukee.—Mayor Gerhard A. Badger, Thomas Saxe.


Los Angeles.—C. E. Sebastian, Jesse L. Lasky.

Chicago.—James H. Holby, Jr., Herman Webber, Irving Ackerman, Louis Levy, Mark M. Lichter.

Boston.—Mayor Clifford B. Wilson.


San Francisco.—John B. F. Hingston, M. A. Bateman, Mrs. Wm. Marks, benevolent societies; C. M. Orth, exhibitors; J. B. Hitter, dramatist; Mrs. J. A. Hare, mental.


Columbus, Ohio.—Geo. G. Kohn, Max Steel, Roy Cox.

Seattle, Wash.—F. S. Fountain.

Omaha, Neb.—J. E. Kirk, Secretary.


Cleveland.—A. I. Mandelbaum.

Portland, Me.—Wm. P. Beretto.

Wilmington, N. C.—P. W. Wells.

Cincinnati.—Harry Bohn, O. Westing.

St. Louis, Mo.—Edwin W. Fuske.

Newark, N. J.—Mayor Thomas L. Raymond.

New Haven, Conn.—Mayor J. Blee.

Dallas, Texas.—Mayor Lindsay, Max Graf, J. A. Walker.

Arizona.—Jas. Poonan.

Kalamazoo, Mich.—Mayor James B. Balch.

Pittsburgh.—Mayor Sidney S. Smoot.

Rochester, N. Y.—H. Goldberg.

Actors' Fund Home Pictured

Motion Picture of the Home and Its People to be Shown in Aid of the Campaign.

The thirty-six retired actors and actresses now residing at the Actors' Fund Home on Staten Island have made plans for the last remaining weeks before a ballyhoo can be staged. The old folks enjoyed the experience thoroughly, as the patrons of the moving picture theaters of the country will see when the films are exhibited in the various newsreels.

The pictures were taken in connection with the Motion Picture Campaign for the Actors' Fund of America. Daniel Frohman, president of the Fund, personally directed the taking of the pictures and approved the film, with the consent for this public view of the Home in order that the films might be shown in motion picture theaters to awaken the interest of the public in National Motion Picture Tribute Day, when the one million dollar fund will be donated to the Fund.

There was William Gilbert—seventeen years with Augustin Edson. He was Southerner; Dink, the black-eyed, mitchell-like souffrette of the late seventies, a handsome, sprightly, white-haired old lady now; Fred DuBois, erect and happy for all his snowy hair and seventy years; Richard Fulton Russell, matinee idol of thirty years ago; George Morton, Ada's husband and sweetheart still; E. A. Locke, Lotta's inimitable leading lady for years; and George Morgan, who was known on the stage before she married Frank Cotter, the manager.

Milton Nobles, veteran actor and now a writer and a trustee of the Fund, assisted by Mr. Frohman in arranging the pictures. He and Mr. Locke had a lot of sport over the proceedings. They went on the stage together under the management of Thomas Davey, Mrs. Fiske's father. John Vichon, manager of Moliére's Garden in its halcyon days, was also in the pictures.

The Home chickens and pigs must not be forgotten, nor Jack, Virginia Buchanaman's old dog, who was very busy in the front yard, nor Orval, the fat, sleek, one-huffled, no-Cyril Maud gave to the Home. It was a great day for the players at the Home and the picture should bring a hearty awakening of the sympathies of the public with the great Motion Picture Campaign.

Lubin May Releases

A Quartet of Lubin Subjects on the General Film Program.

"THE BUCKSHOT FEUD" is a one-act comedy, written and directed for the Lubin Company by Edwin McKim, and released May 1 through the General Film Company. Davey Don is given the perilous distinction of the feature role in a chapter of extraordinary action, in which a mob of maddened feudists seek to use him as a target.

"The Candle," a two-act drama by Maude Thomas and Julian Lamothe, and directed by Leon Kent, is released through the General Film Company. It is a tableau tragedy, with ample material for a multiple-reel feature. An unusual cast in short length playphoto production includes L. C. Chumney, Mary Wright, C. E. Kent, George Rutledge includes Helen Eddy, Grace Eddy, Leo C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Morley, Julian Lamothe, Helen Eddy and Grace Eddy.

"None So Blind," as written by C. A. Fraberg and directed by Melvin Mayo, under the personal supervision of Captain William McKeel, is a compendium of thrills to three acts. It is released by the Lubin Company May 4 through the General Film Company. It is the story of a submarine, with exciting work for the photograph. Princess Novia, Daksie Sherter, Evelyn Page, Adelaide Bront, Ruth Saville, Walter Spencer and Cecil Van Auker.

"Father's Night Off," written by A. R. Lloyd, and directed by Clay M. Greene, is released through the Lubin Company, May 6. One fast act of shaming situations, enlivened by accomplished funmakers, including June Daye, Eleanor Blanchard, James Cassidy, Francis Joyner, Hollins Antrim and Kempton Greene, is this picture.

Strong Cast in Lubin Two-Reel.

A tableau feature, in other words two reels of compressed drama, portrayed by a cast of the multiple-reel standard, is exemplified in "The Cattle Thief," released by the Lubin Company through the Lubin Company, and directed for the Lubin Company by Leon D. Kent. The valuation set upon the two-reel drama by the Lubin Company is indicated by the fact that the cast of "The Cattle Thief" includes Helen Eddy, Grace Eddy, Leo C. Shumway, Melvin Mayo, George Routh, Robert Gray, J. J. Colby, Jay Morley and one of the actors, Julian Louis Lamothe.
Vitagraphs for Early May

Two Dramas and Three Comedies in the Fourteen Thousand Foot Program.

For the week of May 1, Vitagraph is offering a program consisting of fourteen thousand feet of comedy and drama. In it are found a list of photoplays of unusual excellence. "God's Country and the Woman," a powerful drama of the Northwest, heads the list, and such pic-

tures as "Mr. Jack Hires a Stenographer," "Jane's Husband," "Some Chicken," and the Broadway Star Feature, "The Resurrection of Hollis," lend able support in making this a gala week.

"God's Country and the Woman" is from the gifted pen of James Oliver Curwood, and was filmed in California under the supervision of Rollin S. Sturgeon. This picture to be presented to photoplay lovers on May 1, tells of the strict standard of morality in the north. Beautiful views of the snowly expanses of woodlands, with dog teams rushing up and down, help to make this one of Vitagraph's masterpieces. William Duncan as Philip Weyman, Nell shipman as Josephine, and George Holt as Arnold Lang, enact their parts creditably.

In "Mr. Jack Hires a Stenographer," another of "The Escapades of Mr. Jack," Frank Daniels shows up to excellent advantage. Mr. Jack engages a "pippin" of a stenographer, and then gets himself into and out of a lot of trouble. Alice Washburn and Betty Howe render valuable assistance to Mr. Daniels in the enactment of this picture.

"Jane's Husband," another one-reel comedy, released on the General Film program, depicts the troubles of a homely spinster in securing a husband. She finally succeeds in cornering a helpless tramp, only to find him already married.

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Iva Shepard in Gaumont Stock

As soon as it was decided that the Gaumont Company would increase its photodrama activities on the Mutual program, steps were immediately taken to strengthen the forces at Jacksonville, Fla. One of the first engagements was that of Miss Iva Shepard for emotional and heavy leads. She is well and favorably known for the feature work she has done since deserting the stage for motion pictures.

Miss Shepard was born in Cincinnati, but received her education in Chicago. Her first ambition was to be a school teacher, but at the age of twelve her parents, in a thoughtless moment, allowed her to go to the theater. She is well and favorably known for the feature work she has done since deserting the stage for motion pictures.

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The first picture work done by Miss Shepard was for Selig.

In California, after she has returned to the stage only twice, these engagements being for four months each. With Selig she worked a great deal with Hobart Bosworth and Tom Santschi, among the pictures in which she appeared being "The Wife of Marcus," "Her Adopted Father," "The Hunchback," and "The Coquette." After two years with Selig and a short return to the stage, she went with the Universal Company, first under Otis Turner, and then playing opposite Edwin August in the company he directed.


For Gaumont at Jacksonville she has been appearing in Mutual Masterpieces. "The Haunted Manor" gave her a star role which she handled with great power. She has a prominent part in "The Isle of Love" which will be released May 15. In "The Drifter" she had the important role of the Vampire.

Injured While Making Big Picture.

With "The Jockey of Death," about to be released on the state rights plan, it is being told in the trade by those interested in the handling of the picture that all of the thrills involved in the big feature melodrama were not saved for the audiences who were to sit in front.

The stellar performances in the picture are a particularly capable pair of European acrobats who use their daring in pulling off stunts which are close to astounding. During the performance of one of the thrills the pair slid down a long wire cable attached to a tug boat on the base of a mountain. In everyday life the cable was used for hauling fagots of wood and it was on one of these bundles of fagots that the slide was attempted. When the couple reached the bottom of the mountain they struck with such force that the young girl was hurled a score of feet and injured her knee. She gamely continued the action, despite her injury, but when the picture was finished she was compelled to leave the employ of the company for fully three weeks.

"The Jockey" is being handled by Signet Films, a newly organized company, of which J. L. Kempner is the head.
Tips on Mutual Program

Week of May 1 Has Some Good Offerings and Several Novel Releases.

TOPPING Mutual releases for the week of May 1 are two Masterpictures, De Luxe Edition, the first of which, "Pierre," starring Gaumont stars, will be released on May 1, and "Lying Lips," an American production, which goes to the public on May 5. In addition to these Masterpictures, De Luxe, the releases for the week include four short length features in which popular Mutual players are cast in featured stars.

Alexander Gaden and Gertrude Robinson, Gaumont stars, who have built up a big reputation and a wide following through their appearance in Mutual releases, are the featured stars of "The Quality of Faith," which goes to the public May 1. In this production Mr. Gaden essays the role of a clergyman, a part which he has been featured in two of the three Masterpictures, De Luxe Edition, in which he has appeared. Playing opposite him is Miss Robinson as a girl of the streets, whose reformation is brought about by the good influence of the young pastor. They are supported by an exceptional company of Gaumont-Mutual players, including Henry W. Pemberton, Lucille Taft, John Reinhard and several others.

"Lying Lips," the American production, released as a Masterpicture, De Luxe, on May 4, serves to introduce Miss Wyman, as a feature player. No better vehicle could possibly have been obtained than "Lying Lips," for Miss Wyman's initial appearance in these five reel feature productions. She plays the role of "Emily Gordon," star of the second part, a role that offers her every opportunity to display her many dramatic qualities. Frank Ritchie, long fixture on the speaking stage and in motion picture feature releases, appears in support of Miss Wyman. The cast is comprised of Eugenie Forde, Clarence Burton, Roy Stewart, George Webb and several others of equal note.

Departing from the custom in vogue for the past several months but one three-reel feature will be released by the Mutual during the week of May 1. It is a Thomas production entitled "The Spirit of '61," and will be released on May 4. It is a novel human interest drama teaching the meaning of true patriotism. The principal roles in this production have been assigned to Mr. and Mrs. De Carlotto as a girl of Marlo and J. H. Gilmour. They are supported by a strong cast of Thanhouser-Mutual players.

Four two-reel subjects will be released during the week. First to be released is "Pierre Brisac, the Brazen," an American production starring Edward Coxen and Lizette Thorne. It will go to the public on May 1. "The Weakening," the two-part Thanhouser release of the same week, is a powerful drama in which Harris Gordon, Barbara Gilroy and the Emma Roberts Bates have the chief roles. "The Weakening" will be released on May 2.

"With a Life at Stake" the Mustang two-part release of May 5, is an amusing comic-drama with a Western setting, which depicts the tribulations of the cowpunchers in a border town story. "The Great American Art Accouterment" is the role of "Blinkley," leader of the cowboys. Others in the cast are Nita D. Davis and Larry Payton.

May 6 marks the first release of the new Centaur two-reel subject from the Horsley studios, of which Miss Margaret Gibson, who starred in several important Mutual Masterpictures, De Luxe, is the featured player. "Avenged by Lions" is the title of the first production, in which the famous collection of Bostock animals participate in some of the most thrilling scenes yet attempted before the eye of the camera. The story is a stirring one of the jungles.

Mutual laugh provokers for the same week include the Falstaff comedies, "The Skillful Sleighter's Strategy," with Frank F. McNish and Gladys Leslie released May 6, and "The Dashing Druggist's Dilemma," with Jay C. Yorke and Frances Kays, released May 1, the Beauty releases, "Billy Van Duesen's Ancestries" for release May 3, and "All for America," featuring Orne Humphrey, scheduled for release on May 7.

"Bungling Bill's Dream," for release May 7, and "Out for the Count," to be released May 2, are the Vogue offerings to the public. The comedies for the week are the finest of the group, with the strong star of "M. T. Dome's Awful Night," the Cub release for May 5. "See America First," and Mutual Weekly No. 35 comprise the remainder of the week's releases.

On May 7 the first release of the new feature single reel subject under the title of "Reel Life," goes to the public.

Pearl White in Press Stunt

Famous Pathe Star Does a High and Lofty Scaffold Act for Broadway Consumption.

While Broadway stared and thrilled, the Pathe star, Pearl White, on the morning of Saturday, April 13, dangled several hundred feet in the air on the scaffold of the Gregory Building on Seventh avenue, New York, and painted her initials in four-foot letters on the brick wall. By fearlessly performing Miss White became enrolled in Broadway's Hall of Fame and got lengthy front page stories in most of the New York papers.

To the observer in Times Square the feat looked dangerous enough, but to the man on the roof looking down on her the stunt was appalling. The Gregory Building is the only lofty one in the block, and is flanked on either side by old buildings only two stories high. In consequence, beneath the flimsy scaffolding was a sheer drop of several hundred feet and a vast expanse of blank brick wall with no means to give a sense of security.

The roof of the building was crowded with reporters and cameramen, as were those of neighboring buildings. On her arrival, Miss White was greeted by a representative of the Sign Painters, Paper Hangers and Decorators Union, who presented her with a card certifying her election to the union.

As she was about to step off into space, Edward Jose, the Pathe producer, who is her director in 'The Iron Claw,' rushed out upon the parapet and begged her to desist, calling her attention to the risk she was running and stating that the success of the unfinished "Iron Claw" depended upon her. The heroine of a thousand peril and exploits pretended not to hear, and swung herself out upon the electric sign which constituted the only method of approach of the scaffold, thirty feet below. She was in a boisterous mood, and as the sign swayed and sagged, everyone gasped. When she reached the scaffolding in safety, the crowd on buildings and in the streets set up a thunder of applause. Less than five minutes later she was swinging the paint brush energetically, while on all sides cameras clicked and whirred.

A suffragette flavor was added to the proceedings by the "Votes for Women" scarf over Miss White's shoulders and the ribbon similarly adorned in her jockey cap.

As a press agent stunt it was a big success. Five New York newspapers made front page stories of it, and practically all of the rest carried the story in their news columns in a prominent place. P. A. Parsons, the Pathe publicity man, worked the scheme in conjunction with T. M. Alexander, of the Motion Picture Board of Trade. Mr. Alexander is having a huge sign painted on the Gregory Building advertising the exposition to be held at the Madison Square Garden from May 6 to 13. This sign furnished the idea for the stunt.

Miss White is truly entitled to the name given her of being Pathe's "Peerless Fearless Girl."

GOVERNOR TO GIVE HEARING ON CRISTMAN CENSORSHIP BILL

The Cristman-Wheeler Censorship Bill which has passed both houses of the legislature and is now in the hands of Governor Whitman will be the subject of a hearing in the executive chamber within the next few days, the exact date to be announced later. Protests against the bill are being received daily by the thousands at the executive mansion in Albany.

As the bill was passed within the last week of the adjournment of the legislature it comes under the heading of the so-called "thirty day" bills, which require the signature of the Governor to make them laws. Failing to obtain the Governor's signature the bill dies automatically.
Harry Myers in New “Vim” Series
Co-Star With Rosemary Theby Directing Comedies at Jackson-sonville Studio.

HARRY C. MYERS and Rosemary Theby reached the Vim comedy studios in Jacksonville, Fla., recently, and started work on the first of a weekly series of refined comedies to be released under the Vim brand. Mr. Myers, who has an enviable reputation as producer, is directing.

The famous comedy team has signed a two-year contract with Mark Dintenfass, of the Vim organization, under whose manage-ment they worked during their long career as Universal stars. Both parties to the con-tract expressed great pleasure at the reunion. Speaking of his plans, Mr. Dintenfass said:

“I believe this is an ideal arrangement which will meet with enthusiastic approval of the exhibitors. We have always been proud of the Vim program, and the weekly release of a refined comedy, featuring two such popular artists as Harry Myers and Rose-my Theby, is a matter for congratulation. Both Mr. Burstine and I consider that we have secured the biggest drawing card in the comedy field, and the biggest bargain, too. This team has achieved a deserved popularity during several years of co-starring, and Mr. Myers is a remarkable director, an artist in every way. Although their contract calls for salaries of four figures, we consider them cheap at the price.”

Mr. Myers came into pictures seven years ago, after a successful career on the stage. He joined the Lubin Company and was quickly recognized as a screen comedian of the first water, although he was at first cast for drama. During his long association with the Lubin forces he began playing with Rosemary Theby, and the co-partnership—one of the most extraordinary in screen annals—has lasted for four years.

On their arrival in Jacksonville, the co-stars were met by a delegation from the Vim studios headed by Louis Burstine, in personal charge of direction; “Babe” Hardy and Billy Ruge, of “Plump and Run”; Elsie MacLeod, Bob Burns and Walter Stull, of “Pokes and Jabbs.” It was a real welcome, for the majority of the Vim players are old stage companions of Mr. Myers and Miss Theby, having played with them in stock before coming into picture work.

For his first release, shortly to be announced, Mr. Myers has chosen a story which offers opportunity for some elaborate effects as well as sparkling comedy. He practically owned the outdoor stage last week, and this gives some idea of the scope of the work; for the stage comprises 35,000 square feet under cloth diffusers.

No date has yet been set for the first release, but advance bookings have already been received from all parts of the country, especially from the far west, where Mr. Myers and Miss Theby rank second to none in the esteem of the picture fans.

Chaplin Seeks to Enjoin “Carmen”
In Action Begun in New York Supreme Court Comedian Alleges Burlesque on Carmen” is Padded.

CHARLES CHAPLIN has brought suit against the Essanay Film Manufacturing Company, his former employer, and the V-L-S-E, Inc., for permanent injunction against the distribution of “Charlie Chaplin’s Burlesque on Carmen.” The actor charges that the picture as originally made by him will in two reels of one thousand feet each and that it is being released in four “padded” reels of such quality as seriously to injure his fame.

An “order to show cause” directed against Essanay and the V-L-S-E has been signed by Justice Nathan Biju in the Supreme Court of New York. The comedian is represented by Nathan Burkan, attorney. The application for injunction is accompanied by a long affidavit signed by Sidney Chaplin, brother and agent of Charles Chaplin, setting forth the facts relating to the making of “Car-men,” and citing the adverse criticisms of the production which appeared in newspapers, dramatic and motion picture publications.

Chaplin charges that the release of the picture in four reels is unlawful and a violation of his contract with the Essanay company. This contract is made an exhibit in the action.

Chaplin avers that his rights both as an actor, a producer and an author are violated by the four-reel “Carmen.” The suit is unique in the history of motion picture litigation in the issues raised.

Under the terms of his contract Chaplin alleges that the Essanay company agreed that no pictures bearing his name should be released without his approval and final O. K. He says that he made a two-reel “Carmen” and directly charged that the Essanay company, after he had completed the picture and left the employ of the company, employed one Ben Turpin and other actors to make additional pictures, with which “Carmen” was padded.

The application for injunction cites the fact that the distributing concern, the V-L-S-E, has circulated advertising matter all over the country with the film, calculated to convey the impression to the public and falsely to lead the public to believe that the said film exhibitor that the defendants is the film based on a scenario created by the plaintiff and that said photoplay was produced, directed and made under the supervision of the plaintiff.

Service was accepted by an officer of the V-L-S-E.

CHAPLIN CASE HAS HEARING.
A motion to dismiss the application filed by Charles Chaplin against the Essanay Film Manufacturing Company and the V-L-S-E, to restrain these corporations from distributing the Chaplin burlesque on “Carmen” was made before Supreme Court Justice Delehanty in Part 1, Supreme Court, on Monday, April 24. Decision in the case was withheld until the court could decide some of the intricate legal questions involved.

Nathan Burkan appeared for Chaplin, William Seabury represented the Essanay Company, arguing that the case was one for the federal courts as the defendant company was an Illinois corporation. Walter W. Irwin appeared for the V-L-S-E. Decision was reserved.

ESSANAY SUES CHAPLIN.
A counter suit has been commenced in the Supreme Court of New York against Charles Chaplin, alleging breach of contract and asking damages to the amount of $500,000. The papers in the case were filed Monday, April 24.

LAS VEGAS, TEXAS, WANTS M. P. OUTFIT.
Since the city of Las Vegas, Texas, obtained such good results from its former advertising campaign in the Moving Picture World, The Nevada Eye of Mylas baby wants a motion picture outfit to attend the famous Cowboy’s Reunion which will be held in that city on July 4, 5, 6 and 7. This event rivals similar round-ups at Pendleton and Cheyenne and ought to produce a lot of good wild west stuff.
AUSTRALIAN NOTES

I N AN interview Alfred Rolfe, head producer for Australian Films, Ltd., stated his opinion about picture production in this country. He said the greatest difficulty in the path of Australian producers is that they are unable to market their films in America or England. "If this could be remedied," said Mr. Rolfe, "as many as fifty copies of any picture would be required and the production would then show a profit."

But under the present state of affairs, only four copies can be disposed of, which does not make much of an induce-

ment to manufacturing.

Any company with a good connection in America and En-


gland, by making uniformly good photoplas equal in stan-

dard to the imported brands, should be an immediate success.

Mr. Rolfe has had much experience as a picture produc-


tor, having, perhaps, produced more pictures than any other Au-


stralian director.


The Triangle Plays made their debut to Sydney picture-


goers at the remodelled Triangle Playhouse on Saturday eve-


ning last, the 18th inst. The house, which seats 1,700 per-


sons, was crowded long before the advertised time of screening.

The interior of the house has been tastefully decorated, the walls having been repainted a gray color, which is very restful to the eyes. The lights have shades of a Triangle pattern, and a large curtain has been installed with a border decorated with the trademark.

The initial program consisted of "Crooked to the End," a two-part Keystone comedy, and "The Coward," six-part Ince-Kay-Bee feature. Both pictures were loudly applauded, the fine war scenes in the latter bringing forth many exclama-


ations of admiration.

The prices of admission are from 6d to 2/6 (10 cents to 60 cents). For the first three weeks the programs will be screened the whole week, but after that will be changed twice weekly.

The production of the George Willoughby Photoplay, "Emilienne Moreau," has been held up for a few days owing to the illness of the star, Jean King, and the juvenile lead, Clive Farnham. The former collapsed after the filming of a scene which necessitated very strenuous action, while the latter sustained injuries which confined him to bed for several days when the motorcycle he was riding for another scene in the picture, skidded and threw him over a bridge.

"The Birth of a Nation," the twelve-part Griffith production, arrived by the "Ventura" from San Francisco yester-


day. The last film has been secured by J. C. Williamson, Ltd., and will be presented in Sydney at one of their thea-


ters about Easter at the usual theatrical rates of admission (25 cents to $2).

Waddington's Ltd., controlling four big theaters in well-


situated positions in this city, have decided to show second-

run Fox features. They have been showing first-run World productions for some time, but owing to the declining quality of many of the last released here, will not screen any more. The management will, however, continue to show Paramount features at one of their houses as heretofore.

"The Film Visit to the Vatican and the Pope" has been showing at the Palace theater here this week. It is being largely attended, and seems to be continuing its popularity. On the same program is the three-reel picture "Ireland a Nation" which is directed by Walter Macnamara, of "Traffic in Souls" fame.

Pathé's Gold Rooster Play, "At Bay," is having a run of tremendous success in Sydney and suburbs at present. This is accounted for in the fact that Charles Waldron, who plays the hero, has appeared in many stage productions in Au-


stralia a few years ago, including "The Squaw Man" and "The Virginian."

Features shown here this week include: "Sunshine Molly," a very good but very Bosworth produc-


tion. 'The scenes taken at the oil wells are very interesting to Australian audiences. "The Vampire," a Metro feature. Olga Petrova is very popular in Sydney, and this picture has drawn big crowds. "Should a Mother Tell a Lie," starring Betty Nansen. This Fox photoplay is only of moderate interest.

"The Devil's Daughter." At its opening performance, at which he was present, the audience broke into derisive laught-


ers at many of the incidents in the play.

"The Wild Goose Chase," a Lasky feature. The story contains nothing original, but is an acceptable light offering.

TOM S. IMRIE.

Sydney, March 22, 1916.

Caracas, Venezuela

Enormous Crowds See the Big Thanhouser Serial Projected in Several Theaters.

By John H. Clapham.

Caracas, Venezuela, March 31.—The success of the Thanhouser serial, "The Million Dollar Mystery," will undoubtedly bring more films of this type to this country. The film was sent here by airmail. Among the managers here are Edward Braasch, Alexander L. Mondolfi, August Clapham, Jr., Edward Eraso and Buenaventura Sola Reig, forming the Sociedad de Cines y Espectáculos, Compañía Anóni-


ma with a capital of 400,000 bolivars. The company con-


trols theaters in this city as follows:

<table>
<thead>
<tr>
<th>Theater</th>
<th>Seating</th>
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<tbody>
<tr>
<td>Cine Candelaria (open air)</td>
<td>3,000</td>
</tr>
<tr>
<td>Circio Metropolitano (open air)</td>
<td>6,000</td>
</tr>
<tr>
<td>Municipal theater</td>
<td>1,500</td>
</tr>
<tr>
<td>Caracas theater</td>
<td>1,600</td>
</tr>
<tr>
<td>National theater</td>
<td>1,200</td>
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</tbody>
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Besides the above, the company controls the Baralt theater in Maracaibo, and the Municipal and Circio theaters in Valencia. The firm has every reason to be pleased with the success gained by the Thanhouser feature. It was started at the Circio Metropolitano to not less than 4,000 people nightly. The crowds increased as the fame of the film was spread by those who had seen the first performance. Before the end of the run it was started in the National theater. In a few days it was running again at the Circio Metropolitano, and still later it was started at the Cine Candelaria.

The Circio Metropolitano is used through the week for films after 1 p.m., and on Sunday the Thanhouser is shown. The living center of the round pavilion, is removed, the wires are dis-


connected, and the unlovely bull gives battle to his tormentors after the most approved Spanish fashion. It is pleasant to know that the film has been drawn much in Caracas and is more than just a passing fad. The toros. The people are very one-sided about the bull-fighting. If the animals do not show the true fighting spirit, there is a big shout from the audience demanding that the bull be replaced with a more gamey one. It is the voice of the people and is not denied.

The question of American films coming here has occupied the attention of the promoters, but there is always the mat-


ter of price to be considered when one talks about the quality of the American product when compared to the foreign out-

put. American producers should know that this country is the only one in South America which does not impose almost prohibitive duties on films. Am I informed that the duties are reasonable in Venezuela. The promoters here want such films as "The Million Dollar Mystery," because they are sure of crowds. Maintenance cost here is much less than in the United States, even if it is only a matter of cleaning and wiring expense is low, since only a common installation is needed. Wires run along wood or anything to reach their connections. If films come here from any of the West Indies islands, the duties are higher. Porto Rico is a West Indian island, not an American possession, in the view of the customs collectors here.

"The Million Dollar Mystery" has drawn bigger crowds than any other film this season. The people have sustained an interest not understood in the United States. They ac-


tually get up, jump, shout, beat the seats with their canes, throw hats, when an exciting scene is being shown. They even refuse to warn the hero that the villain approaches. Jimmy Cruze got many a hand that he never heard, while Miss La Badie won everyone's sympathy. The butler was second, while Mr. Braine was cordially hissed. This was diffi-


cult to believe that a film was on, and not a regular stage performance, with real people playing the parts.
A USEFUL EXHIBITION

The Bureau of Commercial Economics of Washington, D.C., has a series of exhibitions of greatest possible interest to the public generally and of educationally interested persons especially:

A novel celebration is being arranged for Decoration Day, May 31, and will have its place at the base of the Washington Monument, and the base will be used as a motion picture screen. At the base will be hung a laurel wreath, 30 feet in diameter, and into this wreath will be projected motion pictures of the Grand Canyon, Yellowstone, Yosemite, Crater Lake, Rocky Mountains, Mesa Verde, Mount Ranier, Sequoia and General Grant National Parks.

The final reel will show the germination of the seed of the golden rod, following its growth until its blossoms fill the wreath. This will fade away and blend into a picture of the Washington Monument by moonlight.

An Interesting and Widespread Series.

This introduces a series of display of motion pictures of the National Parks in all the public parks of the larger eastern cities, to continue nightly throughout the summer months, free to the public. Some of the foreign films to be displayed will be Canadian National Park, Canadian Rockies, Forests of British Columbia, Evangeline Country, Land of Hawath, Familiar Jarrah Forests of Australia; Through the Mountains of New South Wales; Lake Titicaca in Bolivia; Temple of the Sun in Bolivia; Climbing the Andes; Andean Temple of the Incas; Over the Middle-Way of Bermuda; Mitchell's Pass, South Africa; Valech River, Kroonstad; Trip to Durbar; Scenes at Cogman's Kloof, South Africa; scenes along the Nile in Egypt, and in the heart of India.

Unique Method of Outdoor Exhibiting.

The projection apparatus is contained in a motor truck especially constructed for the purpose, and a large silk screen will be used which will enable the public to see the pictures on either side. The work is purely philanthropic and is carried on by the Bureau of Commercial Economics, which is composed of all of the larger universities of the United States, in order to enable the rural populations and travel to see, enjoy and become familiar with the pleasure spots which nature has provided. When the films are projected in a foreign country, the titles and subtitles will be in the native tongue of the audience. The first display will be before official Washington, including the Diplomatic Corps.

The bureau will provide several of these trucks at an early date, and they will be directed by and be under the auspices of the various universities assigned.

A New Series of Valuable Films on Many Subjects.

A very large consignment of motion picture films has been received from Melbourne, Australia, to be shown throughout the United States and the Dominion of Canada. They are sent by the Departments of Agriculture and State, and are for the purpose of comparison with methods obtaining here and in Canada, and are intended to promote efficiency in farming and in other agricultural pursuits, including stock raising. They are all of an educational nature, in the various industries illustrated.

The pictures are to be shown free to the public in university extension work and community forums which are being established throughout the country in high school auditoriums to adults at night, and before the various grange organizations and rural communities. They will also be displayed in the public parks of the country, in the summer season. The collection includes the pictures of the Pleasure Side of Australia; the Australian Cattle Station; Frozen Meat Industry; Irrigation; the famous Jarrah Forests; an Australian Dairy; Shipping; Life Saving; Curing; Grafting; Swan River, Perth; Seaside Resorts; Through the Blue Mountains of New South Wales; In and About Melbourne; Cup Racing Carnival; Irrigation in New South Wales; Burring, Jack Dam: Breaking of Horses for Army Remounts; Irrigated Lands; Mildura; Prosperous Irrigation; Sheep Shearing; Royal Agricultural Show; Dairying; Sugar Cane Growing; Bacon Curing; Playgrounds; Surf Bathing at Sydney; Scenes in and About Australia; and the Land of Fruits.

The films are donated to the Bureau of Commercial Economics which is a university composed of most of the leading universities and colleges of the United States, and is the Dominion of Canada, and is the accredited representative of the Commonwealth of Australia in the Department of Photographic Publicity in the Americas.

Growing Interest in Young People.

The call of the children and young people is too loud and emphatic to be ignored.

The Educator has always presented their claims and is pleased whenever an advance is anywhere made tending to meet the demand, as it is also quite sure that ere long their wishes, which also serves as a means of enlarging the scope of this ever-growing work.

We are in receipt of a communication from Abe H. Kaufman, of the United Film Service of Louisiana Inc., Memphis, Tenn., in which he states that the Imperial theater, Memphis, Tenn., the Dixie theater, Ripley, Tenn., the Princess theater, Mayfield, Ky., and the Majestic Amusement Co., Memphis, Tenn., have recently adopted the children's matinee idea. The Majestic Amusement Co., at its third matinee, reports capacity business. Mr. Kaufman also reports an inquiry from the Thateo theater, Florence, Ala., regarding the special中国市场 sale series which the United Film Service has been offering.

This record from these Southern theaters is praiseworthy and we shall be glad to receive reports from any quarter along similar lines.

Films Among the Doctors.

Spreading its educational value for the better health of the people, the educational film is doing good work among the medical fraternity. In New York City, the College of Physicians and Surgeons has recently held an exhibition among themselves for the purpose of demonstrating the helpfulness of the moving picture in all kinds of surgical work. Recently this college has held an exhibition to illustrate the methods employed in the treatment of the various cases. The pictures were shown about 200 undergraduates and doctors especially invited, the laity being carefully excluded. Five reels were shown and the objects were magnified many times to permit the bringing out of the minute details in practice. An especial advantage of this method of instruction was that the reels could be stopped at any time to permit a full explanation of processes, or the machine could be run slowly so as to afford opportunity for following minutely the intricacies of the operation—a thing impossible before when the speed required in the actual operation would not permit of delays; this is going to be one of the most helpful features of this work. The dean of the college declared the plan a success and regretted that such a method of instruction had not been developed in such a practical way much sooner. In all probability the use of such films will come into regular college use as the most minute details in practice are brought out. In all colleges this will be general in all such colleges and institutions. The medical profession has made remarkable advances during the last quarter of a century; it is now, however, welcoming the power of the magnified picture to enable it to make still greater progress in the immediate future, and desires to go on record as a strong supporter of the educational powers of cinematography.

MILLARDE DIRECTS TEARE COMEDIES.

Harry Millarde has arrived at the Kalem California studios and taken over the reins of the Ethel Teare comedy department at the request of the head of the company. The man brought with him a number of specially selected Ethel Teare stories gathered by the scenario department and on which work will begin at once. In addition to Ethel Teare the company under Millarde's supervision includes Victor Rottman, Jack MacDermott, Gus Leonard, and Myra Sterling.
Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

STRAND THEATER, PITTSBURGH, PA.

The magnificent Strand theater was recently completed and opened to the public of Oakland, an exclusive section of Pittsburgh, Pa., by the Rowland & Clark theaters. It is the newest link in that firm’s chain of modern photoplay houses. Embodying the high standards of construction and decoration which have been set in the other Rowland & Clark theaters, the Strand is a credit to its locality.

The large structure is practically fireproof, being built of concrete and steel, and is of a beautiful type architecturally. The roominess of the theater makes for both comfort and attractiveness of arrangement. The exterior is impressive with its wide marquee extending to the edge of the sidewalk. A large clock surmounts the electric sign, announcing “The Strand Photoplays,” and can be seen at considerable distance when approaching the theater from either direction.

The entrance-way and spacious lobby is floored with tile of pleasing design. A wainscot of marble extends around the lobby and is carried out through the entire house. The center of the entrance lobby is occupied by a circular ticket office, with marble base and glass top. It is equipped with an automatic ticket selling machine. To the rear of the entrance lobby is a handsomely furnished passageway extending the width of the building. The style of decoration of the interior is the Adams, chosen because of its simplicity and neatness. The walls are in pink and gray, with Adams style candle brackets with blue shades. The floors throughout are carpeted with rich material, especially for the Strand. The hangings are in mulberry to harmonize, and each portier is decorated with a gold “S.”

Keeping to the right on entering the main lobby, one passes first the manager’s lobby, then an exit lobby, next the women’s retiring room, then turns to the left and enters the auditorium proper.

The height of ceiling and the spaciousness of the auditorium give an air of spaciousness and at the same time lends itself to the luxurious furnishing and convenient arrangement of the whole. Special attention was paid to the seats, those made by the American Seating Co., being chosen, and they are of a most comfortable type. There are aisles on both sides of the house and one down the center, with a cross aisle about half way down front. The slope of the floor is gradual, yet sufficient to permit everyone to see unobstructedly. The exceptionally wide aisles at both sides give ample room for rush occasions. The proscenium, framing the large screen, is in the front of the house, so that the audience faces Forbes street. Upwards of eight hundred are seated comfortably.

A fine Moeller organ has been installed. Ralph Petty, an accomplished musician who was formerly associate organist at the Regent theater, officiates at the instrument. The total indirect method of lighting is used, with side-wall brackets, giving a subdued glow that is at the same time sufficiently brilliant to make the finding of seats remarkably easy. The ventilation of the theater has also been given careful thought. The direct method has been adopted, with two large fans, one on each side of the auditorium. There are eight exits opening directly from the auditorium and three additional exits from the entrance lobby.

In keeping with the fireproof construction of the building, the projection room is built entirely of concrete. It is equipped with appliances of the latest and most efficient type. Three projection machines, all motor driven, are used. A rotary converter is employed to break the alternating current to direct current. An extra ventilating fan keeps the projection room cool at all times.

Previous to the opening of the Strand, the facilities in the Oakland district for moving picture entertainment in the afternoons were meager. The gratifying attendance at the matinees proves the need of such high-class entertainment, and augurs great success for the house. A complete change of program is made daily. The shows are continuous, from 2 p.m. until 10:30 p.m. The Strand and its attractions are advertised effectively in the local newspaper in that section and in all the Pittsburgh dailies. The house issues the Strand Film Forecast, a weekly, sixteen-page, six by nine inch booklet, one of the five published by Rowland & Clark. Three thousand programs are printed each week, of which one thousand is mailed to a list of patrons who have made personal requests for them. A. J. Simon is resident manager.

The Strand is owned by J. B. Clark and operated by the Rowland & Clark theaters, which comprise the Regent, the Strand, the Arsenal, the Bellevue, the Belmar and the Oakland. Each of these, with the exception of the last named, seats over 600 and embodies the last word in theater construction. Mr. Clark is directing head of the concern, J. P. Donovan, general manager, and M. J. C. Kornblum, advertising manager.

VITAGRAPH MAKES CHANGE IN RELEASE DATE.

The Vitagraph Company has decided to release on Monday, April 24, “God’s Country and the Woman,” the eight-part dramatic feature, from the book of James Oliver Curwood. This photoplay has scored a remarkable success at the Fulton theater, New York City, and was originally scheduled for release on May 1.

“The Law Decides,” another Blue Ribbon feature, written by Marguerite Bertsch, was announced for release on this date. It has been definitely decided, however, to reverse the order. Photoplay patrons the country over have been patiently awaiting the coming of the story dealing with life in the Canadian Northwest. Rollin S. Sturgeon with a cast of Western Vitagraphers produced “God’s Country and the Woman” in the mountains of California.
BROOKLYN EXHIBITORS GETTING STRONGER.

A Splendid Meeting Held in the Triangle Theater and Addressed by Commodore Blackton.

A VERY large and thoroughly representative meeting of Brooklyn exhibitors was held on the night of Thursday, April 20, at the Triangle theater, Flatbush avenue extension. Mr. Manheimer presided. Numerous applications for membership were presented and accepted. After some routine business had been transacted, Commodore J. Stuart Blackton, of the Vitagraph Company, who had been invited to attend, was asked to address the meeting. Mr. Blackton addressed himself to the question of a more friendly relationship between the Exhibitors' League and the Board of Trade. He said mistakes had been made on both sides and that the two organizations meet in a spirit of mutual tolerance and forgiveness. He was ably seconded by Samuel Spedon, the veteran Vitagraph publicity director. Both Mr. Blackton and Mr. Spedon were listened to with great attention and interest and there was hearty applause at the end of their speeches.

Louis Blumenthal, the treasurer of the Exhibitors' League of the Borough of Manhattan, disclaimed any hostility on the part of the exhibitor toward the Board of Trade. He said that in his opinion the exhibitor had not received a fair deal. He added that he believed there was room for a manufacturers' organization, like the Board of Trade, but that it was best for the exhibitor to maintain his own organization. He believed in cooperation whenever co-operation was needed to fight the common foe, but often, he said, the interests of producer and exhibitors were divergent, if not conflicting—hence the need of separate organizations. Mr. Blumenthal's remarks were applauded by the audience.

The last speaker was W. Stephen Bush, of the Moving Picture World. Mr. Bush congratulated the Brooklyn exhibitors on their strong organization. "Be sure," he continued, "that whatever achievements the exhibitor has to his credit, whatever awards he has obtained and whatever recognition has been given him is due entirely to the fact that he is organized and therefore in a position to demand respect. It will not do to depend on the philanthropic impulses of other branches of the industry to give the spirit of organization a chance to spread throughout the country. From all parts of the Union, endorsements of the exhibitors' stand have come to New York, but none has pleased me better than the strong and unqualified position of the North Carolina exhibitors, who in a finely worded dispatch have made clear their stand in favor of organized fellow exhibitors."

After the meeting adjourned, the management of the Triangle theater entertained the exhibitors as their guests with liquid and solid refreshments which were thoroughly enjoyed by everybody, including Commodore Blackton, to whom was given a rising vote of thanks for his speech.

HERRINGTON VISITS WASHINGTON.

Talks Organization to District of Columbia Exhibitors—Little Interest Shown.

PRESIDENT HERRINGTON of the Motion Picture Exhibitors' League of America addressed a gathering of exhibitors last week at Crandall's theater, Ninth and E streets, Northwest, Washington, D. C. Interest in the local league has largely lapsed during the last year or so and it has been extremely difficult to get the former members out to attend a meeting. Screen club blow-outs and other events have always drawn a large attendance, but when it comes down to business for the exhibitor alone, to be conducted and carried out by him, that is the point where all interest ceases.

Herrington charged upon the theater men to come themselves and bring others to a realization of the great need for organization and co-operation at this time, and the need, he said, is going to increase as the time passes on. The unorganized exhibitors of the several cities which do not now possess charters will find themselves at a disadvantage upon the advent in the city, state and federal legislatures of adverse legislation, and for that reason, if for no other, they must get together and become as strong in their organization as possible.

He talked at some length upon the all-absorbing subject of motion picture censorship, and he also referred in detail to the misunderstanding at present existing between the exhibitors and the Board of Trade. Following his remarks upon the latter, the exhibitors adopted a resolution endorsing the move of the exhibitors backing their own convention in New York, and recommending that it be liberally patronized by members of the organization.

No definite action was taken at this meeting looking to a reorganization of the league, although it has since been stated that an effort may be made to again get the exhibitors to meet in a large degree upon the conference. The executive committee of the organization, of which Mr. Dittmar, as president, is chairman, is now engaged in working out a program for the convention and it is expected that there will be a large attendance. One thing which will help to insure a general gathering of the clan is the fact that May 13 is Derby Day at Churchill Downs, a date when most of those who can get to Louisville from out in the state do so. Nobody ever works on the afternoon of Derby Day, and it is a certainty that if the Kentucky branch holds a meeting on that afternoon it will take place out at the race track. Plans are being made for this year, incidentally, heretofore, to film the horses as they run this, the most famous of all the Kentucky racing events.

PROJECTION DAY, 9TH OF MAY.

At the Madison Square Exposition, on May 9, Frank H. Richardson, the projection expert, will deliver a special and exhaustive lecture illustrated by large drawings and photos. The subject will be "Practical Projection." The lecture will last about an hour and a half, and will cover the subject in its every aspect. This "Projection Day" is the first big effort to make the responsible men in the industry realize its importance, and to impress the operator with the imperatives of the operator's work. It is expected that the largest and most representative gathering of film men that ever listened to a lecture on projection will be found ready and eager to listen to Mr. Richardson's practical talk.

TRIANGLE IN TWELVE BROADWAY HOUSES.

With the opening of the new Rialto theater by S. L. Rothapfel, the Triangle Film Corporation now points to twelve theaters along Broadway which use Griffith-Ince-Sennett picture plays either exclusively or on their big feature nights. Proctor and Marcus Loew have recently increased the number of houses on their circuits using Triangle to include the Fifth Avenue, New York and Circle theaters. The Knickerbocker, Eighty-first Street, Schuyler, Riverside, Broadway Photoplay, Nemo, Claremont and Audubon have been showing this service for several months.
FUNKHOUSER NO LONGER CENSOR CZAR.

Chief of Police Healey Goes Over His Head in Granting a Permit to "The Little Girl Next Door."

In my letter in the issue of April 8 there appeared an article on the Illinois vice film, "The Little Girl Next Door," which visualizes the conditions in the state as described in the report of the Illinois Senate Vice Commission, made about three years ago. This subject was seen privately, about a month ago, by a select gathering, including pastors of churches, and the consensus of opinion declared that the pictures were good, if viewed by adults only.

Second Deputy Funkhouser at that time notified those concerned that he must pass on the film before a permit would be issued. He referred to the fact that the motion picture law already ruled that the film was not a proper one for the public to see, and that he would not allow it under any circumstances.

Application was then made to Mayor Thompson for an unqualified permission to pass on the film, the attorney in charge of the case claiming that the Second Deputy had prejudged the photo-play and that he had decided even before he saw the film that it was not a proper picture for exhibition.

Mayor Thompson then asked Corporation Counsel Estellson to submit an opinion as to the final authority on the censorship of films in Chicago, and this opinion holds that Chief of Police Chas. C. Healey and not Second Deputy Superintendent Funkhouser has the authority to pass on moving pictures under the prevailing city ordinances.

Chief Healey then appointed Corporation Counsel Estellson, chief censor to pass on the picture, with the result that after checking all the parts of the film he found that it did not affect the educational value of the picture. It was recommended that a permit be issued, and Chief Healey has declared that he will issue it.

Mayor Thompson also saw the film, as did City Controller and Mrs. Eugene R. Pike, and they pronounced it fit and proper and a great educational exhibit.

There was much rejoicing in film circles in Chicago over this decision, as it has pointed out to the public that the new order of censorship does not mean that the bad and obscene will be wholly removed, or that any immoral photo-play may be shown. The new censorship, however, does mean that worse material in the matter of cut-outs will be shown and that trivial incidents will not be ordered out as has been the case in the past.

Morbid censorship has called forth the following recent editorial comment in the Tribune, which is especially fitting in connection with this article:

Censorship of any kind seems to have a core of incurable stupidity which neither reason nor ridicule can dissolve. But moving picture cut-outs illustrate a degree of unreason which will stagger any mind that attempts to account for them.

The hero of a romance of "The Prisoner of Zenda" type is seen departing for a ride with the princess. The next scene shows him lying on the ground apparently hurt. How did he get there, and why? Ask, not the playwright, but the censor. The villain ambushed the pleasure party and wounded the hero. But acts of violence are anathema to the censor, and the crime must be explained. It was a fall from a horse.

In another play the villain is corrupting the hero by inducing the drug habit. In one scene he is shown taking out his hypodermic case, preparing the needle, while the hero, with a warm heart, stands by and watches the injection. The next scene shows the hero turning down his sleeve and the villain putting away his case.

In this case the sequence is hardly broken and is easily followed. But why cut out the act of puncturing? As a matter of fact, neither cutout has any basis in common sense or normal psychology. They are based, it seems to us, on monstrous superstitions, a semi-fanatical moral squeamishness which ought not to be allowed to interfere with the healthy amusement of healthy people.

The assumption of this sort of censorship seems to be that the whole moving picture art of the country should be edited for the benefit of morbid minds, the offspring of morons, let alone that all means, however abhorrent, should be used to prevent the spread of known stimulate, suggestibility, pathologically associated with examples of vice and violence. Let us have our censorship censored by common sense.

Concerning Mayor Thompson's recent move, the Tribune, in its issue of April 22, made the following editorial statement under the heading, "Common Sense Censorship:" If Mayor Thompson has really determined to give Chicago a common sense censorship of the "movies" we are prepared to forgive him many things. But, if his acquiescence in Chief Healey's interference in the matter of censorship is merely an attempt to make trouble for Major Funkhouser and to save Hurrat O'Dowd's white slave film by the use of a common-sense censorship, we have not had one. The duty of determining what we shall be permitted to see in the motion picture theatres is the chief's. He has failed to see that what we have been here are giving children's movies to people enormously sensitive to shock, in people who dislike seeing unpleasant things.

A generation or so ago public authorities, religious teachers, school teachers, and the whole pack of people who were attempting to guide us in the right direction put their faith in the horrible example. All the hair-raising details were included. The moral had to be made and it had to be made as obvious as possible. They demonstrated, not only the results of being a horrible example, but precisely how a victim came to that state.

The modern censorship does not permit this method. We still prove daily, both in the Adult Only and the Everybody Welcome theaters, that the wiles of sin is death and that the income of virtue is prosperity, a good husband, and eternal happiness. But we no longer show sin. The able to permit to be that the audience will be more interested in the process of becoming a horrible example than in the unpleasant results of doing so. One incident is that anyone seeing a woman put poison in her husband's coffee, even though she is the perjuredly for the deed, may go and do likewise from notion for such a change of attitude is not hard to find. The theory of suggestibility became popular ten or fifteen years ago, and now it is public property. If you do anything someone will imitate you. Put a bee in anyone's bonnet and it will eventually sting him.

We are all, in the eyes of the motion picture censors, on the edge of committing some dastardly deed without regard to consequences. The moment the method of perpetrating it is shown us, there is some without support their operations. It is a science in which the physician prove to be mentally subnormal these days.

A re-write of the opinion of the Fish and Game Protective Association has completely adopted their point of view. Somehow most men, and most women also, feel that they are not completely free from the human, nor devoid of all restraint. They respect the evident assumption of the censors that they are all morons. If Chief Healey's interference will insure our treat- ment, abnormal people it is an important element in the decision.

Illinois Mothers Want Clean Programs for Their Children.

At the recent convention of the Illinois Congress of Mothers and Parent-Teacher Associations, held at Cairo, Ill., the reform of moving pictures was one of the themes on which great interest was centered, and at the closing session the mothers put themselves in immediate charge of arranging for the establishment of censorship boards in every city for the children's benefit.

In her report, Mrs. Frederic Michael, chairwoman of the social service committee, said that the committee had sent out a letter to exhibitors asking for better moving pictures for children.

"Up to this time, twenty-two theaters in Chicago are giving children's performances and in almost every instance the performances are chaperoned by four or five members of the Congress of Mothers and Parent-Teacher Associations," the report read. "Fifteen cities in Illinois have theaters giving children's performances. The above figures are made up from actual reports.

"The organizations working along this line have found the moving picture theater managers ready to cooperate in almost every instance. One theater manager in Chicago has opened seven of his theaters for Saturday morning performances.

"On January 22 a letter was sent to the Mayor of Chicago by the social service committee asking that it be made possible to permit school authorities to use moving pictures safely. The ordinance was passed.

"That the campaign for better moving pictures has awakened great interest is proven by the letters received by the organization from children's groups (even from other states): from the desire on the part of moving picture producers to have this organization endorse their lists of films for children, and from the fact that the chairman of the social service committee is constantly being called upon to confer with other organizations to discuss this vital subject.

"Speaking of Charlie Chaplin, Mrs. Michael said that he was a fine good actor who was wanted, but he didn't want to, so she would censor him.

"Nathan Ascher, of the Ascher Bros. Theater Enterprises, Chicago, said the other day about children's programs: "In all of our theaters we are giving children's matinees, and we work in conjunction with the mothers' congress and the teachers as much as we can. Many times they help us choose our programs. We know that it is not only a matter
of sentiment but that it pays the exhibitor to furnish not only the children but the grown-ups with clean pictures. Ninety-nine per cent, of the exhibitors, I believe, would prefer to show good pictures. I know that we would go so far as to say that both good exhibitors that we could do good children's pictures for his matinées, because it would all help to remove the prejudice that is felt by many mothers against moving pictures."

It is admitted that this need for clean programs for children is serious and should be met squarely by producers and exhibitors alike. There can be no denial of the fact that young and tender minds are ultra-susceptible to impressions, and both good and bad impressions have been made on both men and women, other considerations being waived, the impressions created by moving pictures that they see should be good—that is, morally healthy. An impure or a violent scene filmed on the retina of a child's eye may have woeful possibilities for itself and others.

The fact that the mothers of Illinois are supervising the pictures that their chidren see is a wise safeguard. The home should exercise this influence wisely and carefully, and producers and exhibitors should render all the aid in their power.

The Chicago Examiner refers editorially to the Mothers' Congress as follows:

The Illinois Congress of Mothers, in session at Cairo, the other day entered a strong plea for strong, substantial lunches for school pupils in the large city and elsewhere. The twin bane of school pupils, according to the Mothers' Congress, are overwork and under-nourishment. The first can be corrected by schoolroom lunches at nominal cost and the latter by voluntary boards of film censorship in every city or hamlet. When the mothers' union has taken notice, food and films must be both above reproach.

Chicago Film Brevities

At the meeting of the managers of Chicago film exchanges, in the Movie Inn, Tuesday evening, April 18, every exchange in the city, with a few exceptions, was represented. The temporary committee referred to in my last letter submitted a name for the club, which was unanimously accepted. This name is the F. I. L. M. Club, which stands for the Film Industries Local Managers' Club. The next meeting will be held on Saturday, May 6, when an automobile trip will be taken into the country, and dinner will be served and entertained at some country residence. The party will gather at the Metropolitan office in the Malls Building, at one o'clock, that date. During the trip through the various towns the members of the club will stop off in a body and call on exhibitors. This is the first that has been formed by a body of exchange managers for social purposes.

Ray Branch, owner and manager of the Enterprise Theater Equipment Company, of Detroit, Mich., was in the city Monday, April 17. When seen, he reported very good business. Mr. Branch was formerly a branch manager in Detroit for Universal, and only recently engaged in his new venture.

Through the courtesy of Warden Zimmer of the Joliet Penitentiary, Captain H. J. Lewis showed his five-reel feature "Switzerland"—San Francisco's Climatic Dream—to the prisoners on Sunday, April 16. Two presentations were given and the prisoners were highly pleased with the entertainment.

John R. Freuler, president of the Mutual Film Corporation, gave invitation exhibitions of the first three chapters of "The Secret of the Submarine," at the Chicago offices of that company, on Monday and Tuesday, April 19 and 20, from one to five o'clock p.m. The presentations were largely attended by exhibitors.

Wm. A. Brady, now active head of the World Film Corporation, was in the city last week, and during his stay made arrangements with Jones, Linick & Schaeffer for the presentation of World features at the Colonial theater, beginning Sunday, April 23. The run of the World product will be for an indefinite period.

Frank McCoy, now playing an important role with Ethel Barrymore in "Our Mrs. McChesney," at Powers theatre, this city, is devoting his day to playing the heavy character in Essanay's forthcoming production, "The Jesters," under the direction of Joseph Byron Totten. This is not the first appearance of McCoy at the Colonial theater, as it will be remembered he played opposite Pearl White in "The Iron Claw," the leading juvenile in "Monte Cristo," etc.

Moving pictures showing sections of the Lincoln Highway from coast to coast were shown Tuesday morning, April 18, at the Studebaker theater, under the auspices of the General Federation of Women's Clubs and of the Illinois Federation of Women's Clubs, which was beginning the Art Institute for the special benefit of children, and will subsequently be shown in several theaters throughout the city. The object of these presentations is to raise a fund for the general beautification of the Lincoln Highway throughout Illinois.

Safe blowers broke into the Avon theater, 3325 Fullerton avenue, on Sunday night, April 16, and robbed it of $400. The theater is owned by Max Hyman and Samuel Katz, and it was partly wrecked by the violence of the explosion. It is believed by the police that a new gang of professional cracksmen are responsible for the burglary.

The Strand Theater Company will appropriately observe its first anniversary this coming week. The Strand stage for that week, in addition to the Triangle program.

The following bills have been announced at the prominent "Loop" theaters in Chicago for the week beginning Sunday, April 23:

Studebaker—The second week of Charlie Chaplin in "Carmen" and John Barrymore and Florence Zabelle in "The Red Widow" (Famous Players). The Chaplin "Carmen" drew heavily all through the first week at the Studebaker, Loyd, and Bijou theaters.

Fine Arts—"The Ne'er-Do-Well" enters its third week. The attendance for the first two weeks has beaten all records at this theater.

Colonial—"The Feast of Life" (World), featuring Clara Kimball Young; Mr. and Mrs. Sidney Drew in a Metro comedy; a Paramount pictograph, and a Burton Holmes travelogue.

Ziefeld—Alfred Hamburger will start a new policy the week beginning Sunday, April 23. He has decided to select his feature subject from the open market, and will choose the photoplay which in his judgment is the best for the week of all programs not contracted for a downtown showing. This leaves him to select from V-L-S-E, Metro, World, Equitable, Bluebird, Red Feather, Fox, etc. Supporting his feature he will aim at securing an attractive collection of shorter subjects, including a comedy, topical picture, scenic and a Minnie and Jeff cartoon. The bill for the ensuing week will be "Playing With Fire" (Metro), featuring Olga Petrova, who is supported by Arthur Lake and other clever people, and one of Mr. and Mrs. Sidney Drew's comedies.

Strand—Dorothy Gish in "Susan Rocks the Boat" (Fine Arts); George Kleine's travelogue on Switzerland, and the Second topical reel, "The蚕teregy.

La Salle—The second week of Charlie Chaplin in "Carmen," and other pictures.

Richard C. Travers, Essanay's popular star, made his first appearance in vaudeville at the Palace theater Monday evening, April 17. The Chicago daily press treated him kindly. All week the theater was filled nightly by a large following of moving picture fans, with whom Mr. Travers is in high favor. On the opening night about 60 Reel Fellows, accompanied by their wives and friends, were present and gave Mr. Travers an ovation. At the end of his monologue he was presented with a monster horseshoe wreath of flowers by the Reel Fellows present, and the large audience ac-

Director Frank Beal of the Selig Polyscope Company, accompanied by a ten-member orchestra, has gone to Indiana, where scenes in "Historic Indiana" will be taken. Mr. Beal has planned the building of a frontier settlement and stockade at Lafayette, Ind., where several historic incidents of Indiana history will be pictured. James Walthall and George Tomb Riley is coming on from his winter home in Florida to cooperate in the production of this historical film.
LOS ANGELES EXHIBIT IN NEW YORK.

Chamber of Commerce Arranges for Special Display at First Exposition of Motion Picture Board of Trade.

NEXT month, when the first national exposition of the Motion Picture Board of Trade opens at Madison Square Garden, New York, the capital city of the film world will be in the forefront of exhibitors.

Since the Chamber of Commerce announced its intention of being among the exhibitors, preparations have been made for an exhibit which will demonstrate the sterling climate, scenery, and conditions that have contributed to the blinding success of Los Angeles. The larger producing companies are co-operating and it is expected that a complete panorama of Los Angeles will be housed in one of the booths.

Though generally known, the Chamber has been working for some years to centralize the film industry here. Gradually laboratories are being added to the leading plants and some pictures are being released from here, but New York is still the great distributing center. It is hoped to add manufacturers of the raw film and distribute from here, so that the entire industry, from the making of the film to its release, will be a Los Angeles enterprise.

The display in New York, which incidentally is the first one Los Angeles has made there, will be largely pictorial. Motion pictures of the larger plants will be shown, while charts will be used to demonstrate the large amount of sunshine in the city and almost complete static electricity. Special literature regarding the city will also be distributed.

One day of the exposition will be known as Los Angeles Day, when special reels of Los Angeles-made pictures will be run. Features of the city's exhibit will be a big electric screen, with the legend, "Los Angeles, Where Nature Helps Industry Most," and a picture of June Brentinger, a Los Angeles girl, in a poster pose symbolic of the Southland.

Industrial Commissioner Kinney of the chamber, who will direct the exhibit, is arranging to meet manufacturers of all sorts while in New York. While the exposition is designed primarily for the film makers, the commissioner will confer with manufacturers in many lines not now adequately represented in this section.

CHOOSING FILM COMMISSIONER.

On May first there will be no Board of Censors, but a single film Commissioner. He will be subject to civil service regulations, according to City Attorney Stephens, who sent a written opinion on the question to Mayor Sebastian. Some doubt as to the apportionment of civil service provisions arose because of the charter provision which says that members of the various commissions are not included among those required to be appointed after competitive examination.

Mayor Sebastian has received two hundred or more applications for the position, which pay $175 a month, and a dozen or more of the applicants assure the Mayor that they have the indorsement of either the whole Council or a majority of its members.

INTERNATIONAL EXCHANGE OPENS.

George H. Atwood Opens Hearst Film Service Station on Red Film.

Los Angeles has another film exchange. It is the International Film Service, Inc., which, under the management of George H. Atwood, has opened an office at 912 South Olive street.

Mr. Atwood, whose theatrical experience has been extensive, comes to Los Angeles from the Philadelphia offices of the Pathe Company. Before going to Philadelphia he was associated with the General Film Company and managed branches in Boston, Albany, Phoenix, Oklahoma City and Dallas. In all of these places his success was marked.

"The Mysteries of Myra," a new serial in fifteen episodes, is to be among the first releases by the new exchange. For a week preceding the release of the first episode on May 1 according to Mr. Atwood, the story will be run in the Examiner of this city. In collaboration with Charles Goddard, author of "The Perils of Pauline," "The Exploits of Elame," "The Goddess," and other striking film successes, Herriman Carrington wrote the story about which the drama has been built. The Wharton Brothers of "Elame" fame personally produced the play and directed Miss Jean Sothern, "Myra," and Howard Estabrook, who acts the part of "Dr. Alden."

The first of a series of cartoon comedies by artists whose names are known to all readers of the Hearst papers will also be released on May 1. Among the contributors to this series will be Tom Powers, "Ted." George McManus ("Bringing Up Father"), Hal Coffman, Oppor, Herriman, Cliff Sterrett, Tom McNamara ("Us Boys"), Windsor MacRay, Leon Searl and A. Moser.

The new office is a ten-story building on the screen street where the motion picture activities are being centered.

"RAMONA" SETS RECORD.

Clune Production Closes With Tenth Week—Clergyman Sees Picture as Many Times.

Several records have been hung up by pictures shown at W. H. Clune's Auditorium theater, but here's one that beats all.

This one made by the Rev. R. Fuhr is for some reason the most interesting and exceptional. Father Fuhr on the closing day of "Ramona's" tenth week paid his tenth visit to the city of lights. Father Fuhr played "Ramona" from a hundred and twenty-one, one hundred and thirty-five, and two hundred and two thousand miles to make his weekly visit. He is now so familiar with the seating arrangements of the theater that he does not ask the usher to conduct him to his seat. The Auditorium management received from him the following letter:

Bishop, Cal., April 10, 1916.

Boz Office, Clune's Auditorium Theater, Los Angeles.

Gentlemen: Kindly reserve for me two tickets for Saturday, April 15, matinee. I will be very thankful if you will kindly reserve my seats in row twenty and twenty-one, seats either 14 and 16 or 15 and 15.

The writer of this letter is the clergyman to whom you have sold tickets to Ramona repeatedly. This will be the tenth time that I will have seen this wonderful production. Will call for tickets upon my return to the city, next Saturday morning about 9:30 o'clock.

Thanking you for your kindness, I am,

Yours respectfully,

(Rev.) R. Führ.

And, according to the box office heads, there have been many parties who ordered tickets for "Ramona" again and again.

FRANK EDMONSON TO FLY WITH CAMERA.

A cross country balloon flight which may last three days, a parachute jump of fifteen thousand feet, and a complete record of the trip in motion pictures, as well as the casing of a new type of stenoscope will be the features of a trip which will be made from Monrovia, by Police Detective Kittle, Balloon Pilot Jack M. O'Connell and Frank Edmonson, camera man.

According to Mr. Kittle, who was formerly a well-known aeronaut, the trip may establish a number of new records in the balloon world.

The stenoscope, he says, will show to a fraction of a foot the rise and fall of the balloon as it strikes warm and cold air lanes. The old type of stenoscope never has been considered a complete success and will register true height of a balloon only within from one hundred to three hundred feet.

Not the least feature of the trip will be, according to Mr. O'Donnell, the parachute jump to be made by Mr. Kittle. Weather conditions and the height at which he may jump after it has reached an altitude of fifteen thousand feet. If he succeeds the jump will be a world's record, and will be fully shown on the film which will be made on the voyage.
A VISIT TO THE E. & R. JUNGLE STUDIOS

The other day we drove down to the E. & R. Jungle Film Company, said to be formerly the Morning Telegraph, now director of publicity and scenarios, took the World man over the place. The Jungle of the E. & R. contains a surprising number of vermin and unusual beasts. The cast family was well represented by several magnificent lions and a litter of three cubs about seven weeks old. We were introduced to the leading stars of the E. & R. Jungle Film Company, the famous Napoleon & Sally, the World man, Nap, "the kind of man, Nap," said Clem, and the big chimpanzee trotted up to the bars of his large cage and shook hands and bowed like a regular little gentleman.

"So many things seen in motion pictures are merely taken for granted," said Friend Pope, "that few people stop to consider the patience, effort and time expended in getting scenes for pictures. Perhaps animal pictures are just as much a matter of science as making a film. Napoleon and Sally are so wonderful on the screen, so like humans, that people hardly ever consider that everything they do means months of training."

"Of course, directing them in a scene is a great deal like directing people, for they are shown what they must do, and how it must be done. Generally they do it, at least Sally does, but Napoleon always puts in a few flourishies never directed by the director. But the other side, the training side, is a matter of course. To train a chimpanzee means the breaking of almost every primeval instinct and changing its whole method of living. For example, when Napoleon was first given sand to play with, he tried again and again to make a sandcastle. Napoleon and Sally are quite wonderful on the screen, so like humans, that people hardly ever consider that everything they do means months of training."

"To see an ape ride a bicycle is nothing wonderful, but Napoleon is the only chimpanzee in the world that has ever ridden backwards. That, too, was a matter of months. Yet it is passed by with a glance and taken as merely one of the things in an age of wonders."

"The skating, too, required over a year. Not the mere skating, but all the chimpanzees in vaudeville do this trick, but all of them work one foot, and the other is used to guide. Napoleon is the only one who skates, as a human does, striking out with both feet. He skates backward and forward like an expert. He does the tricks of the other apes, but he generally goes them a half dozen better. There never has been known a case where a chimpanzee would jump as high as he does, while wearing roller skates. Not another that would leap over a chair, while skating, not another that would walk up stairs on stilts, not another that would skate down a runway, do a ten foot leap, and catch a trapeze bar."

The E. & R. Jungle Film Company is now working on a film called "Sally" featuring Lillian Bruston, to be called "Who's It." The scenario was written by Clem Pope and is being produced by J. J. Franz.

Los Angeles Film Brevities

Lasky's new general manager, Milton E. Hoffman, has found a home in Hollywood and is now casting about for a perfectly good automobile in which to inspect the surrounding country in his spare moments.

Our old friend and booster, William Duncan, featured in "God's Country and the Woman," has had a long career in "legit" and pictures as a leading man, but the big part for which he is cast in Rollin Sturgeon's present production of "Moffett Among the Indians" is, in the opinion of Clem Pope, the best role he has ever tackled. "God's Country and the Woman," has a fine chance for more of his heavy work in this great picture.

A merry picnic was enjoyed this week in the head of Beechwood Canyon, Hollywood, where "Julius Caesar" will be staged in a huge amphitheater on the night of May 19 for the benefit of the Hollywood Cripples' and Actors' Fund Association. A large crowd participated in the jollification were actors and high school students of Los Angeles, the latter being the force from which the thousands of extra people for the great production were obtained. The Hollywood Cripples' and Actors' Fund Association put out free grape juice for the occasion. There were several hundred actors and students present. Tickets for the great production have been put on sale already.
not take the time to extract it from my bag. You see, we were in somewhat of a hurry!"

Three masked and armed bandits raided this week the offices of the General Film Company at 822 South Broadway, and after bending the night shipping clerk, H. C. Druskin, in his chair, relieved him of some small change, and then searched the office. Failing to find any more money they gagged their victim with his own handkerchief and fled. An hour later the bandits left the building. Drake managed to work the cord from his hands and at once notified the police.

Detectives failed to discover any traces of the robbers.

Phillips Smalley this week received a cablegram from his father, George W. Smalley, the well known journalist, had died at his home in London. Mr. Smalley was in advanced years and was one of the last of the famous war correspondent journalists. Mr. Smalley served during the civil war associated with Horace Greeley, editor of the New York Tribune, and it was he who wrote the account of the Battle of Antietam, of which he was an eye witness.

The Warren Kerrigan company are in San Diego this week, filming "The Silent Battle" under the direction of Jack Conway. Mr. Conway is directing the Kerrigan Company during the vacation of Director Otis Turner.

There is another baby born at Universal City, the third since the film city opened a year ago. It's a bouncing baby, Mrs. Stitt, of 3203 Santa Fe Avenue, was born at 10 o'clock, and was connected with the technical department at Universal City. The new baby is to be named Wallace in honor of the boss of the big Universal ranch, who is a brother of J. Warren Kerrigan. The other children were born in Universal City, are the son of C. F. Oelze, assistant to Wallace Kerrigan, and Virginia Richdale Kerrigan, the superintendent's daughter. Each of these infants is frequently used in the pictures.

The Burbank theater, which was leased by the Triangle Exhibition Company a few months ago, will return to stock and Oliver Moreno will open on May 1st with a revival of "The Lion and the Mouse."

Charlie Murray and a number of other photoplayers will present an original farce comedy at the Eagles' picnic at Selig Zoo, April 30. Among the many stars now employed by the film companies in Los Angeles are scores who are members of the Fraternal Order of Eagles. All of them, the regular duties permitting, will attend the picnic and have some part in the entertainment features. The trained animal stunts which also are to have a prominent place on the day's program are in the course of careful preparation, and a number of them will be in every way as prominent as the Los Angeles Railway Company's provide additional car service to and from the picnic grounds. Steam and electric interurban will run excursions from the outside towns within the Los Angeles district from as far as Santa Barbara, San Bernardino, Riverside, Santa Anna and all of the beach cities.

B. P. Reynolds, Los Angeles Times-Universal Animated Weekly cameraman, is thanking his lucky stars that he is blessed with more avoirdupois than the usual allotment to man. Reynolds one day this week was hurrying in his automobile to cover an important news event for the Weekly, when he was spilled from the machine. An autoist of the fair sex ran him down. Reynolds weighs in the neighborhood of 225 pounds, and he landed in some soft dirt, escaping without more than a severe shaking up. After hitting Reynolds' car the woman driver climbed to the curb, and her car stopped on the road in a corner with a fence. The woman drivers to say neither of the machines suffered much damage, but Reynolds, after picking himself up, quickly took the name and address of the reckless woman autoist and then jumped into his car and started away to cover his assignment.

Gate City Feature Film Company is the name of a new film manufacturing enterprise to be established in San Bernardino. W. C. Cook is general manager and Hal Clements is the managing director.

The Signal Film Corporation are laying plans for the enlargement of the company's studio on Pasedena avenue to accommodate increased activities of this studio. According to plans the office and the laboratory buildings will be moved forward to the street and their place occupied by additional stages. Director J. P. McGowan this week received a commitment of special lights for use in the making of night scenes in their current production "Whispering Smith." Many of these have been reconstructed into street lights placed along the curvings of the Medicine Bend street set at the studio for night scenes to be filmed in the set. According to the scenario many of the important scenes in the production take place in this street at night. It is to get good night effects that the company erected these powerful street lights.

The Lasky Company is putting on a feature production with Sessue Hayakawa and his wife, Tsura Aoki, the noted Japanese actors, in the leading roles. They will play the parts of Americanized Japanese who own a fashionable curio store.

George D. Taylor, the Pallas producer, has finished the George Beban picture, "Pasquale," and from all accounts it is one of the best he has turned out so far. Myrtle Stedman played the opposite lead.

The "Flying A" companies at Santa Barbara have received orders to return to production of only one company for the picture with the exception of William F. Russell's company, which will continue to make four and five reelers.

The concluding scenes of "Highest Bidder" were taken last week by William F. Russell and his company of players on the highest point of the Sierra Madre mountains. The company stayed up in the snow for a week and returned to Santa Barbara with a bunch of excellent out-door scenes.

De Wolf Hopper and Douglas Fairbanks, the eminent Fine Arts stars, have been greatly honored by the Lamb Club, which has named two rooms after them. The De Wolf Hopper Room and the Douglas Fairbanks Room are given for the public use of the members of the club. When notified of their names being selected by the committee to adorn the doors of rooms in the Lamb Club, De Wolf Hopper and Douglas Fairbanks expressed great appreciation of the committee's action.

They are both very anxious to return to the East and personally inspect the rooms. At the expiration of their contracts the stars are planning a flying trip to New York, where the Lamb's Club is located.

Douglas Fairbanks has now completed his sixth Fine Arts play, "The Bouncer," and it is very likely that he will continue under the direction of William Christie Cabanne, who directed him in his screen debut, "The Lamb," "Double Trouble," and his present play, "The Bouncer," which is the title of this picture. Fairbanks and the wife of the artist's model, who is the victim of drugs. The play is laid in a modern atmosphere and deals prominently with an artist, which part is taken by Tully Marshall.

Edward Dillon, who directed De Wolf Hopper in his first three Fine Arts plays, is making arrangements to stage a photoplay in which Fay Tincher, Tully Marshall and Seena Owen will play leading roles. The supporting cast will include Chester Withey, Max Davidson and F. J. Butler. The story is by Roy Summerville and Chester Withey. The latter wrote "Sunshine Dad" and "The Philanthropist." Fay Tincher takes the part of artist's model, who is the victim of drugs. The play is laid in a modern atmosphere and deals prominently with an artist, which part is taken by Tully Marshall.

Frank Good, the Fine Arts photographer who is filming the Talmadge episode will take part in the 150 mile gasoline derby scheduled as a concluding event of the California Ascot Speedway season.

Cameraman Good was once a racing driver of note and has been fighting off an old desire to desert the crank for the photos wheel, but finally he had to give in when Cliff Durant requested Good to drive his "Durant Special" at the Ascot races. Co-producers of the C. M. & S. A. Franklin, for whom Good turns the camera, plan to dismiss the company for the day on which the race will be held in order that the players can root for their photogapher.
Lasky May Releases
Geraldine Farrar, Sessue Hayakawa and Blanche Sweet in Productions for the Paramount Program.

With Geraldine Farrar, Sessue Hayakawa and Blanche Sweet as the stars, Jesse L. Lasky Feature Plays Company announces three important releases on the Paramount program for the month of May. Probably the chief interest of exhibitors and public will center upon the third Geraldine Farrar photoplay for the Lasky company entitled "Maria Rosa," which will be released on May 8 in first rate theaters.

The other two productions are Sessue Hayakawa, the noted Japanese actor who created such a sensation in the Lasky production, "The Clue" and "The Cheat," in a photoplay entitled "Alien Souls," in which he will have the support of Tsuru Aoki, May 11, and Blanche Sweet in "The Thousand Dollar Husband," a James Young production released May 22.

Of the three productions offer striking examples of the Lasky output as they include three stars of varied and different temperament and style, in three productions, each entirely distinct and different from the other in story and character.

"Maria Rosa" is a screened version of the play of the same name by Wallace Gillpatrick and Guido Marburg, which was presented in dramatic form on the New York stage two years ago with Lou-Tellegen as the star. It is a coincidence that Geraldine Farrar appears in a screened version of the drama in which Lou-Tellegen, now her husband, made his debut as an American actor.

The story is one laid in a Spanish province in which Miss Geraldine Farrar appears as Maria Rosa, a young peasant girl for whose hand two friends are ardent suitors. Jealousy prompts one to shift the evidence of crime against the other, who, in turn, is put in prison, Maria Rosa, believing him dead through forged evidence, marries the villainous suitor. On the wedding day the convict returns, in which situation Maria Rosa kills her new husband after he confesses his treachery, and the play ends with the promise of happiness.

The cast includes in support of Miss Farrar, Wallace Reid, Pedro de Cordoba, Horace B. Carpenter and Anita King.

"Alien Souls" is a photoplay by Hector Turnbull, who also wrote "The Clue." The American screen has few delineators of characterizations so well known as the young Japanese actor, Sessue Hayakawa. After a series of successes in Ince productions, Hayakawa appeared for the Lasky company in "The Clue," "The Secret Sin" and "The Cheat," and in response to the hundreds of requests from exhibitors of Paramount exchanges all over the country he now becomes a full-fledged star.

The story of "Alien Souls" is based on the impossibility of the peoples of two races so diverse as the Japanese and the Anglo-Saxon to successfully merge in a social way. The cast includes Tsuru Aoki, Earle Foxe and Grace Benham.

Blanche Sweet, who has shown her extraordinary powers as an emotional screen artist in a number of productions, will be seen in "The Thousand Dollar Husband" in a part of lightness and sunshine. This will be James Young's second production for the Lasky company as he has already completed "Sweet Kitty Bellairs," with Mae Murray in the title role, which will be released through Paramount at an early date. Theodore Roberts, James Neill, Tom Forman, Horace B. Carpenter and Isabelle Malone will appear in principal support of Miss Sweet in this photoplay.

Mr. C. Ridderhof
Advertising Manager Appointed by the Coles Picture Machine Corporation.

H. B. COLES announces that C. Ridderhof has been engaged as advertising manager for the Coles Picture Machine Corporation. A variety of experiences has fitted Mr. Ridderhof particularly for discharging the duties of this position. He served several years as machinist; was a foreman and superintendent of machine shops, and has designed a number of different kinds of machinery.

As assistant manager of the Western Gas Engine Corporation, manager of the Wilmarth & Mormon Company and manager of the Zono Manufacturing Company, all concerns engaged in the manufacture of machinery, he had charge of the advertising. Later he was in the employ of the Hotpoint Electric Heating Company, the largest exclusive manufacturer of electrically-heated appliances in the world. During his connection with this company, in the capacity of manager of the advertising department, Mr. Ridderhof wrote a course of instruction in electricity, showing that he is well posted on matters electrical.

Last year he was the advertising manager for that great association of electrical interests, the Society for Electrical Development, in its campaign for Electrical Prosperity Week. Millions of pieces of advertising matter were distributed during this campaign, and it proved to be the biggest sales-building event in the history of the electrical industry.

The modern motion picture projector is a combination of mechanical, electrical and optical features, and that Mr. Ridderhof is not a stranger to any of these is indicated by the above, and also by the fact that he was awarded the degree of Doctor of Optics by the South Bend College of Optometry.

His versatility will stand him in good stead in the work of promoting the use of the Coles Picture Machine Corporation's projector: "The machine without the intermittent sprocket."

Work on the new catalog has been started, and requests for the book will be filled as soon as it is off the press.

ANITA'S PHOTO BRINGS RECORD PRICE.

In the Eighty-first Street theater, New York, recently, Anita Stewart, the Vitagraph star, was the principal attraction at a benefit being conducted for the benefit of the Actor's Fund and the disposal of her photographs at fabulous prices. Originally it was intended to sell the pictures for a nominal sum, but when the demand threatened to overreach the supply, prices went up by degrees and a price of $35 per photo was the prevailing rate for the closing sales. Miss Stewart was exceedingly popular with the audience and was tendered a fine ovation.

YOUNGEST LEADING LADY.

Little Pauline Curley, now playing one of the leading roles in "Where Love Leads," a coming Fox release, is the youngest actress in motion pictures holding that important position. Miss Curley, who is only twelve, is playing society girl of eighteen, but she has been on the stage since a babe in arms.
New Stars for Morosco

Mlle. Jolivet Now En Route to Los Angeles Studios—Miss Goodrich Already at Work on Morosco Subject, "The Tangle."

CLOSELY following the announcement of the acquisition of Vivian Martin, it was learned at the New York offices of the Oliver Morosco Photoplay Company that this concern has added two new stars of prominence to its roster in the persons of Mlle. Rita Jolivet and Edna Goodrich. By strange coincidence both of these well known favorites of the screen and stage have appeared on the Paramount program in the past under the Lasky trademark. Mlle Jolivet in "The Unafraid" and Miss Goodrich in "Armstrong's Wife."

Mlle. Jolivet made her American stage debut with Otis Skinner in "Kismet" some four years ago, which proved an instantaneous success. Following a long run of this play at the Knickerbocker theater, New York, she appeared here in "When Ignorance Is Bliss" at the Lyceum, "What It Means to a Woman" at the Longacre, "A Thousand Years Ago" at the Shubert and other Broadway attractions. In London she enjoys a particularly large following, as a result of her appearance at the Haymarket, Playhouse, etc.

Rita Jolivet.

Royalty, Comedy and other internationally-known theatrical institutions. A number of Italian photoplay successes produced by such organizations as Ambrosio and Gloria Films also present her in the chief role. Although the subject is not known at this time, it is understood that it will be one of George Broadhurst's recent stage successes.

Edna Goodrich, whose greatest characterization on the stage was in the starring role of "The Genius," as Nell, although scarcely past her twenties, has spent eight years behind the footlights during which time she has scored many personal triumphs. Among her successes are "When We Were Twenty-one," "The Gilded Fool," "In Missouri," "The Master Hand," "The Easterner," by George Broadhurst, "His Neighbor's Wife" and, as a headline in big time vaudeville, in "The Awakening of Minerva." In Longfellow's "Evangel," dramatized by Arthur Hopkins, she also became widely prominent. Miss Goodrich is already at work on her initial Morosco photoplay, "The Tangle." This production is an adaptation from the play "The Making of Magdalena," in which Mary Emerson originally starred, resulting in a record-breaking tour.

The Goodrich photoplay will be released on the Paramount program early in June and will be followed by the Jolivet production.

LASKY'S BIG OPEN-AIR STAGE.

Constructed with a view to efficient preparation for the busy summer months when many stars of the dramatic stage in addition to the long roster of popular favorites already at the studios, will appear for the Jesse L. Lasky Feature Play Company, a new open-air stage built under the personal direction of Cecil B. De Mille is nearing completion at the studios of the Jesse L. Lasky Feature Play Company at Hollywood, California.

With the coming of the summer season in Southern California, the motion picture colony can look forward to week on week of beautiful clear sunshine unhampered by winter's rain. Although the Lasky studios have a large glass enclosed stage of sufficient size for six companies to work simultaneously, the new open-air stage will give working space for as many more. An elaborate system of sun-breaks or awnings will be installed, and it is believed that first work on the new stage will be done before several present productions in course of making are finished. These include Blanche Sweet in "The Thousand Dollar Husband," directed by James Young; "Nedra," directed by George Melford, and new Marie Doro and Victor Moore photoplays.

Since the Lasky Company, a little more than two years ago, took possession of the block at Vine and Selma avenues, Hollywood, California, the studio has constantly undergone a process of elaboration and extension. The new stage, which is placed on a concrete foundation, will be completed about the same time that the new laboratory, costing $125,000, is put in operation.

EDWARD JOSE MAKES REMARKABLE RECORD.

Edward José, who personally directs the successful Pathé serial, "The Iron Claw," on May 1 will celebrate the completion of his first year as an independent producer. During the twelve months he has made "The Beloved Vagabond," six reels; "Simon, the Iester," five reels; "The Closing Net," five reels; "Nedra," five reels; "The Light That Failed," five reels, and fourteen episodes of "The Iron Claw," twenty-eight reels, a total of fifty-four reels, or over a reel a week. This record is remarkable, all the more so as the pictures have been uniformly of a high quality.

Among the artists who have been under Mr. José's direction during the year, are such sterling performers as Pearl White, Edwin Arden, Kathryn Brown, Irene Warfield, George Probert, Fania Marinoff, Howard Estabrook, Bliss Milford, Madeline Traverse, Margaret Greene, Robert Edeson, Jesse Collins, Creighton Hale, John Dunn and Sheldon Lewis. Very few directors can point to a list like that.

BIG STAGE SETTING FOR STRAND.

New York's Strand theater has just completed arrangements for the installation of a new stage setting which will be one of the most elaborate and most expensive ever made for a moving picture theater. The cost of material, painting and installation will bring the total to $10,000. This is due partly to the fact that the flat pieces of the scene will be painted on velvet. The spirit of the setting will follow the trend of the new school in stage art, employing vivid colors and unconventional designs. It is hoped to place the new setting in the Strand by May 7, the week in which Geraldine Farrar will appear in her third photoplay, "Maria Rosa."
Universal Releases

Program for the Week of May 1 Is Strong and Well Balanced.

The Universal program for the week of May 1 is an unusually strong one. It leads off, on Monday, May 1, with Hobart Bosworth in "Dr. Neighbor," a five-reel Red Feather drama in which Mr. Bosworth is supported by Dickie Moore and Gail Kane. The Nestor comedians, Leo Moran and Billie Rhodes, fill out the day's program with "Her Hero Maid."

Stella Razeto, Juan de la Cruz and Gladys Brockwell are featured in the Gold Seal two-reel modern drama, "The Lesson" with a laugh, which is released on Monday. On the same day Cleo Madison is featured in the Rex drama, "Eleanor's Catch," and Victor Potel and Ethel Sedgwick cavort about in the Imp comedy, "When Slim Was Home Cured." The nationally distributed Nat-Sel Wells comedy, "The Girl Who Feared Daylight," which will be released under the Victor brand on May 3. Alice Howell and Ray Griffith add the comedy balance to the day's program in the L-KO comedy, "The Bankruptcy of Boggs & Schultz."

The Universal Animated Weekly, No. 18, containing views of Dr. Waite, and the last ride of "Wild Bob" Burman also will be released on May 3.

There will be no release under the Laemmle brand on May 4, but two top exhibitions from the major Laemmle star, Thomas Jefferson, son of the late Joseph Jefferson, and the other King Baggot, will more than make up for the deficiency. Mr. Jefferson and his little child actress, Zoe Beech, make a delightful couple in "The Two-Drewed Liar," a three-reel true-life-interest drama, which will be released under the Big U brand. Mr. Baggot is featured in a prostone photoplay, "Won with a Makeup," in which the veteran Imp star assumes many puzzling disguises.

Edith Roberts and Gene Domingo are co-starred in "Just Kitty," a delightfully charming Imp comedy-drama, which will be released on May 5. On the same day, Myrtle Gonzalez and Fred Church are featured in the Laemmle drama, "The Passion of the Christ." Mr. Church is supported by Bob LePage, Lee Moran and Betty Compson close the day's program with "Lem's College Career," a two-reel Nestor comedy, which is loaded to bursting with laughs.

On May 6, "The Lemon," a five-reel railroad drama, with Nell Hill and Scott Rogers, will be released. Gale Henry and William Franey present "A Perfect Match," a Joker comedy, on the same day.

"Sealing the Jungfrau," a Rex educational scene will be released on May 7. It will be followed by "The Marriage of Arthur," a two-reel comedy-drama, with Rupert Julian and Elsie Jane Wilson heading the cast. The L-KO single-reel comedy, "Mr. Buddy Briggs, Burglar," with Gertrude Selby and Reggie Morris furnishing the fun, closes up the week's series.

The attention of exhibitors is called to the fact that during the week of May 1 the first episode of the new Universal serial, "The Adventures of Peg o' the Ring," will be released. It is supported by Ruth Stonehouse, Ruth Royer of Essanay, and Eddie Polo are starred, supported by Grace Cunard and Francis Ford, is entitled "The Leopard's Mark."

"Ramona" to be Showed in Boston

In a Few Weeks Clune Film Will Be Playing Simultaneously Across the Continent.

A

nnouncement is made that the Colonial theater in Boston will be the New England summer home of the series drama "Ramona." Another production of the elaborate film, which was produced on Helen Hunt Jackson's famous romance being sent there while the New York company continues its run at the Forty-fourth Street theater.

Miss "Ramona" of the Colonial, Boston, have been concluded by W. H. Clune, the Los Angeles film magnate, and his associate, Lloyd Brown, on behalf of the "Ramona" company, and Klaw & Erlanger, as the representatives of the Colonial theater management. Talks on the opening has not been set, but will be about the latter part of May.

With the opening in Boston "Ramona" will be running simultaneously on the Pacific Coast and in New York and Boston. The chain across the continent will be further strengthened by the addition of Chicago and Cleveland in the course of a few weeks. In Chicago "Ramona" opens at the Auditorium on June 19. The Cleveland theater and date have not yet been announced.

Selznick Selects His Staff

Four Well-Known Exchange Men Form the Nucleus of Distributing Company for Clara Kimball Young Features.

With four of the best-known exchange and sales experts in the film industry as the nucleus of its organization, Lewis J. Selznick Productions, Inc, the distributing company for the Clara Kimball Young Film Corporation, began its nation-wide campaign this week. The first of the producing company's features will be "The Common Law," an adaptation of the noted novel by Robert W. Chambers, and with this remarkable production to exploit the strong women's and romantic appeal in the distribution of "The Million Dollar Mystery" and then became the Kansas City manager for World Film. Later he was engaged as general Canadian manager for William Fox, since when he has been general representative for Bluebird.

Mr. Morris was the fourth manager of his company in the film business for ten years. He organized in Des Moines, Iowa, the first exchange in the middle west. He was the Pittsburgh manager for Metro and district manager for the famous "Million Dollar Mystery." He is now the manager for World Film, from which position he went to Bluebird, associating himself with Mr. Hoffman in the launching of that company.

Mr. Morris knows the exhibitor's end of the industry perhaps even more thoroughly than any of his associates, having been one of the pioneer exhibitors of Pittsburgh. It was only a year ago that he shifted from the exhibiting end to the exchange, becoming Cleveland manager for Mrs. Selznick. He is the foremost of the early advocates of the feature film and a founder of the original Motion Picture Exhibitors' League, of which he was the first vice-president.

Mr. Cohen's career was told in these pages in a recent issue. He, too, was a World Film district manager and one of the best-known film salesmen and exchange managers in the country.

In collaboration with Mr. Selznick his new staff is at present engaged in going over the field, sorting out the thousands of applications for the Clara Kimball Young features and establishing exchanges in the principal cities. As soon as their preliminary work is completed they will make a comprehensive tour of the country, getting in touch with all the principal exhibitors and supervising the establishment of the Selznick exchanges and branches.

TRIANGLE PLAYS AT EIGHTY-FIRST STREET THEATER.

At the Eighty-first Street theater the newest Triangle film plays will be shown. On Monday, Tuesday and Wednesday the well-known comedian, DeWolf Hopper, will be seen in a new comedy, "Sunshine Dad," in five parts, replete with fun and action. The newest Mack Sennett Keystone comedy will be shown.

On Thursday, Friday, Saturday and Sunday the noted stars, William H. Thompson and Anna Lehr, will be shown in an intensely interesting comedy, "Civilization's Child," the story of a girl so ignorant that she believes only in good and happiness, and her pathetic and heart-rending experience. The latest Triangle Keystone comedy, directed by Mack Sennett, will be shown.

An exceptionally meritorious vaudeville bill will be given with the above.

BUTTONS ISSUED WITH "SOCIAL PIRATES."

In response to requests from many exhibitors, Kalem announces that the small buttons, which proved so popular in the publicist aid on "Maxim's at Midnight," "Stingaree" and other Kalem features, have been issued on "The Social Pirates." The attractive button, three-quarters of an inch in diameter, carries the likenesses of Marin Sais and Oliffe Kirkeby, stars in this George Bronson Howard series. The early demand indicates that the buttons on "The Social Pirates" will equal the one million mark set by the aids on "Maxim's at Midnight."
V-L-S-E Special Features

Big Four Organization Has Many Important Productions On the Way.

IN line with the policy of the Big Four to offer at frequent intervals, features of extraordinary drawing power as added stimulus to the prestige and profit of the exhibitors handling the company’s regular run of releases, there is announced for the next few months an unusual number of productions which it is believed she will be able to present.

With “The Battle Cry of Peace” still playing to crowded houses all over the country, and “The Ne’er-Do-Well” creating a monumental success, the new additions will give exhibitors a tremendous lever with which to boost summer business.

“The Salvation Man,” a seven part production which marks the return of Edna May, the famous heroine of “The Belle of New York” to public life as an entertainer, although only released a few days ago, has already established box office records, while the success of the Essanay-Chaplin burlesque on “Carmen,” is so sensational, that to dwell on its magnetic powers would be superfluous.

This week marks another big eight reel feature—“Father of the Bride” presented by the Vitagraph Company. It has been running at the Fulton Theatre, where leading critics of the New York papers were most commendatory in their endorsement of it.

The original production which is the Essanay film version of “Sherlock Holmes,” in seven reels, with William Gillette in the part which he has invested with world-wide success on the stage, is scheduled for release, May 13th. “Work on the Crisis,” an adaptation of Winston Churchill’s best seller, is being put in the Vitagraph studios. The same cast which appears in “The Ne’er-Do-Well” will be seen in “The Crisis,” and critics who have watched the filming of the feature are unanimous in predicting that the Vitagraph will do all its previous successes.

A powerful and original drama entitled “The Combat” is fast assuming shape under the hands of Director Ralph Ince. This picture is scheduled for nine reels, and is expected to prove a greater sensation than any of the other big Vitagraph productions yet released. The settings are of the most elaborate nature, and a thoroughly unique and thrilling plot maintains its interest from start to finish. The Lubin Company is rounding out its extensive preparations for the filming of three Rex Beach novels, “The Barrier,” “The Iron Trail,” and “The Silver Horde.” All of Mr. Beach’s stories are noted for their rapid action and wealth of stirring incidents, and those mentioned above are particularly well suited for camera procedures.

These notable additions to the V-L-S-E program are special only in their exceptional drawing qualities. They all will be offered in strict accordance with the Big Four’s popular policy of basing the rental price of every picture on its box office value.

“Saints and Sinners” for Peggy Hyland

Famous Players Select Henry Arthur Jones Play with Which to Introduce British Star to American Public.

SAINTS AND SINNERS,” the celebrated drama by Henry Arthur Jones, which has scored big stage success both here and abroad, has been selected by the Famous Players Film Co. as the vehicle in which to introduce Peggy Hyland, the noted British star, to the American public. Miss Hyland will make her initial appearance in American photoplay theatres on the Paramount Program in May. It is a powerful story which has exquisite country settings and delightful homelike atmosphere in the scenes which transpire in and around the parsonage. Letty is a mischievous little soul, whose whole life is wrapped up in her father. She is a lively and sympathetic girl in whose career we cannot but become interested. She is the sort of heroine who makes us “hate the villain” in true healthy fashion. It is a peculiar coincidence that Miss Hyland plays the daughter in this film, for in real life, the niece of two well-known English vicars with whom she has spent a great deal of her time.

In “Saints and Sinners,” Miss Hyland plays the role of a clear-eyed, patient, daughter whose innocence very nearly proves her downfall. It is only the faith and determination of her lover and her aged father which save her after she has been taken to the city and lodged at a hotel by a man in whose honor she has every faith.

Another Producing Company

Popular Pictures Corporation with a Million and a Half in Capital Thinks Its Hat in the Ring.

THE formation of The Popular Pictures Corporation, capitalized at one and a half million dollars, signals the entrance into the film industry of another big company, prepared to manufacture and market feature productions on a lavish scale. Already a country-wide system of exchanges is being organized, producers are being formed and the general machinery of operation being set in motion. So far have matters progressed that it is stated that the first production of the new company will be placed upon the market in time for it to be shown by the first of next September-a regular program consisting of one high-grade feature production released each week will be manufactured and handled.

The men behind the organization of the new concern represent a strong combination of experienced film-makers and strong business interests. Milton M. Goldsmith, formerly president of The Playgoers’ Film Company, has been elected to serve a like capacity for the new company. Mr. Goldsmith is generally looked upon as one of the pioneers of the system of program marketing now in vogue. The vice-president of the corporation is A. C. Langan, formerly president of The Sun Photoplay Company. Mr. Langan will, among other activities, attend to the work of the organization of foreign branches as a task for which he is eminently fitted by past experience. A. J. Bimberg, capitalist, is treasurer of the corporation.

The new company has taken over the entire building, known as the Annex, at 216 West 42nd street, renaming it rapidly as The Building. The general offices of both the marketing and producing organizations, the New York exchange and a large projection room, have been installed in this building.

It is expected that the personnel of the producing companies will soon be made. Negotiations are now in progress with stars of international celebrity, while the directors selected are well and favorably known throughout the picture world.

NEW BLUEBIRDS COMING.

The Bluebird program adds another Tyrone Power production to its list early in June carrying the title of “The Eye of God.” The Smallevy, who have so successfully produced numerous Bluebirds, have the entire credit for “The Eye of God.” Lois Weber wrote the scenario and with her husband, Phillips Smalley, introduces a number of unusual procedures in the matter of direction.

The story is told by a murderer condemned to death and pictures in logical sequence the events that led up to his predicament. The assertion is made by Bluebird people that they have in “The Eye of God” a “crime film equal in interest and mysterious details to “John Needham’s Double,” the feature in which Tyrone Power was first introduced to the program.

Another picture, equipped with unusual public interest, will be “Naked Hearts,” a five-reeler based on Lord Alfred Tennyson’s “Maud.” In this beautifully contrived and executed picture, vouched for by the Bluebird management, Prancella Billington makes her first appearance as a Bluebird star with Rupert Julian as her leading man. Olga Printzlau provided the scenario and the story derived from the poem, is credited to Rupert Julian, who also directs the production.

THE LUBIN-REX BEACH PICTURES.

“The Barrier” will probably be chosen by the Lubin Company for the first of the Rex Beach photoplay features with "The Silver Horde" and "The Iron Trail" following in the order named. Details of the decision will be made known in the next fortnight. Meanwhile preparations are progressing in an effort to make each production represent a new epoch in elaborate photoplay achievement.

The Rex Beach novels abound in thrilling episodes and big scenes and it is likely that several or ten reels will be required for each story. The companies will be located in the regions described by Mr. Beach in his novels and when the final selection of principals has been announced it will be apparent that the Lubin Company has planned for the most important undertaking in modern history.
Brady Returns from T

World Film Head Reports Keen Interest in World Film Productions in West.

WILLIAM A. BRADY, now head of all the World Film Corporation, returned from a hurried trip to Chicago Wednesday morning, April 19, during which trip he visited Cleveland, Detroit, Chicago, and other points around the wide-spread announcement of his forthcoming activities and the announced display of the first three "Brady-Made" World pictures, was besieged in every town by important exhibitors.

The Colonial theater, Chicago, for the past few months the headquarters of Triangle pictures, begins Sunday, April 23, running World Film pictures exclusively, starting with Clara Kimball Young in "The Feast of Life," being followed by "Her Maternal Right" and then each of the World Film releases in turn.

The Colonial theater occupies the same important position in this city as the Strand theater occupies in New York. As in the case of the Strand, the fact that the Colonial became the permanent World Film headquarters.

On his return from Chicago he spent a few hours in Cleveland and at Buffalo under the same condition prevailed as in Chicago and Cleveland. The Palace theater of Buffalo, one of the largest in New York City, secured World pictures for first run. The Boston theater, Marcus Loew's Orpheum theater and the new magnificent Fenway theater, in the fashionable Back Bay section of the Hub, have secured World Film contracts.

This remarkable leap has been accomplished by the faith of the exhibitors in the continuance of the Brady policy which is so noticeable in the forthcoming three World releases, Clara Kimball Young in "The Feast of Life," Kitty Gordon in "Her Maternal Right" and House Peters in "The Closed Road" and those to follow, including Holbrook Blinn in "The Way of the World," Alice Brady in "La Boheme," Robert Warwick in "Friday the 13th" and Gail Kane in "The Vagabond Sister." These pictures have been produced under the direct supervision of Mr. Brady with his censorship and physical efforts obtaining from the day the scenario was procured to the last dip in the finishing work.

Early reports from throughout the United States of the nation-wide trades display held last Monday in the various states throughout the United States, in which World Film exchanges are located and to which the exhibitors were invited to see the new "World Moving Made" pictures and the concern, did not show a great interest on the part of the exhibitors in the new World productions and the fourteen offices already heard from show an exceptional number of new accounts and extensions of old agreements. Almost every metropolitan center throughout the country is responding with extreme rapidity to Mr. Brady's announcement, which was sent out through the mails and by the large insert which appeared in this paper in last week's issue and which will appear in the May 6 issue of the Saturday Evening Post.

V-L-S-E FORCE GETS SUBSTANTIAL BONUS.

During the past week, there was distributed by the Board of Directors of the V-L-S-E, the employees, twenty dollar notes for the profits of that organization, in accordance with the plan established almost at the inception of the Big Four, for the purpose of stimulating the maximum interest in the company's service to its exhibitors. This is the third time this year, with a period of nine months that such a division has been made.

This profit sharing idea, which makes each employee a partner in the corporation, has worked to such advantage for all concerned, that it has attracted many representatives from companies in other lines. Recently the United States Department of Commerce made an investigation of the plan for the purpose of advising business enterprises generally of the cooperation between a sales force and its customers which the policy engenders.

Among the organizations which have adopted the V-L-S-E plan may be mentioned the company operating the Strand Theater of this city, whose employees were recently notified that they would be placed upon a profit sharing basis. The efficiency developed by the Big Four sales and office forces in their labors for the company's customers, has more than proven the wisdom of the plan, the V-L-S-E directors believe.

Paramount Program

Supplementary Subjects Comprise a Number of Single Reel Novelties.

SINGLE reel features completing the Paramount program for the week of May 8th will include additional screen propaganda in the "Preparedness" and "Better Babies" campaigns of the Paramount Pictograph; a jaunt with Buron Holmes to Baguio in the Philippines and a trip to Bontoc to Bontoc of the Philippines in the Paramount-Buron Holmes Travel-Pictures and another Paramount-Buron Holmes Animated Cartoon.

In continuation of the forceful arguments which are converting a nation to "Preparedness" doctrines, Henry Reuter-dahl, greatest of naval experts, has prepared a picturization of his great story "Arm or Surrender" for the fourteenth release of the Pictograph. If every jinx in the world followed at the heels of members of the Thirteen Club, no one in that organization would have a single worry. Every known superstition is defied and proved unfounded in the Pictograph pictures in this release of the recent dinner given by the famous club in New York City where the guests walked under ladders, sat thirteen at table, carried skulls home in their pockets and laughed in the face of hoodoos in general. In other departments of the Pictograph will appear the picturized arguments in favor of the new ABC for more than that which they believe all "Better Babies" even out of good ones; "Miss Nomination," a political cartoon by J. R. Bray, and "Happipat and Flossie Fisher Take an Unexpected Buggy Ride" in the Trickids.

The fourteenth release of the Paramount-Buron Holmes Travel-Pictures takes the audience with Burton Holmes as he "Hikes With the Igorots from Baguio to Bontoc." Gov-ernor-General Cameron Forbes and other men in the administration of Uncle Sam's immortal possessions entertained Mr. Burton Holmes in the largest Igorot tribe headquarters and staged. On the scene they are seen at their functions, ceremonies, and recreations. Of these latter, polo is a great favorite, both with players and spectators, and Cameron Forbes, himself, is a most proficient player. After leaving Baguio the travellers have no comforts except those which can be carried on the backs of Cargadores, or carriers, three of whom are women on the screen, who can carry thirty pounds of luggage thirty miles a day over trails as steep and winding as those of Switzerland. Many quaint sights greet the eye in this release—Grandmother smoking her pipe as she digs her native potatoes or "camotes," the native constabulary giving a little exhibition drill; Bontoc, the Igorot capital; natives who shun clothes as improper and others who thrive in rainment of their own particular type.

"Miss Nanny-Goat on a Rampage," the frolicksome adventures of a goat, will be the subject of the nineteenth release of the Paramount-Buron Holmes Animated Cartoons. It is the work of Clarence Rigby of the Bray Studio.

WALTHALL TAKES VACATION.

Seeking a rest after completing nearly forty reels of film since the first of the year, Henry B. Walthall, Essanay star, is now in California. He intends to spend several weeks in complete recuperation, visiting film-world friends and scenes of past work, before returning to Chicago to appear in several new pieces which have been arranged for him.

His greatest work since the first of the year was thirty reels of "The Strange Case of Mary Page," long since completed. The Misleading Lady," and other films also took up his time. He has spent the entire day and reading scripts most of the night, he has had nothing to do until the next morning. That he may greater enjoy his trip to the coast he has shipped a new motor car there and most of his travels while there will be overland.

VITAGRAPH PLAYERS CONTRIBUTE TO ACTORS' FUND.

The motion picture campaign for the Actors' Fund of America was given a decided impetus last week when several members of the Vitagraph Company contributed between them $500. Anita Stewart, Edith Storey, Dorothy Kelly and several others separated themselves from enough of their weekly stipend to total that amount.
“The Common Law” for Clara Kimball Young

Novel That Created a Furore Throughout the World Will Be the Initial Feature for the Popular Star.

A TRANSACTION of interest to every exhibitor in the country, as well as to the motion picture public at large, was the purchase this week of the world’s picture rights to the W. C. Fields famous book, “The Common Law,” by the Clara Kimball Young Film Corporation. Since Lewis J. Selznick first announced the formation of this new producing company there has been widespread speculation as to the character and quality of the picture that the beautiful and widely-prized novel would be presented when the new organization should begin operations in July. This novel, “The Common Law,” has been read and discussed by more people than any book published in recent years. It is safe to say that it is not a fiction reader in the United States who has not read and reviled in the story and the public demand for its presentation on the screen has been insistent.

A number of big producers have considered purchasing the novel from Mr. Chambers, but all are said to have weakened when the famous novelist set his price. There have been some big prices paid for the rights to picture plays and novels, but in the purchase of “The Common Law” Mr. Chambers believes he has set a new record. The actual figures are not being announced, but the fact that Mr. Chambers recently scored an offer of $12,000 for the rights to screen his book may be taken as some indication of the amount finally agreed upon. The tremendous advertising value of the title and author’s name, the story of “The Common Law” is magnificently adapted to screen presentation. It is just the sort of a narrative in which the films excel, clean-cut, swiftly cumulative in action, dramatic and truly looking “big” and “atmosphere.” The central character, Valerie, the artist’s model, could not be better suited to Miss Young’s personality and dramatic gifts had it been written for her. The purchase of the book was made through Mr. Chambers, Joseph Farnham, Al Woods and Selwyn and Company. At the conclusion of the negotiations, Mr. Chambers sent Miss Young a note in which he congratulates himself on the fact that his novel would be screened “by so beautiful and talented an artist.”

Booking Billie Burke Pictures

George Kleine Reports That All Records Are Being Smashed by Demand for “Gloria’s Romance.”

A LL the amazing booking records of the past on serial feature film have been smashed already by “Gloria’s Romance,” the George Kleine motion picture novel from the pen of Mr. and Mrs. Mort Hughes, in which Billie Burke is the starring star, and the work of signing up exhibitors still goes on. From all over the country reports indicate that prices hitherto undreamed of are being cheerfully paid by the exhibitors who are anxious to place Billie Burke on their screens.

As a special favor to a few large theaters in the larger cities of the country, contracts are being made which permit the screening of the film two weeks ahead of its general release date on May 22nd, and the surprising sum of $40,000 has been paid on one city for such a service. The owner of a large circuit of neighborhood houses has contracted for “Gloria’s Romance” in all of his chain of theaters, and is paying $16,000 for the film beginning Monday, May 22nd.

Any number scattered all over the country, which have never in the past held any picture on their screens for more than two days, and this includes such gigantic attractions as “Cabiria” and “The Battle Cry of Peace” are contracting the Burke picture for a full week, the drawing power of this star has been so emphatically established that the management broke all precedents and booked the subject for a solid week.

Just as samples of the class of the people who are contracting for Billie Burke’s film novel one might mention the Studebaker in Chicago, under the management of Jones, Linick & Schaefer; the Arcadia in Philadelphia, which is operated by the Stanley Company; the Mary Anderson at Lansing, one of the largest theaters in that city, and at Denver operated by Mr. Dexter. Ascher Brothers, owners of a whole circuit of neighborhood theaters in and about Chicago, have taken the production for their whole chain of houses, while in the East and the South, more than a dozen big chain operators are bidding against one another for the first showings of the picture.

All for Art’s Sake

Marin Sais Dons Trousers for Double Role in Coming “Social Pirates” Episode.

MARIN SAIS, a former opera star, has been signed by the producer, Colonial Horne, to star in the forthcoming Colonial Horne production, "The Rogue's Nemesis," a coming episode of "The Social Pirates." Scheduled for release on May 8.

"If the scenario calls for me to do it," declared Miss Sais when Director Horne called to ask whether she would like to play the part of a male double, "I'll be double. It's a part I can do, and I will do it. There'll be no doubling in any of my parts, but believe me, the company pays for the outfit of male clothing that I must get, for when I'll ever be able to use it again, I don't know." In "The Rogue's Nemesis," George Bronson Howard has written another novel story, which shows the girls called to aid in dealing justice to an unscrupulous hypocrite with a name just so far behind the curve of business that he cannot be taken seriously. A carefully-laid plan succeeds in making him become interested in Mary, played by Ollie Kirkby. It is then that Marin Sais is called upon to contribute her delightful performance in the male role, for she must pose as an eccentric musical genius, the husband of Mary. With this basis the story that follows may be expected to be ripe with thrills and suspense.

May releases in "The Social Pirates" series will bring the episode numbers six to ten. The company at the Glendale studio is putting the finishing touches on the tenth episode. When weather conditions become suitable, Director Horne and the company are going to make an extended trip to Seattle, securing marine scenes on the boat trip and making expected stop-overs in San Francisco and Seattle for new locations.

Ivy Close Coming Here

English Stage Beauty Will Probably Make Screen Bow with American Company.

WITH the stated object of aiding in the work of collecting funds for the British Red Cross and British Stage Relief Fund, Ivy Close, the famous English star, is making preparatory statements that she will appear for a short time in this country. Since the announcement comes so close on the published rumors that the international beauty might soon enter the motion picture field, it seems certain that Miss Close is to make her appearance with an American company.

So far no definite announcement concerning the film organization which she has joined has been made by Miss Close. She has, however, confirmed the statements that she has made, that "I have long been tempted to take up picture work," she declares, "and the present seems a favorable moment, since war conditions must necessarily cancel my contracts for appearances on the Continent this year, with which I had planned to make one appearance in London this spring, but the motion picture inducements have been strong." This trip will mark Miss Close’s first journey to America. The star is silenly known as the "sister of a popular speaking stage while in this country. Three or four seasons ago Charles Frohman announced in London that he was bringing Miss Close to America for a season, but the plan fell through, owing to the fact that she could not make satisfactory arrangements for the contract of appearances that season on the Continent.

FRED SCHAILEY WITH VITAGRAPH.

Among the new faces at the Vitagraph headquarters in Brooklyn is that of Fred Schaefer, who has come over in the course of business. He is generally known as the author of "Oscar and Adolph," the dialect comedy cartoon stunt that was syndicated for many years and which was shown as a musical comedy two seasons.
OBservations
by our man about town

It is now in order for all producers in the legitimate field of motion picture work, as well as all supervising boards (including official censors) to take a stand regard- ing the system of preponderance of the former born directors. Such a system, in the case of a production, is a part nor parcel of the legitimate motion picture business. Under the existing laws they are prohibited from inter-state transportation. They figure in no way as a part of artistic presentation, but form only a part of financial revenue for the "dub" who fight and those who back them. Everything tending to sustain the legitimate end of the motion picture business should be sustained by all who are its serious advocates. The first step is to sustain the laws. If they are unjust or oppressive there are courts in which they may be tried. There is also a remedy in repeal. Pendi- ng final adjudication in either quarter the legitimate pro- ducer will wisely bow to the inevitable. There must be no any attempt at evasion of the law. A cause founded upon such a principle savors not at the good.

This thought is the outcome of reflection on the acts of some people who claim to be law-abiding. When the negro, Jackson, won the championship from Jefferies, a few years ago, pictures of the fight were barred by the Inter-State Commerce Act. Some of the very people who were responsible for that enactment are now trying to "beat" their own work. The negro champion was defeated in Havana, Cuba, by a white man, and now some people cannot understand why the negro is defeated. The most of pictures showing the latter fight has been fought un- successfully through two United States Courts and the spon- sors for the importation declared they would take the case up for final adjudication by the United States Supreme Court. From the best information at hand that appeal has not been advanced. The people behind it, with the air of sharp legal wits, have attempted to ridicule both the law and the two court decisions. They went to the Canadian border line and seem given to the effect that while a fine question is raised as to whether the pictures were brought into this country in violation of the law, there is no question as to a deliberate conspiracy to evade the Internal Revenue regulations, so that the pictures taking the same form, will become the shrewd manipulators anticipate. The Canadian scheme were allowed to go unchallenged then it would be an easy matter to thwart the Inter-State Commerce Act within the States. While the pictures taken by trickery at the Canadian border line could not, under the Inter-State Act, be transported from one State to another, nothing would stand in the way of having reproductions made over each State dividing line, so that the law fathered by the then disgruntled "sponsors" would be, in turn, defeated by their own recanting and trickery.

The legitimate motion picture people have never even attempted to evade the laws, and in order not to give the censorship agitators an undue advantage by saddling the trickery upon prize fight picture producers' duties upon the industry as a whole it would be wise for the Board of Trade of that industry to put its stamp of disapproval upon the prize fight picture evasion. Prize fight pictures do not belong to the industry. They are a speculative creation of fighters and backers.

Somebody has asked why a preponderance of foreign born directors are employed in making or trying to make films portraying every-day American life, while a startling num- ber of American directors, who are of a higher order, sobriety, reliability and industry, are unable to find jobs. To answer this question satisfactorily it would be necessary to first have the party raising it produce an enumeration of directors. On an off-hand glance the claim that foreign- born directors are predominant is not sustained. I am inclined to the belief, through self interest, the one who has precipitated the discussion has tried to over-reach him- self to be guilty of an aspersion upon the very people for whom he has made himself spokesman. To bring the issue to a head and give the home rights man a chance to badger at his statement I will name a list of directors known to me and ask him to designate the foreign-born among them. Here is the list: Cecil B. De Mille, Fred. Thompson, Wilfred North, W. S. Davis, Jay Williams, Tom Terriss, Geo. Mitchell, Sydney Drew, Wally Vannostrood, Burton George, Ralph Ince, J. Stuart Young, Paul Scardon, George Fitzmaurice, Van Dyke Brooke, J. F. McGowan, Frank Currier, D. W. Griffith, T. M. Morston, Otis Turner, Telet Johnson, Paul Scardon, George Melford, Regarding the law, the Canadian Board of Trade is, or Hallo- way, E. H. Calvert, W. P. I. Earle, G. A. Smith, William Humphrey, John O'Brien, Donald Crisp. I have listed these names without regard to seniority or standing, simply to induce contro discussion and set the question as to whether there is a preponderance of foreign-born directors in the producing field in this country. The question itself does not amount to a hill of beans, but it is one of those proving problems that help furnish ammunition for the enemies of the moving picture industry and give them an ex- cuse to appeal to national prejudice. If a picture is a good one what difference does it make where the director was born? If his foreign birth is such a handicap to a director that he cannot intelligently produce a subject built along American lines it is not in the producing company will force him to continue along that line of work. It is to be regretted that a startling number of United States born men who are directors of standing with long lists of successful productions, are not looking for jobs, but why appeal to national prejudice to adjust the matter, especially when facts do not seem to bear out the contention that their condition is due to the employment of a preponderance of foreign directors? The complaint has not got a good sound. It seems to come from a source that lacks the spirit of confidence and ability. If the members of the theatrical profession were to take the same stand against the foreign-born members who are in the theaters of this country today, and have appeared in their performances, the press would charge them with know- nothingism. The moving picture people already have suf- ficient home troubles to meet without dabbling with inter- national questions. Their worst enemies are American-born hypocrites and grifters, who have blinded themselves to the teachings of the rock upon which the country stands— the Constitution of the United States. Whatever failing a foreign-born director may have in his work as a director in trying to portray every-day American life is of minute importance compared with the effect that is being made upon the moving picture industry by the censorship agitators, whose main idea of American citizenship seems to be a license to hold public office and get all they can out of it.

One of the clergymen who took an active part in the un- successful fight to establish official censorship at Rochester, N. Y., declared that "moving pictures cost the nation $500,- 000,000 a year." What the clergyman meant, but put in misleading a form, was that the people of the country spend that amount of money in patronizing moving picture shows shows which are made in other countries, and that had that amount of money at the box offices of moving picture theaters. A powerful voting element is also reflected by the figures, so let the censorship timers stop and reflect, especially the tools that champion the measures of the graffers and bleasters of the legislative h

wardrobe for "gloria" insured.

Insurance to the amount of $40,000 has been taken out by George Kleine on the wardrobe of Henrie Bendel, Lucile, Balcom flocks that Billie Burke is to wear while playing the leading role, that of Gloria Stafford in the new Rupert Hughes motion picture novel "Gloria's Romance," which is scheduled for release through the Kleine exchanges on Mon- day, May 22. Mr. Kleine was not inspired to insure these lavish gowns for such a sum merely on account of their cost, but largely because of the time, trouble and expense that would ensue should any of them be destroyed before the completion of the picture.
Decency.

Evidently photoplay lovers have the interest of the business closer to their hearts than some photoplay managers, for two outsiders are moved to protest at the manner in which current attractions are advertised. Thus we publish an interpolation of the program of the Broad theater, South Bethlehem, Pa., which advertises the appearance of Marguerite Leslie, England's Loveliest Leading Woman, in

THE QUESTION.

The story of the efforts of women of culture and refinement to avoid becoming mothers. At sight these pages will appear to have made any effort to profit by the undue featuring of this film. It is announced in the same manner as the remainder of the program. This is to their credit, and the only objection is that the subject of birth regulation is announced. It is a vital question; one that is attracting attention everywhere, and outside of the films it passes without bar, but it is not the fanatical Pennsylvania censors to advertise the subject thus crudely.

The other objection comes from Colorado and is offered by a man who covers many towns in the course of his business, which is in no way connected with motion pictures. He sends in copies of the Cripple Creek "Times" and "Victor Daily Record," which is all one paper covering the two mining towns. Our correspondent writes in part:

As a regular patron of the motion picture theaters and a fairly "constant reader" of the "World," I have been much interested and pleased with the contents of your department of the magazine, especially with your vigorous stand for clean and consistent advertising.

In my work I visit numerous small towns in this vicinity and, having been in the advertising game, it is natural that I should take a more or less critical view of the various efforts at publicity put forth by the exhibitors.

I am sending you under separate cover, two copies of the "Times and Record," the daily paper of the Cripple Creek District which, besides Cripple Creek and Victor, includes several other small towns making up an aggregate population of about 15,000 people.

Several of the better features show in Cripple Creek one night and Victor the following night. The former town has two houses, and the latter has three.

You will note generous use of newspaper space is the order, and most of the ads are fair advertising, but the way the beautiful Bluebird Masterpiece, Undine, is advertised amounts almost to a desecration of art. I leave it to you.

The objectionable advertisement reads:

[Advertisement]

This is a double-column, five-inch advertisement, set in very black type so that the "Ladies only" is prominently displayed. The press notices read:

"Undine," an adaption of the famous fairy tale, will be shown this evening at the Victor Opera House. The class in German at the Victor High School just recently finished their reading of this extraordinary book. It makes a spectacular picture, showing some 30 or 40 mermaids and nymphs, and the producer has made his characters appear in the attire that is usually thought to be worn by a nymph, which is almost nothing.

Mr. Zeigfeld in his happiest moment never costumé a "Follies" with less expense than did the director of "Undine," for the girls were known the total expense of costuming the girls in "Undine" probably did not exceed the ordinary cost of a hair ribbon. There are scenes of girls in the picture who are calculated to make the late lamented Anthony Comstock turn over in his grave.

Is this photo-play "art" or "undress"? That probably is a matter of personal opinion. Anyway, the picture lives up to its boast that it is more daring than Annette Kellerman in the picture in which she disported herself in her flowing locks and was a water nymph beautiful to behold.

"Undine" is an unusual picture. The Board of Censors would probably balk at passing its kind six days a week, but once in awhile it is all right.

Anyway, what's the use of being prudish? The majority of mankind will enjoy it and call it good.

Undine has been produced two or three times, and it would be absurd to argue that the producers were unaware of the spectacular possibilities of the subject. That is one reason why it has been made repeatedly, but the story is a German classic known to every civilized tongue, and it is presented as a story and NOT as an exhibition of nudity. The making of the story requires the above showing of Undine's companions, and that producer would be clumsy indeed who would present a screen version with the water maidens carefully cut out. It is a part of the story and an interchange of things, and it is necessary to the telling of the story. Undoubtedly there are many who will attend the showing of the film merely because it portrays semi-nude females, and who will be of no interest to the story otherwise.

If you want to make money out of the animal instincts, change your business. Do not drag the classics down to the mental level of the baser element, particularly when more and cleaner money could be made with the same film by appealing as well to those who can appreciate the story and its pictorial value, for it has pictorial value greatly in excess of its photographic aspects.

Look at it from the purely business side. This picture has but recently been studied by the High School class. Is it to be supposed that mothers would permit their daughters to attend the showing of a picture suitable for women only, but to which men were admitted? Suppose the class in English Literature numbered but thirty and that only twenty attended this performance. All would not come alone. Perhaps fifteen would come with one or more other persons. More than this, they would have been pleased with the picture as a work of art. They would have had a new and greater respect for the picture literature. They would come again and again. The pictures would have been given a greater value in the eyes of the better class of persons AND the men would have come, anyway. Just as a plain business proposition it pays to be clean and decent and have a proper respect for one's business.

Here's Another.

A correspondent in Cincinnati sends in another violent advertisement with both hands. For the benefit of both the one shown and the one referred to. It is a pity that there cannot be some way of preventing the misrepresentation of subjects. This is the advertisement:

MOTION PICTURE SQUARE.

COLONIAL | FIFTH ST., BET.
| RACE & ELM ST.

New Showing for the Second Week. Art.

CONTINUES the First Nine Days to 11 P.M.

"FORBIDDEN FRUIT"
The Sensation of the Age. More Daring and Bolder than anything Ever Offered.

ALL SEATS 15 CENTS.

If this sort of thing merely reacted against the offender, no one would care, but it affects the business as a whole. And it's tough when picture fans are more jealous of the good name of photoplay than are the men who gain their living through their exhibition.

Nothing Doing.

If you merely print your house name on a herald or a Paramount or Metro magazine, it doesn't count. De more than that.

Sergel Has Switched.

W. J. Sergel, who used to send in a lot of good dope from Buhl, Idaho, seems to have been jumping since then. He was with a house that went on the rocks through the desire of the owner to play vaudeville, too, and now he is with the Orpheum, Butte, Idaho, where he has started in. Here is one stunt he used:

Recently advertised the Paramount subject "Spooks" by stacking a dozen or more milk cans in front of the lobby with cards attached reading "Is Your Milk Man a Duke?"—"4,000 Feet of Milk for Ten Cents"—"Has Your Milk Man Got 20 Million Dollars?" The cans were set up of interplay and for shipping milk and the unusual appearance of milk cans in front of a theater attracted much attention—and also patronage.

He sends in some programs from his "Last Job." Also he wants to know what we think of them. He liked them because he can change the color weekly. These are manila strips, about twelve by four. The
The colors are not as bad as they might be, though manila will not give a brilliant color, at best. Also we never did hang up close to the idea that it should be necessary to change the color each week to let the reader see that it is a new one. The better way is to make it readable and then it will be read and the date noted, if the days are dated. Mr. Sergel dates his days, but the strip program does not permit much to be done in the way of change. We like better his current house program if he will fill it up. The first issue carries too much blank space because he sent the job over to the printer and trusted to luck. "We know and think with the proper sort of stuff, and if we will get out a gossipy program he will do better pulling with talk than with color. He sends in some pretty newspaper advertising. Space was cheap and so his card was sent in a post card with six point rule boxes held together with bits of similar rule dropping from one to the other, like post cards threaded on ribbon in the home made calendar style.

An Ad. Squad.

The Borough Hall theater, Roselle, N. J., uses an inserted page in the Paramount Picture Progress for its program. This does nicely. The edge of the page is glued and slipped in between the cover and the first page. This holds down the cover a little, but not enough to matter, and gives a house organ that is better than a loose insert. Here is a good idea from a recent issue:

The manager is thinking of organizing an "Advertising Squad" of six boys over 12 years of age to take care of the distribution of all our advertising matter. The organization will be something like this: The manager will appoint one boy to act as captain of the squad, then he and the manager together will appoint a second boy, and so on until six boys are selected who are willing to work together for our "Movies." Selections will be made from boys who personally apply to the manager for the job. Members of the squad will receive a regular "pass" signed by the manager admitting them to all shows. In addition to this, there will be a chance to come trip to New York to the theater during the winter and a boat trip sometime during the summer. The extent of these two trips will depend on the success of the shows for the four months preceding the trip. These profits will be governed largely by the way the boys do their work.

Think it over, boys, and if it think's well, let Mr. Gardiner know you're a thinker!

Getting It Right.

George Editor Carpenter announces that the E stands for Eastace.

Nicely Laid.

The Circle theater, Easton, Pa., gets out a program that is good but not striking, but it does better with its newspaper advertising. The copy shown is three eights and would be very good if they dated the titles stand up. The sheet is small and some of that bold face is only twelve points high, but it is more prominent than the rest, and so it shows off, which is the idea. Part of the back page should be taken for house talk, but otherwise the program works nicely.

Stunt Stuff.

Charles E. Couche, of the Sunset, Portland, Oregon, is doing stunts and making them pay. He writes:

Kalem's "Black Crook" was a welcome surprise. I advertised it with little "coming" cuts with skull and cross bones, for several weeks in advance. Then I built bell in the main lobby during the showing. It was a realistic scene built of paper mache with a dummy dressed as the Devil, holding the Shuler's Roll Call on his knee, on which advertising matter was written. Skulls, hats and an owl formed the minor accessories and the title in big red cut-outs was suspended from above. Saturday's business alone exceeded $250, which isn't bad for a house that on Christmas day, less than six weeks before, and with others, showed a loss of one-fifth of that sum. The lobby cost $25 complete. One factor was the music. I advertised that the enlarged orchestra would play the circus music and put the scenes in the lobby before the reels came, to show that it was the real thing.

For St. Valentine's I had Bushman, and two huge red hearts were used to frame his photographs with pictures of Miss Bayne in smaller heart-shaped openings in this larger frame. I also announced that Bushman's record of 2,973 valentines one year was an unbreakable record, and that into the papers. Business was fine.

For Breeze I used the book sale and a Yukon lobby that cost $25 and brought people from all over the city to see it. The Magic Skin was tackled on a board and outlined in white with the legend "Watch It Skin," not strong enough to make much of a hit. In touch with any wild ass skins here, and the shrunken was accomplished by means of a pen knife each night, a new outfit being drawn. It drew a lot of attention. Dimples suggested a mossy ocell $25 that cost $30. The floor was covered with moss, held down by wire netting and the walls and ceiling were a mass of maple and willow, the frames being maple poles. Business is building and people come around to see what I have.

Mr. Couche sends in some excellent newspaper advertising, but it is not stunt stuff that seems to be pulling the house. It's the stuff which no doubt greatly pleases Tom North, who suggested him for the job. Stunts pull when they are clever, timely and not run too long. If people everywhere get any better than the way this lobby is getting out of their way to pass the house and see what you have, some years ago when the National Cash Register was doing a lot of stunt stuff in its window displays a prominent theatrical advertiser in New York told us that he spent two car fares and valuable time getting down below the theater line to see what they had. It was not stuff he could use for his own shows, but it was for the greater part genuinely clever and it interested him.
If you turn the paper sideways you will note that this is an advertisement for "Help Wanted." It is particularly well with this title, but the type arrangement and general idea can be worked over for other film if you have not "Help Wanted" booked. It comes from The Bleich, Hurley, Idaho, and W.R. Sergel writes that George Editor Carpenter told him to send it in. We wish that George Editor would round up some of the other. Mr. Sergel is an old contributor. We knew him for a live one before G.E. did.

Want Some Help.

The Victoria, Philadelphia, gets out some neat programs, but forgets to date the days and trusts to a single cover line. If it is worth telling at all, it should be told at every chance. They use a four-page sheet, 4x6, with the program on the inside pages, set as a whole.

Took the Hint.

George A. Bleich, of Owensboro, Ky., has taken our advice and is using a little talk on the front page of his eight-page folder. He comes straight out when he talks, but he backs talks with deeds. Here is a late one:

"TIPS" ON THE BEST PICTURES.

Take in the whole "smash" from one end of the week to the other is my advice, as there isn't any one day that you can well afford to let go by. This sounds like stretching things, but go through this folder and see for yourself—and thinking in

1. Bleichisms.

2. Paper.


4. Merchandising.

5. Advertising.


8. Merits of the different stars, Lisitc Methods. All the above things are most important. If one of them is not considered, the other will fail.

Anyhow, it's good paper and generally useful. Mr. Sergel writes that he has "stolen" some ideas from the department including the Bleichisms. That is not unusual. In this country in which there are so many big men (even though they may have small houses) who are so ready to help others. Help yourself to what you like. Then when you do something, pass it along for others, and help you. Mr. Sergel's programs are brief, but snappy and convincing. Here is a pick-up for program filler from a recent issue:

Our red-headed—pardon!—auburn-haired operator, J. M. Bell, has some head for figures. He has doped out that since January 1 he has run through the machine 216 miles, 3 rods, 2 yards, 1 foot and 9 1/2 inches of film. We have not verified his figures.

Another Exchange Organ.

The Kansas City Feature Film Company, distributors of Paramount, comes into the field with an eight-page semi-monthly well edited by Lee D. Ealsly. It is printed on cream paper in black and it is typical of the service it represents, and gives an adequate presentation of that service. They call it "Picture Pep," and "pep" is the text of all the articles, which urges snappy advertising and tells how to do it and what others have done. It was born with hair and teeth and will stand watching. The exchange organ is just as useful as the theater organ, and these various sheets throughout the country are doing valuable work in backing up the campaign for good advertising started by this department four and a half years ago.

That Rotten.

J. W. Llewellyn started something when he trained his patrons to say that a film did not appeal and the immediate pronouncing of "rotten." R. B. Wilby, of the Strand, Montgomery, Alabama, is writing in his old happy vein in the Stramo "Post," and he has this to say:

A film is bad simply because the story does not happen to appeal to you. You may like "Doorway to Maine," "Dressing the Grand Opera", "Uncle Tom's Cabin," or "A Night Out," and you will not find that a film was rotten. Rotten, or white horse is ali wrong because you don't like 'em. It's all right to be a critic if you wish, but use a critic's gauge of excellence; the acting, the story, the fidelity to conditions existing at the time the action is supposed to take place, the clearness of the story as told by the players, the photography, the production, the direction, the thought of the development, the humaness of the characters; but, please, not the appeal of the type of story to you. For that last is but a statement of whether you like the picture or not, and does not necessarily have anything whatever to do with its being good, indifferent or "rotten." Another good point in the Stramo "Post" is the italic line over each feature story that tells when the film will be seen at the house. It is not enough to give the program and suppose that the interested reader will turn to the program for information. Tell him every chance you get. We suggest to see that Logh, of the New Amsterdam, has no time to get busy. He is one of the bestest writers in the game and he is writing in his old Academic vein. You will probably remember him as the man who started the comparison between a sliding scale of admission and the varying prices for phonograph records.

Full But Good.

The Rex theater, San Francisco, gets out a weekly program on colored material, 16x20 inches. They fill its full of type, but the composition is good. It is used as a post card for mailing, and so serves a double purpose, since it can also be given door to door or lobby distribution. Colored material is never very bright, but they have a better stock than usual for its kind, and it is not the color of a sick sage cheese.

Dates Needed.

The Victoria, Philadelphia, gets out some neat programs, but forgets to date the days and trusts to a single cover line. If it is worth telling at all, it should be told at every chance. They use a four-page sheet, 4x6, with the program on the inside pages, set as a whole.

Handy Cards.

The Cahill-Igoe Company, of Chicago, is issuing a series of colored photoplayer post cards that are nicely gotten up and which sell for a big price that enables their generous use as souvenirs and advertisements. The faces of these cards show some scheme of use, the reverse of the card being left blank for local printing in various forms. Only black and red are used, but stipple gives the suggestion of several colors in the ornamental border that encloses the portrait and a brief history of the player.

Has a New One.

Fred M. Taylor, of the Academy of Music, Newburgh, N. Y., is getting out a house organ, "Stage and Screen," and wants some suggestions. It is an eight by eleven sheet, wood stock, calling for fine screen material instead of the old sheet stuff, and it looks as if it will come up well. The page is a mixed make-up, the first page carrying one twenty-column and two ten-column following. Inside the twenty-column is column with the smaller ones on the sides, and the back page has four of the small columns. It would be better to set the entire sheet in the standard thirteen em or thirteen and a half em column, and change the ads accordingly. This will make the paper better for use in the theater, too, as these are sized to the thirteen em column and trying to use them with the irregular measurement makes trouble. The effort should be to suggest a regular magazine make-up, and this cannot be done with the ten em column. Those thirteen em column would work out well in the same space and look more like something. In this case the advertising should be pushed to a margin and not run in the center, which is still further spoils the suggestion of a real publication at present. The first issue carries some good house talk, but bears down a little too heavy on the proposition they wish to please. One of these cover pages is it. Better to speak of other features of the house as well. Too much protestation does not sound sincere but suggests that advertising capital is being made. Apart from this the issue starts out very well indeed and is a clean and nice looking sheet of handy size.

Green—But

Tom North brought out the V-L-B-E Pais in green for St. Patrick's Day and listed Sigmund O'Leary among the good Irishmen in the company. North of Ireland would not fit so well on St. Patrick's Day, either, would it? Mr. North announces that he has almost enough books left over for subscriptions to get him through. More than 100 remain. An introduction to him and then 369 pages of solid text. All practical because it has helped others. It will help you. Handsome clothbound binding. By mail, 35c.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A TEXT BOOK AND A HANDBOOK, a comprehensive guide as to the art and science of advertising, as applied to exhibition advertising, theater, and trade cards. It tells all about advertising, about type and type-setting, printing and paper, how to frame a house program, how to frame your newspaper, how to make your poster, how to advertise your business, and much, much more. It tells Mr. Sargent tells all he knows and this includes what several hundred successful managers have told him. More than 100 examples. An introduction to him and then 369 pages of solid text. All practical because it has helped others it will help you. Handsome cloth-bound binding. By mail, 35c.

Moving Picture World, 17 Madison Ave., New York
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink. In all cases no information as to the financial standing of persons or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstances will any manuscript of synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Criticism.

Even if it is a bit over-flattering, we are printing part of a letter from Mr. McCardtll's. Mr. Dillingham. He didn't like the criticism she got so she came back for more. That was not much palatable, either, but good sense saved here, and now she writes:

"When I first got your short and snappy criticism, I went straight up to a letter box along with the letter of injured feelings you ever saw. I apologize for myself by explaining that success in my other lines of work came to me easily, and I expect I am a bit spoiled. Well, then I began to come down toward earth again, my common sense gave feebler indications of coming to life, and my thinking machinery began to revolve slowly. I reasoned with myself this way--"Now, look here, young woman, cool off; anyone can get angry when their vanity is touched. In the first place, if what you wrote was at all true, you would have written it out, and in the second place, Mr. Sargent is a busy man, and has not time to waste being disagreeable. Furthermore, it will take you a few years to learn half of what he knows about the photoplay business. So forget your injured feelings, and look for the reason of this criticism; it will be valuable to you." So I got busy, and I didn't have to look very hard, or very far for the reason, and it was valuable to me. My work has improved 100% since then. And then I thought of how many of you continually let our preconceived ideas stand in the way of our progress because we are not willing to learn from anyone else, and I learned a worth-while lesson right then, and wrote to thank you for it. And some time later, when you landed on me three times as hard, it didn't worry me a bit. But just think of the score more people who put your criticism of their synopses as a kind of money! It doesn't take Charlie Chaplin to make that funny, either.

I am working hard on my photoplay work, but am not trying very hard to sell anything, as I am working for a permanent success, and it would not do me any good to sell one play unless I could immediately follow it up with another as good, or better. Here is a point I have puzzled over lately: limited is my writing to a great extent by my lack of studio experience, and if I went after that experience, would the increased advantage compensate for the time spent in getting it?

I am leaving for the South shortly to get some material about conditions in the cotton mill region for other work, but this should also afford good photoplay material, as we know very little about this side of life up here in the North. I notice every paragraph in this letter begins with "I," so I am going to stop before you are bored to death.

The best friend you can have is the person who tells you your faults, not in a spirit of malice, but that you may correct them. It is nice to be told your work is good, but it is better still, later on, to get the checks that prove that strangers think so, as well as your friends. The check counts as a sign of success, but you cannot get checks and talk at the same time. Get the checks and then you can believe the honeyed words. In the meantime the best friend you have is the one who yells at you.

A Contest

Another contest is announced, this time by the Boston Traveler, in connection with the Atlas Film Company, of that city. The prize is $250. Details of the contest may be obtained from the Boston Traveler. If you want the details of any contest, on general principles.

To Study Serials

The best way to learn photoplays is to study photoplays, and those who would write serial stories will find it interesting to study Roy L. McCarradl's "The Diamond from the Sky," now issued in book form by Dillingham. It affords an excellent example of how the story may be maintained in a story that must end its various instalments with a punch and offers a still better example as to how the typical first installment may be made of unusual interest without spoiling what may follow. This is done, in the present instance, through the use of a prologue of vivid action which serves merely to pave the way for the story. Most serious but the many advantages over most. Incidentally, it is a virile story that will hold interest without reference to the film.

Play or Story?

W. Grahame Jones, writing from the Lamb's Club, makes a nice distinction between "story" and "play." Perhaps he draws the distinction too fine, for every play must have a story and "story" was used in that sense in the paragraph to which the correspondent takes exception.

He says:

In the "Photoplaywright" columns of your April 1 number, under the heading, Questions of Price, it is stated that $10 will seem absurdly small to pay for a write-for-five "story." It is not small pay. Similar successions of scenes in prose are turned out by magazine writers by the mile at 5 cents a word. Two hundred words would pay over any of the average current wages. And any competent director can spread them over five thousand feet or otherwise valuable film.

If the hitherto unattainable—a tense, orderly, sustained, progressively centering, detailed interest and emotion, it will make a picture "play." If such a play is possible, and the demand for it is ever general among producers instead of for the "story," a higher rate of pay may result. The first symptom of such a radical change will be the dropping of the word "story" from the jargon of the studios.

This column is at present anything but philosophical and is a call for anybody willing and capable of making the mental effort necessary to turn out a real photo "play" as is the Monday stillness of the Northwoods to the city dweller—a clamorous silence.

The important question yet to be answered is whether the "traffic will bear" this new charge of attention for play craftsmanship. Until this is settled, it is unfair to encourage writers unfamiliar with the business to chase the will of the wise and under the present scheme of things, there is misleading in its implications. Hardened writers will forgive your reference to Snark Thieves, especially as it is directly connected with crime, and in the case of any writer who has a glimmer of the far-off picture "play" will reason that because you said a "story" you are entitled to an alibi.

When a lot of conceited directors and editors got it through their concrete brain that they themselves must have ideas, and may even be brought to admit that these ideas will be good, there will be a demand for the content of action and photoplays will not possess the similarity they now show. But till that time comes, all ideas will be worked over by a handful or men in the same way they worked over ideas last week and the week before, and patrons will continue to get only the average in the line, because no manufacturer can only realize the damage done their interests by persons in their employ who would murder them. The trouble is that the manufacturer is now even less about playing to their taste, and is the kind which talk the loudest. And these men talk because they cannot think. They are striving to cover up their ignorance.

Be Neat.

Lately a woman sent in four stories with an offer to let us keep a third of the proceeds if we would sell them for her. We hated to handle the stuff even to the point of sending her letter sent with the scripts indicated that she had sent them to the Photoplay Clearing House without fee or return envelope of any sort. Then she got a letter from me asking her to include the scripts in the envelopes. If some manufacturers could only realize the damage done their interests by persons in their employ they would murder them. The trouble is that the manufacturer is now even less about playing to their taste, and is the kind which talk the loudest. And these men talk because they cannot think. They are striving to cover up their ignorance.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatment of the subject, as is its every aspect, together with the definitions of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapter on "How to Read and Understand the Script," Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to THE MOVING PICTURE WORLD

12 Madison Avenue, New York City
Projection Department

Conducted by F. H. Richardson

Manufacturers' Notice.

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

Important Notice.

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

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents (Canadian). Stamped copies only.

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.

Important Notice.

During the coming summer the editor will deliver a lecture on projection in the following cities, namely, Washington, D. C., Baltimore, Md., Philadelphia, Pa., Wilkes-Barre, Pa., Trenton, N. J., Buffalo, N. Y., Paterson, N. J., Hobeoken, N. J., New York City, New Haven, Conn., Springfield, Mass., Boston, Mass., New Bedford, Mass.; Albany, N. Y., Troy, N. Y., and such other cities in New England and Pennsylvania, and various cities in Northern Virginia and Maryland, as may signify their desire to have him do so and their willingness to make proper arrangements to secure a full attendance of exhibitors and operators.

These visits are solely and entirely designed to awaken interest in the better projection of pictures—high class work on the screen. Enlarged photographs of light ray action, etc., are being prepared at heavy expense, and the lecture will be one which cannot fail to benefit the industry locally, and interest managers and operators.

It is expected that the local arrangements in the various cities will be taken care of by the Exhibitors' League, or the Operators' Union, or, preferably by the joint action of both. There is no charge of any kind whatsoever in connection with this service, but the editor feels that it will be up to the organizations in the various cities to at least secure a full attendance at the meetings. I have things to say which will be of intense interest to every exhibitor, manager, exchange man and operator. Arrangements have already been made with organizations in some cities. Such unions and leagues in the cities named, and in such other cities in the territory outlined, as would like to have a visit, and are willing to make the necessary preparations are invited to communicate with the editor at once.

Next winter an extended trip covering the entire south, west and northwest is being planned.

Question No. 135.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of honor.

What arguments are there for against glass in the lens and observation ports? What kind of glass would you suggest for the lens ports? What is a "shadow box," how would you apply one to the observation port, and what purpose would it serve?

Roll of Honor on Question 128.

The Roll of Honor on question 128 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Walter Collins, Tiffin, Ohio; Manuel Nolti, Tampa, Florida; O. J. Bean, New Bedford, Massachusetts; Walter E. Bryner, Springfield, Illinois; F. P. Bell, Palestine, Texas; W. B. Allen, Edmonton, Canada; Wilson Hays, Baron, Maryland; Charles S. Stuckey, Edmonton, Canada; Carl Schmidt, New Ulm, Minnesota; F. H. Marx, Ashland, Wisconsin; T. Richards, Blaine, Washington; B. C. Nye, Jr., Wolf Point, Montana; M. T. Sutcliffe, San Marcos, Texas; C. E. Linslath, Carthage, New York; George F. Cushing, Elizabeth, New Jersey, and one penul with no name attached.

I have selected the reply of Brother Hays as best suited for publication.

Reply to Question No. 128.

By Wilson Hays, Baron, Md.

The Question:

What are the evils commonly practiced in the re-winding room? Describe the effect of each. Is it advisable to employ ushers and other operators to do the work of rewind? Give full reasons for your opinion.

The Answer:

or are the evils most commonly practiced in the re-winding room as follows: "Pulling down" the film roll in order to get all wound on the reel, or to prevent the loosely wound roll from "Bopping." Another evil is failure to mark the spool holes properly in making splices. Then, too, there is another fault, namely, failure to cut out pieces where the sprocket holes are gone or where the sprocket holes have been forced back, with the result that the other side are over-strained so that they soon become weakened, and that section of the film is a constant danger until it is removed, since under these conditions the weakened sprocket holes give way at the intermittent sprocket the film will stop in front of the aperture and there may be a fire.

It is a custom of some operators to pin film together when it breaks on the machine. This is very bad, since it will spill from two to eight pictures, though the worst harm is done to the rewind boy, who may let the film slip through his more or less tightly gripped fingers as he is rewinding at high speed in order to find the broken roll. If the pin happens to point the right way he will find it all right, all right, and find it good and plenty, too. A paper clip should be used instead of the pin. It is just as easy to pull one out of the side of the reel; also, if a little tension be applied to the reel in rewinding (and there always should be tension in rewinding), the paperclip splice will pull apart when the brake is released.

Another fault is to stop a high speed motor-driven rewind when the film is rewound. This will work serious damage to the titles of the film, which will whip and spill around until the rewind is stopped. Another is a dirty operation. When the rewind is stopped it is a dirty operation. Another rewinding room fault is the practice of stealing leaders and tail pieces. Still another is the practice of sticking the leader in between the film roll and the side of the reel. A torn sprocket hole will often catch on the side of the reel and slice off perhaps five or six inches of the leader, which is, of course, never spilled back on again. This practice is partially responsible for short leaders. Another serious fault is rewinding at high speed, which often makes sufficient noise to disturb the audience. Rewinding at high speed is seldom or never necessary. If a motor is employed to pull the rewind, and if anything goes wrong when rewinding is being done at high speed considerable damage is likely to be done to the film. Another rewinding room evil which is particularly obnoxious, especially when the rewinding room and the operating room are one and the same, is the leaving of reels lying about unreported, instead of placing them in a fire-proof compartment, or box.

No, it is never advisable to employ ushers or other inexperienced help in the rewinding of film, for the very simple reason that, due either to ignorance or lack of interest, they are more inclined to practice the beforenamed evils than is an operator, or a person regularly employed as operating helper.

There is no earthly question but that the two-machine-two-operator system is best where it can possibly be afforded. An usher is not an operator, and is not, therefore, a proper person to be in charge of the repairs on reels of film worth from $100 to $125 each.

[The reply of C. E. Linslath was of such nature that it will be used in the department later on—Ed.]
Projection Day.

About seven years ago, at a time when the term “projection” meant programming the moving picture machine, the projectionist had no existence in fact, the editor of this department began to preach the doctrine of better results on the screen. For at least five years he stood practically alone in the advocacy of better projection equipment, and better projection of the picture, but notwithstanding failure to arouse interest among the big men of the industry, he kept consistently, persistently and, above all, hammering away on one thing, and one thing only, namely, better projection.

It was a long, long pull, and a hard one, but late interest has become apparent in places where interest counts for something, namely, among the big producers. They seem at last to have come to an understanding of the fact that, after all, the manner of projection of their masterpieces really does count for considerable in the success of those masterpieces.

And now comes the Motion Picture Board of Trade of America and sends a message a day, May 9th, during the big Motion Picture Exposition at Madison Square Garden, for the editor to address the producers, the exchange men, the exhibitors, and the operators on practical projection. The Motion Picture Board of Trade is going to call the day “Projection Day,” and thus at long last we have secured what amounts to an official recognition of the importance of projection.

The editor is having prepared enlarged light ray photographs and large drawings, and is getting together a thoroughly practical talk, or lecture on projection, dealing particularly with the fact that there is, in the United States and Canada alone, a loss of at least $40,000 a DAY in absolutely unnecessary film damage and loss of electric power, due directly to incompetency in the operating room and in the moving picture theater manager’s office, and with the various things which can be done to correct this loss.

This same lecture will be given in the various cities in the east and northeast during the coming summer, and in the south and west next winter.

It is indeed gratifying that the Motion Picture Board of Trade of America has seen fit to take this action. We firmly believe that great good will be accomplished through the opportunity presented home to the big producers, and film exchange men the possibilities for improvement along the lines suggested. It has taken almost seven years of constant effort to reach this point, and secure official recognition of the correctness of the position which the editor of this department has occupied during all that time.

Operating Room Dimensions.

The increasing size of projection machines calls for changes in operating rooms, and, just as these changes ought to be, is an extremely important matter. Space in theaters is valuable. Moreover, it very frequently happens that the operating room must perform a dual duty, being used not only in the production, but in the audience, and under these conditions the manager is particularly anxious to reduce it to the least possible dimensions.

I WOULD LIKE TO HAVE THE OPINION OF OPERATORS AS TO WHAT THEY CONSIDER THE LEAST POSSIBLE DIMENSIONS CONSISTENT WITH REASONABLE CONVENIENCE AND GOOD WORK. I'M NOT WHAT THEY THINK THESE SHOULD BE UNDER IDEAL CONDITIONS. Of course, it is understood that from the operator's point of view there might be no objection to an operating room 40 and 20 feet square, but it is not what I mean. Personally, I am of the opinion that the legal 8 x 9 for two machines ought to be changed to 9 x 9, thus providing another foot in depth. However, I am not going to set forth my reasons yet. First, I would prefer to hear the ideas and views of operators. I would like to impress this point upon you: those who make the laws governing operating rooms and the pictures have been the hardest job for the projection department of the Moving Picture World more than you know, and answers to questions of this kind will be read by officials of the Board, who will directly to do with the enactment of laws covering things of this character.

In connection with this that this department will, I think, soon have something to announce with regard to the licensing of New York operators which will interest you all.

Stereoscopic Projection.

While in Chicago the firm of Davidson and Pritchard ran up the distress signal and sent an S. O. S. to the editor to call, which, we, of course, immediately proceeded to do—that is, "immediately," as soon as we could dispose of the dozen other similar we-want-you orders. By this order, the by, is, and has for six years past, been a licensed (Chicago) operator, who, until a year ago, was actively engaged in his profession. He is, however, a man of ideas, and has for eight years employed his spare moments in the perfection of an apparatus for producing stereoscopic pictures, both in miniature and in regular theatrical practice.

After an examination of drawings of the apparatus I am free to say that his miniature stereoscopic machine cannot be otherwise than pracrical, and that it is, as the title is, a stereoscopic projection machine, which consists primarily of a special camera, the lenses of which are spaced approximately three inches apart; in other words, the approximate distance between the focal plane of human eyes. The negatives are made in the usual way, except that an exposure is made by each lens, each lens making its exposure on a separate one-and-three-eighths-inch-wide negative. The negatives are developed but not fixed, and are then placed side by side in a special printing machine, which prints both films on a single film approximately three and one-quarter inches in width. This special positive is then placed in the machine illustrated in Figure 24, in which 34 is in effect a stereoscope, precisely like the stereoscope you find reposing on the parlor table of many houses. 30 is a ground glass screen upon which the view is projected, in enlarged form, by condensing lens 35, Figure 24. 30 is the aperture through which the picture is projected and 38 is the revolving shutter. It will thus be seen that the actual film image is magnified to the size of screen 30, which is the ordinary stereoscope picture size and gives to the observer a life-like effect. The two pictures are projected to the screen simultaneously, and are illuminated by lamp 36, Figure 2, the mirrors set in the corners reflecting the light from the incandescent light through the condenser, which has the effect of securing absolutely even illumination for both pictures.

The other details of the mechanism can be, I think, understood by means of the two drawings. As I said in the first place, there seems to be no reason in the world why this machine should not deliver per-
Amusing, or ??

There was an incident transpired here in Gotham a short while since that was in a way amusing, although I felt sorry for the brother, who was the victim involved.

A member of Chicago Local Union 110 who had, according to his own story, been running machines for several years, came to New York and applied for the examination to gain entrance to the raft. He was so nearly loosened his teeth. He had not believed in projection department and handbooks. He had followed the leadership of the Right Honorable O'Brien, and was very light in the affairs of his own projection departments—in other words, in education in the technical side of the operating. This man's ideas, however, underwent a sudden and complete revolution. He was told to me; "Frankly, old man, I am ashamed of myself."

And so he should have been. He thought a transformer worked just the same as did a rheostat. Had not even the faintest idea of electrical induction, or anything else in connection with a transformer, except how to make the thing up. He was absolutely and entirely lacking in knowledge of the action of the three-wire system. He could not answer even the simplest questions with regard to it, except in very general lines. A problem in connection with projection departments—in other words, in education in the technical side of the operating. This man's ideas, however, underwent a sudden and complete revolution. He was told to me; "Frankly, old man, I am ashamed of myself."

Amusement. (Continued.)

Taking Care of Film.

P. B. Ray, Columbus, Ohio, says:

I would like to know what, in your opinion, is the best recipe for cleaning films and keeping them in good condition. Is there any film cleaning fluid which I can purchase already put up?

I only know of two film cleaning fluids on the market, and I do not know whether they are still being sold. However, I will send you, by mail, the addresses of the two firms who did deal in this sort of article.

As to keeping film in good condition, so far as I know there is nothing but plain hot water that will have any effect in keeping them soft and pliable. Glycerine is added to the emulsion because glycerine has the property of absorbing water. On page 204 of the new Handbook, a copy of which you ought to all make use of, you will find explicit directions for giving film a water and glycerine bath; also, quoting from the Handbook, same page: "Traveling exhibitors often find that a rear lamp which in use has become dry and brittle. It may be remoistened and rendered pliable by unwinding into a large metal can, in the bottom of which water is placed, with a few drops of glycerine, and kept in contact therewith. Cover tightly, and set in a moderately warm place until the film is soft and pliable. Watch closely, however, since if made too moist the emulsion will stick to the back of the film when rewound."

So far as I know the only effective method of keeping film in condition is to keep it wound on a reel, and use the reel on which the film is contained. I would like to hear from exhibitors and operators as to their views with regard to keeping films soft and pliable, or, in other words, in good condition. Letters from operators and traveling exhibitors who have had experience along these lines will be particularly welcome.

Absurd, Isn't It?

Milwaukee, Wisconsin, says:

I can only move my lamphouse back far enough to get 16 inches between the apex of the front condenser and the film by reason of the fact that my operating room is so small that when the usher comes through to turn on the fan he would bump into the adjusting handles of the lamp. The distance from the film to the back factor of the objective is 4½ inches, and I am sure the opening in the objective is 2½ inches. What ought my lens system to be?

Referring to Table 1 on page 141 of the third edition of the Handbook, selecting 16 in the horizontal row of figures at the top, we follow the row to the right until we find the number 110, which is near as the table comes to 4½ inches. Opposite this, in the left hand column, we find that, under this condition, using two 0½ condensers, is given as 0.58. If we place it in the objective 4½ inch place, it therefore follows that you will be able to "get by" without light loss, but if you could get 22 inches between the apex of the front condensers and the objective, it would be possible to use the two 0½-inch condensers with an objective lens opening 1½ inches.

But, after all, this is an absurd proposition. Here is a theater man who builds an "operating room" which is so small that the dimensions that there actually is room enough to pull the lamphouse back where it belongs, and where it must be in order to get the best optical effect. It seems to me that the most highly placed managers (a percentage of them, I am sorry to say, would be better designated by the term theater mis-managers) came to a very thorough understanding of the fact that it is no longer considered good form to line the inside of a soap box with sheet iron, and call it an operating room. Operating rooms should be not less than 9 feet deep, or, for two machines, 9 feet square; 8 feet front and back is no longer sufficient. To meet the requirements of all cases, projection rooms are constantly increasing in size and this, of course, calls for larger operating rooms.

American Projection Society.

The year 1915 gave birth to a new and promising organization known as the American Projection Society, which has for many months had its local chapters and club recruiters busily at work. The society, of which the editor has been a member practically since its inception, has no intention of in any way usurping the field of the union, or in any way attempting to be wholly and purely educational and social. It will admit into membership only experienced operators who are known to be men of good character, and who have a reputation for high class work. As a result of the efforts of the motion picture machine operators and their associates as individuals or branch organizations in the promotion of their common interests; to maintain club houses in New York and its immediate vicinity, and in principal cities as may be necessary for the organization; for the use and benefit of its members; to disseminate by discussion, lectures and publications, useful information and knowledge regarding the advancement of the industry, and the promotion of the very best interests of local and national councils matters needful of legislation and regulation, and to generally promote as a vocational society the interests of the vocation.

Utica, New York.

In the issues of March 11th and 18th I spoke of a new house in Utica, N. Y., and of the excellence of its projection, but failed to name the man responsible for the job. Charles H. Skinner is chief operator in this house, and the result on the screen is ample proof that Brother Skinner is a student of projection and a man who not only "knows," but applies his knowledge to good purpose.
The Smoky City.

A Remnant from the Late Trip.

Realizing that Pittsburgh is the place to do my shopping and that it had been shuttled over by a train on the River Route, I set out on foot, and was glad to find that there were many streets laid out in the old City, and that the buildings had been built up around them. The streets are very narrow, and the buildings are very high, and the houses are very old, and the people are very poor.

I found Brother Joseph Dean, secretary, sitting at the desk. He was seated in the waiting room with his aide, and was waiting for the train to leave. Brother Dean is a very kind man, and he is very tall, and he has a very kind face. He is very polite, and he is very kind to strangers.

Brother Dean then took me around to the Theater Equipment Company, and showed me the engine that was the name of the concern, where I was introduced to a very busy gentleman, who shook hands heartily, and said: "I'm very glad to meet you; I've read lots of your stuff," and—right on with things, so I backed gracefully out and visited. I then called on Mr. Hendriksen, who, at this moment, was not in the office, and I was left to the attentions of a very kind and pleasant man. I then stayed here until, at a quarter to twelve, Brother Dean reported a "possibility" of being able to get at least a dozen and perhaps twenty-five (out of a hundred members) of the men, and maybe one or two exhibitors up to the union hall at midnight. I decided to wait for the better kind of proposition, and concluded to call all bets off and turn in.

During the evening we visited the "Temple" theater, where Brother R. G. Freeman, president Pittsburg Local Enn. 171, M. P. M. O., works, and met that gentleman. Freeman frankly told us that he could not come to the meeting because he had stayed up all the two previous nights looking at various combinations of pastboard with which he sought to bring about the financial downfall of certain opponents who also held various and varying combinations of pastboard and with sponsored pictures. Freeman did, however, finally agree that, provided one notified him when the meeting was to be (at 9 P. M. that item was not yet done) he would try to be there. This was indeed kind of Brother Freeman, as anyone could see with half an eye that his exertions of the two previous nights had put him to what we commonly term "the cleaners and the men." We, after thereby listening to a talk on projection is not of any great interest to a union president—why should it? The picture at the Temple theater is, under the conditions, absurdly bad, and I believe that it will be corrected in the afternoon (Freeman not on duty) there was a charming collection of what appeared to be paving bricks, brick-bats and brickbats around the picture. In the evening those decorat- ing portions of the definition of the picture was not all, but its illumination was good, considering its huge size, and the speed was 60. K. At the side of the screen was a clock, with an incandescent lamp illuminating its surrounding walls. On one side was an exit sign, the letters EX showing very faintly, but the light glaring in the audience's eyes balefully.

We had our pleasure, and a very genuine one, too, to meet Brother C. W. Shepherd, of the Welles Film Exchange. Shepherd is a live-wire. I like to meet such men. The industry needs them, and perhaps just a few more Shepherds scattered around in a certain city noted for its smoke might serve good purpose. Brother Dean undoubtedly meant well. But he was very plainly discouraged by the indifferent attitude of the men, and, in fact, in writing a stranger to their city, treated him with what amounted to rank discourtesy.

I am told that the Pittsburg managers swear by The Moving Picture World, and that if any time I need the operation, here's the one and I experience I can believe this to be the exact fact. It is the live, progressive operator who reads and studies the department. The non-progressive manager will spare time from more important and absorbing pursuits such as, for instance, penny ante.

In this article I have sought to be lenient. A statement of facts can not be contradicted, offered anyone. I assume the Pittsburg boys did just what they wanted to do, and don't care two whoops who knows why—should they.

I expect to visit Pittsburg again, but suppose it will be up to me to make arrangements with the Exhibitors' League next time, as it would be presumption on my part to again seek to disarrange the Poker Club's schedule.

New Motor Generator Set.

The Universal Motor Company, Oshkosh, Wisconsin, is offering to the moving picture trade a motor generator set which possesses features of the utmost importance. I have personally examined the set, though I have not seen one running; also I have had reports from users of the machine which are quite satisfactory.

The engine is nothing more or less than a well constructed 4 cylinder, 4 cycle automobile engine, modified for stationary use, having the manifolds cast in, the cylinders of which have a 2.025 inch bore, and a stroke of 1 inch. The engine speed varies from 700 to 1,100, according to voltage. The crank pins are 1.60 inches in diameter and 11.75 inches long. The crank bearings, two of them, are 1.75 inches in length. The connecting rods are of drop-forged steel. All parts of the engine are interchangeable. Ignition is by means of a magneto. The engine is water-cooled.

Below we have a general view of the engine and generator, the two being direct connected, showing the crank for starting the carburetor and magneto. The engine stands 26 inches high, and occupies a floor space of 18 x 22, but added floor space is required for the water tank which is an integral part of the outfit, though not shown in the illustration.

Reliable figures as to the efficiency of this machine are not yet available, but we are told by users that current is produced at a low price, even with gasoline at its present high price.

This outfit certainly is at least worth the careful investigation of those who propose to purchase a motor generator set for their theater.

A Foolish Blunder.

Owners of the new Handbook will please turn to Figure 92, Page 236, and switch the names, placing voltmeter where ammeter is and ammeter where volt- meter is. How such an utterly absurd blunder occurred is beyond my comprehension. The draftsmen is the goat, but nevertheless I should have seen the mistake myself in reading the proof, but I didn't. It will, of course, be corrected in all books sent out from now on, but present owners will have to make their own correction in pencil.

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances, MOVING PICTURE WORLD, 17 Madison Avenue, New York.
Motion Picture Photography
Conducted by CARL LOUIS GREGORY

If the acid is renewed to the extent of the original amount after toning each 1,000 feet, the bath will on the whole tone 5,000 feet per ten gallons of solution.

If even after the tone remains after the bath is exhausted and should be thrown away. As the bath becomes exhausted, the time of toning should be extended a little longer than ten minutes in order to obtain the necessary contrast.

After continued use, a slight bluish sludge will collect in the bath, but this is of no moment. Should this form, however, to an appreciable extent, it is due either to incorrect mixing, the action of light, or to contact with metallic surfaces.

Two solution iron blue toning bath. Starting with a light normal positive, this is toned according to instructions given for olive green tones with iron. The tone image is then immersed in the following fixing bath for three minutes:

Avodoreps. 10 gals.
Hypo (crystal) .............. 5 lbs. 5 ozs.
Sodium bisulphite (EKC.) .. 2 lbs. 14 ozs.
Water to .................. 10 gals.

After fixing the film is washed for ten to fifteen minutes. Should the resultant image be too thin, the toning solution should be allowed to act for fifteen minutes, or positive film of greater contrast should be employed.

Tone with iron and ammonia. The iron blue tones may be converted to violet or dark blue by immersion for one to two minutes in the following bath.

Ammonia Pure .880 ............. 3-5 ozs.
Water to .................. 10 gals.

Wash for one or two minutes and dry. After some time the film will turn blue again but the violet tone can be restored by treatment with ammonia.

Tone may be obtained by mixing film which has already been toned, the result being that the clear portions of highlights assume the color of the dye, whilst the shadows and half-tones produce a tint intermediate between that of the dye and the toned deposit.

Considerable judgment is necessary, however, in choosing suitable times to water and with any given tone.

The most successful combination of toning with tinting is in the production of sunset and moonlight effects over water, by first toning blue and subsequently toning "orange" or "green." The following combinations will cover most cases required:

Yellow Brown tone with pink tint.
Green and Blue tones with yellow tint.
Blue and Violet with almost any delicate shade.

It is considered unnecessary to illustrate every combination of tone and tint above, so that only typical examples have been given. It must be noted that toned film, except copper and sulphide toned, dyes more quickly than untoned film in any given dyebath, so that in order to obtain the exact tints above the dyebaths should be diluted with about an equal quantity of water.

Dye for five to ten minutes, according to shade desired.

The equipment necessary for systematic toning and tinting is essentially the same as that required for development, consisting of the usual tanks and racks or small drums, only it is highly desirable that the same should be used for this purpose exclusively and, if possible, occupy a separate room in order to exclude any possibility of contamination of developing solutions either by the copper or sulphiding bath, which would cause development fog immediately.

The "drum" system on account of the great expense involved in apparatus and the larger space required for manipulation, is not to be recommended for toning and tinting operations, though for the worker on a small scale, who only desires to produce short lengths of film in short intervals, a small wooden drum revolving in a shallow wooden tank is most efficient and economical. The tanks employed should be of slate or other resistant materials, and have an outlet at the bottom in the form of a hard-rubber stopcock or a plain wooden plug.

Wooden tanks may be used but when once used for one color, cannot be used for any color that is complementary to the one previously used.

(To be continued)

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

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Music for the Picture
Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to Mr. Sinn or Mr. Berg, who will appear in The Motion Picture World, in consultation and answer department, which will be a regular feature of our Music Page.

Musical Setting for "The Closed Road."

 Released April 24 by the World Film Corporation.

Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving the degree of tedium of rehearsals, but by providing material in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 11\(\frac{1}{4}\) T "Two days later" is a sub-title that is printed reading matter on the screen. But 2 1/2 D "Grocer's bill" is a description of action.

Frank Sergeant, believing his heart is affected and that he has only six months to live, is about to commit suicide when he is stopped by Julia Annersley, whose brother is unjustly convicted of a murder. Sergeant agrees to confess to the crime and takes her brother's place. Later, the brother learns of the sacrifice and at the 11th hour the murderer is discovered. Sergeant learns he is perfectly normal and when released from prison is united to Julia.

The whole character of the story is dramatic.

Note particularly: 3\(\frac{1}{4}\) Knocking on door, 4\(\frac{1}{4}\) Telephone bell, 76 Shots, and 71 1/2 Telephone bell.

The theme selected is "Little Song," d'Ambrosio.

Music schedule: 75 minutes, five reels (about 5,000 feet).

Time. Subtitles or descriptive cues.

0 D Opening.

1 T Dr. Hugh Annersley.

2 1/2 D Grocer's bill.

5 T "So that is why he wouldn't."

6 \(\frac{1}{2}\) T Frank Sergeant, a man of leisure.

8 \(\frac{1}{2}\) T "The little lady is not strong."

11 T "At times I see spots."

11\(\frac{1}{4}\) T Two days later.

14\(\frac{1}{4}\) T "I arrest you for the murder."

15 3/4 T Julia makes every effort.

17 1/4 T "Your heart is in a terrible way."

19 1/4 T A choice of bitter alternatives.

21 1/4 T The quicker way.

23 T "My dear little sister."

25 T "If you hadn't stopped me."

29\(\frac{1}{2}\) T The halted huck.

30\(\frac{1}{2}\) T To excite suspicion.

32 T "I thought she was a blue stocking."

33\(\frac{1}{4}\) T The closing of the law's net.

34\(\frac{1}{4}\) T Knocking on door.

35 T The Tombs.

36\(\frac{1}{4}\) T Annersley is released.

36\(\frac{1}{2}\) T This has come to nothing.

41\(\frac{1}{4}\) T The trial.

43 T The majority of the jurors.

45\(\frac{1}{4}\) T Sergeant convicted of murder.

49\(\frac{1}{4}\) T Telephone bell.

Improvising. Article IX.

Before I interrupted the drift of these articles to answer some queries regarding minor and minor keys, we were about to take up the question of musical themes in their relation to characters and dramatic situations. As set forth in Article II, (page 982, issue December 4, 1915, Moving Picture World), we can give a separate musical theme to each of our characters, or we can choose a theme supposed to be appropriate to the story. In either case we will play other music for the purpose of "filling in" and revert to our theme whenever we wish to emphasize some point in the story. A good improvisor will make his theme express many emotions in addition to that shown in the original form. He does this by change of tempo and expression (Theme) as well as by alterations of the melody. Examples of alteration of melodies have been shown in previous articles. Change of expression and change of tempo (speed) are too well understood to need more than mention. But simple changes of expression must be the first thought of the picture accompanist when molding his music to fit the play. This is accompanied. It is when he finds it expedient to give other forms to his melody—to alter its shape—that improvisation begins. Article III., (page 2178, issue of December 18, 1915) gives some of the more practical forms of alteration.

Say your hero is a sailor and you therefore choose some well-known sea song for his theme. An old-timer which is not too hackneyed is the song "They All Love Jack," a portion of which is given in Example 37. As a lively 6-8 movement this will be appropriate to the Lively.

Ex. 37. Lighter scenes in which "Jack" predominates. It would be used to introduce him—unless his first scene should be at utter variance with the lively character of the music. In that case you could still use this theme and alter its character by playing it slower. A slow 6-8, it can be given a sentimental or a plaintive character. Changed to 4-4 and played with a heavy marked accent will give it a bold, heroic swing. Sometimes you will find it effective to introduce a few measures of one of your themes in some other number—just to recall the person to the minds of your hearers. A storm, for example, in which a few measures of "Jack's" music might be given occasionally—just enough to be recognized as his music. In such cases you will not interrupt the tempo nor rhythm of the piece you happen to be playing, but make the theme conform to it. Example 38 shows a few measures of the subject introduced in a storm scene.

Ex. 38. It is not always necessary to play "Jack's" music when he appears, nor to limit to such times as he is in the scene. Sometimes a char-
actor may influence a scene and not appear in it. Your heroine may be thinking of him; she may be in danger or in some trouble and needs his help. He is your way to her. In this case his music was played softly before he comes into the picture, swells at his entrance and—if there be a big dramatic climax—rise up fortissimo to a big musical climax at the same time, you can easily understand how this music ties in with the value of your accommodation.

At your character's first appearance in the picture you will play the musical theme you have chosen for that character; and make your choice so that the nature of your theme conform to the nature of the character. Afterwards you will play that theme (in some form or other) whenever that particular character dominates the scene, whether he or she happens to be at the time or not. Of course, you must remember that the character is in the picture, but there are times when the character is not actually on the screen, but present in the mind of a prominent character in the film. This has a bearing on that part of the story. You will readily see that at such moments the music of the absent character will be as appropriate as if he or she were in the scene because that particular moment be or she dominated the scene. But as you are now suggesting a thought instead of describing an action, your music will be subdued.

If the story centers around one particular character, then the music of that character will dominate in your accommodation. But this does not debar you from giving a theme to other characters. Usually the main and the minor male lead characters of the story, the emotional music falling to her scenes and the hero to his. Though not always.

The simpler your themes the easier they are to handle. Which is only another way of saying: "The easier they are to change into something a little different." To choose a couple of pieces—call them themes—throughout the picture, and change them as you please, is monotonous. To play a number of pieces, one after another, until the picture is done is not good improving even if you do "make them up." You are not improving to the picture.

Now your theme, in the case of several characters at such times as seem effective, and "fill-in" between with any non-commital music. In this way you avoid the monotony of playing a single theme throughout a feature film. At times a little different just enough to make a pleasing variety and still be recognizable. And you can often find something in your theme which will suggest a great deal different, and yet not so far away as to lose its relationship entirely. Much of this is mechanical and can be practiced with a pencil and paper. In fact it is recommended that the reader practice largely in this way. By combining this sort of practice with that at the keyboard one soon gets the "hang of it."

At Leading Picture Theaters

Programs for the Week of April 23 at New York's Best Motion Picture Houses

Miss Doro at the Strand.

During the week beginning Sunday, April 23, the Strand theater presented Marie Doro in "The Heart of Nora Flynn." This screen drama was written especially for Miss Doro by Hector Turnbull and Jeanie MacPherson, authors of "The Cheat." The production was made under the direction of Cecile B. De Mille, director-in-chief for the Jesse L. Lasky Feature Play Company, and it is released on the Paramount program. In "The Heart of Nora Flynn," Miss Doro takes the role of a nurse maid in a famous New York household who becomes a heroine of the house, rescues a quarrelling household places her under an unjust suspicion. The Paramount Pictograph, a short comedy, a cartoon comedy, news pictures of current events and excellent musical numbers complete the program.

Triangle Program at the Knickerbocker.

H. B. Warner in "The Beggar of Cawnpore," a Triangle picture based on the Sepoy Rebellion of 1857 in India, was the feature of the week's program at the Knickerbocker theater. In "The Beggar of Cawnpore," Warner appears as an English soldier exiled and isolated poet in India. His sole white companion, an engineer, dies from fever, and the natives spread a report that he has been a victim of plague. They flee, leaving the physician physically alone. In the end the doctor becomes a slave of the drug. The Sepoy revolt breaks out and the meagre garrison forced to surrender. Realizing vaguely the peril of the few English, the physician throws off his habit, rescues his sweetheart and carries her away to safety. There are many thrilling scenes, which make up this picture, and there is a number of spectacular desert scenes, and a well balanced cast, which includes Lola May and Wyndham Standing.

"His Bread and Butter" presents Hans Mann, Peggy Pierie and a roster of first-rate luminaries. This is the typical Sennett combination of laughs and thrills. The usual variety to the program was given by an elaborate musical arrangement and educational, travel and news films.

John Barrymore at the Broadway.

"The Red Widow," a photo-adaptation of the comedy by Channing Pollock, was the hit of the week. Barrymore is starred as Cicero Hannibal Butts, was the main feature at the Broadway theater last week. The comic predicaments in which the distinguished corset salesman finds himself involve the Russian secret police and innumerable Nihilists, with a marked penchant for bomb-throwing. The plot rolls on into the story of a steamer by visions of Siberia, and elected to kill the Czar but is shot down by the police. The roles of the characters are cast by George E. Mack and John Hendricks, who also appear in the film in the roles which they made famous on the stage.

New week events, colored sceneries, comedies and cartoons round out the program.

Opening Bill at the Rialto.

Douglas Fairbanks in "The Good Bad-Man," a Triangle Fine Arts picture, was the leading feature of the program for the opening week at the Rialto last week. In the picture, Douglas Fairbanks is the author of the scenario, and is assisted by Bessie Love, Sam de Grasse, Doc Cannon and Fred Burns in the action of the photoplay. Roscoe Arbuckle in a Triangle-Keystone picture was also on the "short wave." Rialto Topical Digest, scenes on the Rialto, Venice, and excellent musical numbers completed the program.

JACK NELSON WITH HORSLEY.

An important addition to the David Horsley forces at Los Angeles is that of Jack Nelson, who for more than five years has been prominent in the city in the capacity of actor and director, and was engaged recently for an important part in the forthcoming two-reel animal drama, supporting the co-stars, Margaret Gibson and William Chamberlain.

Nelson has a very fine reputation as a portraitist of juvenile characters and much of his fame came with the production of "The Alien," a New York Motion Picture Corporation show, in which George Beban was starred. In that photoplay, Mr. Nelson played the juvenile lead and was highly complimented by the critics.

Five years ago he started his motion picture career with the American Company at Chicago and played leads for almost a year. He then signed with the Company and remained with that company for twenty-seven months, after which he went with the New York Motion Picture Corporation in the capacity of juvenile lead and part of the time was a director and stunt man on the "short wave." In the forthcoming release, he will be seen in the character of "Jacques," a young fisherman, a part which allows him great scope to display his talents, both on the stage and in the water.

P. A. CHASE APPOINTED CONTROLLER OF UNICORN.

A valuable addition has been made to the executive staff of the newly-formed Unicorn Film Service by the appointment of P. A. Chase as controller. This announcement is particularly interesting, as it indicates that the Unicorn Corporation is taking a step in the right direction to carry out its policy of having every department of its organization manned by people of known ability.

Mr. Chase has an enviable reputation as an expert on efficiencies, systems and accounting. His experience in work of this kind has been long and varied, and his ability to handle the intricate details connected with the systematic accounting and recording of film exchanges and other departments of the film business is now well established.

Some time ago Mr. Chase was the auditor of Warner's Features, Inc., and only recently occupied a similar position with the World-Equitable Company. He resigned from that position to take this new position with the Unicorn. Mr. Chase will have as his assistant Frank L. Drumm, who also recently resigned from the World-Equitable Company.

KALEM SIGNS VICTOR ROTTMAN.

Victor Rottman is the latest addition to the roster of Kalem comedy players. Well known in the picture field as a juvenile, the new Kalemite also boasts a stage career that includes appearances with Florence Reed, Henry Kolker, Olga Nethersole and other prominent stars. He will appear in the popular Ethel and Ruben comedy series, giving that organization a strong quartette on Ethel Teare, Jack MacDermott, Gus Leonard and Victor Rottman.
Spokes from the Hub
By Marion Howard.

With one exception, all the officers of the Film Club were re-elected at its annual meeting. Leon J. Dad-
mun, director-photographer, and opponent to censorship,
was made first vice-president. Miss Frances Mitten-
that was placed on the executive committee. The thing
sentently entertained at the studio of Mr. Dadmun, who gave
an informal talk on picture-making. The next affair is the
first banquet, with guests, at the Brunswick, Friday, May 5,
where Omar ben Hugo Muensterberg (a phonographer who
believes that photoplay is an art in itself, and a high one at that)
is to be the chief speaker. Invitations have gone to New
York producers and to some players here that week in the spoken
play, like Bessie Edeson, Forrest Robinson and others. The club
is just a state feeling of something that felt when motion pictures are under discussion. The presi-
dent and other members go to New York May 23 for the
biennial session of women's clubs as delegates from other
clubs. Miss Brazier, the president, goes from the Profes-
sional Women's Club, which she founded nine years ago,
and which is full of lovers of the photoplay.

It remained for John Craig, the actor-manager, to find a
line in a play of the Herbert Farjeon, predicting popularity of
the motion pictures. This is what he quotes: "Marvel not
then that things in motion sooner catch the eye than what
not stirs." I pass this along to show that William was
wise in his day. A great friend of Mr. Craig is a friend of
the motion pictures, attends them when time permits and
has put quite a few on at the Castle Square, now running
a series of Shakespearean plays.

"Ramona" is to be shown at the Colonial theater next
month by W. H. Clune and will certainly draw, for we hear
that the story has been well followed. Helen Hunt Jack-
son, the author of the book, was well known here, and lit-
ary Boston has a warm place in her heart for such care-
ful productions like "Vanity Fair," for instance. Then, too,
those of us who have made pilgrimages to the haunts of
Ramona and Alessandro in California feel that with God's
country pictured as in this play there will be nothing further
to be desired.

"England's Menace," for a Sunday release at the Exter-
tor theater, is intensely interesting and valuable, showing as it
does the English way of dealing with spies. It is a London
film, admirably done, and takes us into the heart of the city
to Trafalgar Square, to the Houses of Parliament, to the
Thames Embankment. It shows us not only the monument
of Nelson but also the spirit of the nation, anchored to
our own "Constitution" at the Boston Navy Yard. Then,
too, we are introduced to two children at work with their
amateur wireless, used secretly by the spy who is a servant in
the household. This picture is highly commended to theaters
desiring to show the young people that patriotism teaches
patience and bravery. The motorcycle figures with the
two kiddies defying speed laws in order to serve their
country at a critical time. The plot is well worked out, with
no inconsistency.

Someone in New York advised me to see "The Salaman-
der," and so I took it in last week. In the cast were several
familiar faces. One was John Sainpolis, formerly in stock
here, and last seen in the films in "The Yellow Passport." Edgar L. Davenport was a good foil. It is a play to appeal
to women, for here we see the villain repentant in giving
the lieutenant what he had wrought as little title to wifehood.
Then there was another case of regeneracy in the "angel" of
the show, listed on the title as an unsparable chap. To the
gentle influence of a young girl he became a real man. It is
a wholesome play on the whole, and takes one inside the
lines of the other side of life, where temptation reigns.

A compliment has been paid Stanley Sumner, of the Fen-
way theater, in being asked by the City Club (made up of
leading men in art) to deliver an oration on "Art and Arti-

tional Life." He is the kind of speaker that the great
photoplay has and one intellectual life, and to the credit of his judgment he is
to give them "Kennedy Square," which Hub fans would like
repeated. Another Vitagraph offering which should be seen
everywhere, is "Fairy of the Fair," starring "Geoffrey Manning," di-
rected with much care. Every father should take his son
or sons to see this working out of a vital problem concerning
the idle rich young man. Harry Morey has ever pleased us
here, but in this he shows more flexibility and power, and
he emphasizes the cultivation of a determination to make
good.

Along similar lines we find the same spirit in "A Man and
His Soul," admirably done by Francis Bushman, who has
made a new film through this firm. I should like to see him tremendously in this, for he runs the gamut of emotions
in the portrayal of conscience, the temporary destruction of
his faith in humanity, and then the reawakening of his soul.
These two plays preach a pretty good sort of sermon and with no fact—just facts illustrated.

The other day I made a round of calls on the exchanges
in my neighborhood, which is becoming the storm center of
acting among the film men. The General Film is getting
into its new building, and the Grossman Amusement Company
has completed its fine new home, and other structures are going
up. I found genial Frank H. Grady ensconced in the
World Film office and rightly placed. An acquisition there
is to be Edgar Izen, ex-Central, who recently left the corner, where George Balsdon always has a welcome for
your spokesperson. In the next street I found Manager Clark of the Kleine-Edison talking enthusiastically about Billie Burke and the big serial, "Gloria's Romance." Next door was Frank Ferguson, former treasurer of the
Boston theater, now a producer on his own hook. The
Famous Players place showed much activity, it being "run-
off," and Manager W. A. Barry, is a new member of the
Film Club. The street is the most attractively filled up. Frank W. Vine has transferred
his affections to the new Hearst organization and has a
cosy office on Carver street, but goes later to one of the new buildings on Poynter street.

Well, I went to see Charlie (pardon me, Charles) Chaplin
at the Boston yesterday, and rather liked it in spots. The
big house was packed and it is on for another week. The
Hub has had "Carmen" served up in variety of late. You all
know how "Jerry" Farrar used her film version gymnastics
in the operatic version to the horror of one Caruso, and
now we have a Jolly burlesque. I hold no brief for Chaplin,
but it struck many here that he was right in wanting it cut
to two reels. On the same bill we had "The Half-Million
Bribe," with Revelle and a fine company. The plot worked
out well in the regeneration, and as it holds interest to the
end ought to be a "good seller." In my opinion the work of
Carl Bruckert stands out clearest of all.

"The Sowers," put on by Mrs. Ayer at her theater, gave
us a good taste of Russia at her worst and was not especially
cheerful. The Laskys have given something convincing if
only they would give us a strong leading woman to play
opposite to such big players as Meighan Joy and Roberts.
Miss Sweet looked more like a lass from Northern Scot-
land and bore no resemblance to the Russian type, and
then, too, the affair was the after-effect of the onlookers to
those in front who want "touch and go," and change of expression.
This is a general view and not my sole opinion.
On the same bill we had "Peggy," and such a contrast in the
heat of the summer. Billie Burke in thisolly picture this is until the ending.
"The idea," said a young thing behind me, "to have her marry that narrow prig. She
ought to have headed him for New York first." Her com-
panion said: "I wonder if she will take him out in her car
this Sunday." We liked "Peggy" and look forward to seeing her in the serial.

In "The Eternal City" one of two things stand out and
will remain in memory, the wonderful make-up of Fuller
Munson at the Pope—because he looked so much like
the late Pope Leo. My attention was called to this by a
priest who happened to be sitting beside me and who
said—having seen the Pope—that he would like to know
the actor, whose work he declared was the best he had ever seen
in that form of impersonation. Then in a Roman house
I saw a large picture of Abraham Lincoln, and wondered why
it was there. Pauline Frederic is one of our own and so the
house was crowded all the week.

"Let us have a few more such pictures as this and we
would all stand for preparedness," said a straight-laced citi-
zen at the Fenway the other day, on seeing "The Hero of
Submarine D2." There was a big lesson in discipline, loyalty and
friendship which could be learned in this picture. I was
mighty fine to have the co-operation of our navy in all the
details of the story, and therefore it is of educational value
to any audience.

"Hell's Hinges," despite its doubtful title, drew well here
and is a credit to the Triangle. The "wild and woody" at-
New Censorship Bill in Congress

A NEW motion picture censorship bill has been introduced into Congress by Senator Hoke Smith of Georgia. The bill is largely the same as others introduced in previous sessions. It provides for a commission of five members, to be appointed by the President, to serve for a period of six years each, at a salary of $8,000 per annum for the chairman and $7,500 each for the other members. A fee of $1,500 per month is to be appropriated for the establishment of the work. A license fee of 10 cents per thousand feet of film and 25 cents per thousand feet for duplicates is to be assessed, although it is provided that this sum is to be reduced in the event that the commission finds there remains surplus this sum in the cost of conducting the work.

Films already in existence are not to be subject to the law under conditions named, and the commission is granted the right to issue permits, without charge, to those engaged in making films for purposes other than exhibition, as well as to the principal offices of the commission are to be in Washington, although offices may be located in other cities and be under the supervision of one of the commissioners or a deputy commissioner. For the commission is given the right to appoint such deputy commissioners and other employees as it may deem necessary.

“MYSTERIES OF MYRA” HIGHLY PRAISED.

The first showing of the International Film Service’s serial, “The Mysteries of Myra,” on the roof of the New York theater, April 19, drew an audience of nearly 1,500. William Randolph Hearst was present to see the initial episodes of the Wharton’s unusual production, made from a story by Hereward Carrington and Charles W. Goddard. The picture was received with considerable enthusiasm, as were the war scenes and the animated cartoons, following the running of the feature production.

At the close of the showing, Lee Ochs stated that he considers the Mysteries of Myra” the most revolutionary step ever made in serial or serial productions. He predicted its great success. Samuel H. Trigger was no less lavish in his praise, as were other experienced exhibitors included in the representative audience.

MARTINDELL MAKES METRO DEBUT.

Edward Martindell, a widely-known and popular leading man, will make his debut on the Metro program in “The Scarlet Woman,” in which Mme. Petrova, the gifted emotional actress, is starred. He has had considerable experience on both the speaking stage and in the silent drama. In others, Martindell, that of the husband of the woman of the name part, played by Mme. Petrova, is easily the best thing he had done during his long professional career. Mr. Martindell is a distinctive leading man of the strong, heroic type and he makes an excellent foil for Mme. Petrova.

Jimmy Morrison, Versatile Vitagrapher

JAMES W. MORRISON is Vitagraph’s versatile juvenile lead and character man. He has taken parts from youthful fourteen to superannuated seventy-five. He was born in Mattoon, Illinois, in November, 1888, and graduated at the Mattoon High School and the University of Chicago and received his theatrical training at the American Academy of Dramatic Arts of New York.

It is something quite out of the ordinary when a man can portray parts from schoolboy of fourteen to a venerable old man of seventy-five — and carry off the honors. In “Silas Leveridge” he grew up from a young man of twenty-five to an old gentleman of seventy-five who was the father of a charming daughter, impersonated by Dorothy Kelly.

In “The Battle Cry of Peace” as the youngest son he made a courageous and natural performance. In “Out of the Beaten Snows” he was a hardy, determined, typical iron-fibered adventurer. In the “Submarine D-2” he went through all the processes of training at Annapolis and then serving on a submarine. In this picture he did what no one had ever done before when he was shot from a torpedofish gun beneath the water. It was a risky part that required courage and skill. Reserved and gentlemanly, you would expect him to choose safer and more conservative roles; but the blood of the hero flows through his veins and he is at the height of his joy in performing daring and dangerous feats.

Morrison’s greatest success was probably attained in “He Never Knew,” a play which received a revival in response to popular request. Other famous pictures in which he added to his laurels are: “The Seventh Son,” “The Modern Prodigal,” “The Christian,” “Mother’s Roses,” “The Wheels of Justice,” “In the Days of Famine” and “Worms.”

FRANCINE LARRIMORE WITH EDISON.

Francine Larrimore, who appeared so successfully in the leading role in “Fair and Warmer” for a period of two months during which Madge Kennedy, the star of the play, was ill, has been engaged to appear in a forthcoming Edison release to be known as “The Princess of the Poorhouse.” Miss Larrimore is a talented actress as well as a young woman of great charm and beauty and it is believed that she will be heralded as a new screen star following her appearance in the picture that is now being made at the Edison studios in the Bronx.
BRITISH NOTES

BY AN order in Council, issued by the Government, the export of moving picture films from Great Britain to foreign countries is to be considerably restricted and no exporter not licensed by the Government will be allowed to carry on his business. Beyond a little inconvenience to the London trading center in the form of delay in the dispatch of orders and the receipt of payments, the announcement was received quietly by the trade, for it was simultaneously explained that licenses to export would be granted expeditiously to bona fide traders. A rumor is in circulation that films to foreign countries will now have to be examined, sealed and recorded by the British Board of Film Censors, but this statement up-to-date (March 26) lacks confirmation. "Why prohibit exports?" is the question generally asked. It may be sufficient to reply that celluloid contains the makings of gun cotton.

Contrary to general expectations the Fox Film Company has decided to handle its own output in Britain. Director Sheehan arrived in London last week to consult with the company's European manager, Joseph R. Darling, whose six months' stay has furnished the new undertaking with a thorough grounding in local conditions. The joint stock company whose Film Company, Ltd., has already been incorporated and next week I hope to be able to announce the address of the London office. Immediately this is settled Mr. Darling will establish Fox exchanges for the provinces in Birmingham, Manchester, Leeds and Newcastle, for Wales in Cardiff, for Ireland in Dublin, and for the other side of the border in Glasgow. The first trade shows in London of "Samson," and "A Fool There Was," are already announced, and the policy of the company will for the present time, at any rate, be one big feature a week.

Which is the first State-owned moving picture exhibition is a question suggested by the opening in a munition making area in Ayrshire of a cinema controlled by the Minister of Munitions. This newly grown settlement had no moving picture entertainment or in fact any facilities for the mental recreation of its army of war workers until the authorities handled the difficulty with the above very practical result. We have any number of moving picture enterprises belonging to temperance, friendly and co-operative societies and even municipal ventures, but this is the first Government departure into the exhibiting side of the business.

Amongst present visitors to London is Henry Winik, who was last in activity on this side three years ago with the Carnegie nature pictures and other famous features of that day. Mr. Winik has now the disposing of the British output of the ex-World Film Corporation and in addition is identified with the Mutual forces.

Last Wednesday morning King George accepted on behalf of the nation the convoy of motor ambulances publicly subscribed for by the members of the trade during the past few months. The presentation took place at Buckingham Palace, the trade deputation presented to the King and Queen, consisting of Dr. Jupp of Provincial Cinematograph Theaters, Ltd., Mr. Williams of the Film Company, Ltd., Mr. F. Jury, of Jury's Imperial Pictures, Ltd. (Treasurer of the Fund), and J. Frank Brockliss of J. F. Brockliss, Ltd. (Chairman of Committee). Lord Montague of Beaulieu, introduced the party to His Majesty, who made a careful inspection of the twelve motor ambulances, constituting this third addition to the service of the War Office. The complete convoy will be ready within a few days and has been assigned to service with the Red Cross Society in Mesopotamia.

"The Goddess," the serial production of the Vitagraph Company, has had a mixed reception at the several trade shows in this country. Not that its status as a production has in any way been criticised, but the basic theme of the story has been received not so well. Even the spectator could hardly be blamed, for its strength and originality and condensed as a mockery of religion. Even on the latter ground if such could be substantiated, there seems to be no reason for restraining its exhibition, yet I have been informed that the London office of the company has received notice that the film must not be exhibited until peace is declared. The inconvenience this has occasioned to Mr. Smith and his assistants can be gauged from the fact that over twelve trade shows have been held in different parts of the country and of bookings accepted, and extensive arrangements made with newspapers to publish the story in literary form.

The first picture of the Ocean Film Corporation to be seen in England is, I hear, "Driiftwood," which has been purchased by a newly launched renting establishment, Kino Exclusives, Ltd.

The week has seen the arrival of quite a number of "Big Four" productions particularly from the Lubin and Selig studios. The "Neighbours" has again been shown along with "Thy Neighbor's Wife," to International Exclusives, Ltd. A separately incorporated company, named the United Kinematograph Exclusives Film Co., Ltd., with offices in Wardow street, has been created to handle the "big" productions of the Lubin and Selig Studios with "The Great Divide." followed next week with trade shows of "The Gods of Fate." The first release date is July 3.

J. B. SUTCLIFFE.

Welsh Writes a Book

Not Only a Book, But an Authoritative One—As Might Have Been Expected.

By Epes Winthrop Sargent.

USUALLY when a haughty publisher wants a book on the motion picture business, he calls a trusty hireling, gives him a pound and a half of press clippings and expects the author to make it up. But more credit than he deserves must be given to Mr. W. R. Welsh, whose work, "Silent Screen and Sports," is being published by Doubleday, Page, and has the quiet praise of Mr. Jupp, a typical American, an Englishman, a Frenchman and some others of the academic type. He has the subject from various angles that concentrated on the focus of pictures in motion. This is equivalent to saying that Mr. Welsh is the first writer to give a general and not a specific credit. He has written a book, and others will write books, but in his introduction he does deal broadly with the inception of pictures.

From there he takes the reader through the various processes of picture making, treating each subject clearly of the various steps. Not always does he give a full survey of the field, as, for example, when he tells of the pin-frame development and not of the rack and deep tank, and now and then he falters slightly when he tries to lift the reader up out of the light in the lamp house, instead of the rays from the spot, but from a popular point of view—and this is the point from which he writes—he tells in simple language what he knows of making and projection in a way that the non-malefactor may follow and he tells it more clearly and more definitely than any book writer who has gone before him. He has made the first start toward a more ample and complete history of the business and he has produced an informative book that may not be damaged with faint praise. His few errors are those of omission rather than those of commission, as treating of but one of the many processes toward the same end instead of the other.

His final chapter sounds a brand new note, that of the amateur producer of pictures. In this Mr. Welsh is a little ahead of his day, but not far, and this chapter will prove invaluable in the nearby days to many who will seek in vain for its printed form. Mr. Welsh has not written an impecunious book. He has written the most practicable hook up to date. To him all credit belongs. It will interest all who are interested in pictures. To a majority it will be invaluable. (Harpers and Brothers A-II-E series—121 pages, fifty cents.)
Reviews of Current Productions
Exclusively by Our Own Staff

“The Iron Claw”
Chapter Eight Has Spectacular Moments Due to the Con- 
trivance of Legar, with the Laughing Mask Holding
the Winning Stakes.
Reviewed by Margaret I. MacDonald.
THE newest arrival in the game is the Count Luigi Da Es-
pares, a confederate of Legar’s, who cleverly causes Mar-
gery (Lynde Hale), the wife of his betrothed to Davy,
and an admirer of Margery’s. The Count and his secre-
tary, Espares (Prescott) are in love with Margery, and
the Count has his suspicions of De Espares’s disloyalty
in love with Margery, al
cr. Thus he sets out on the
discovery that De Espares is rea-
ally the questionable character that he has
guessed him to be. Before Margery and her father are fin-
ally

Scene from “The Iron Claw” (Pathé).

convinced of the man’s character, however, Margery is lured
away for the purpose of capture, and rescued by the efforts of
Davy. And at a later date when the betrothal dinner is under
way, Legar, supposed to be dead, looms up in disguise and
manages to place a bomb under the safe in the Golden home.
The laughing mask appears on the scene, orders all guests
out of the dining room except Legar and De Espares, whom he
holds at the point of a revolver. The spectacle of the blowing
out of the safe and the damage done to people and things
thereby has been splendidly depicted. This is an excellent
episode.

“The Woman Against Woman”
Biograph Picture in Which an Appealing Story Is Capably
Acted—Released in Three Reels.
Reviewed by Lynde Denig.
THE betrayal of innocence is safe material for the producer
of heart-interest photoplays, such as Biograph’s “Woman
Against Woman.” Two poor, pretty, but honest little girls
weeping pitifully because they were not clever enough to avoid
a trap laid by a designing woman, cannot fail to stir a sym-
pathetic response to their grief. And the poorer they are, the
prettier they are; and the harder they weep, the better the
chances of the picture. Betty Gray, perfectly demure and
sweet, in a poke bonnet and a made-over dress, and no less so
in penitent black, makes an ideal exponent of gullible virtue
pitted against designing vice, personified in Vivian Prescott’s
interpretation of a totally dissimil”—woman. The second of
the two sisters is convincingly drawn by Millicent Evans.
Wholesome simplicity and innocence being commonly attrib-
uted to life in a village, it is here that we meet the Misses
Barton in the freshness of youth. But trouble com-—their
father is killed in an accident and off they go to find work in
the city. A little supper party, a private dining room, wine,
and the villainousness has effected the ruination of the pretti-
eter of the girls. There is little need for novelty in a tale of this
description, where so much depends upon the ability of the
actors to make the characters ring true. Situations either
score or fail according to the acting, and in the present instance
they score emphatically, because the playing is natural and
sincere.

Scene from “The Woman Against Woman” (Biograph).

The plot is logical and meets the demands of social conven-
tion by bringing about the marriage of the wronged girl and
the man who betrayed her, thus giving the child a name. For-
unately, the father dies and there is nothing to prevent a more
congenial match. Lionel Barrymore, Miss Prescott and Alan

World Film Offerings

“The Closed Road” Is Exceptionally Strong Story Produced
by Maurice Tourneur—“The Chain Invisible” an
Equitable Picture.
Reviewed by Lynda Denig.

Scene from “The Closed Road” (Paragon-World).

“Without” introducing a difficult theme, or aiming at any-
thing out of the ordinary in characterization, Maurice
Tourneur, author and director of “The Closed Road,” a
Paragon-World production, made an extraordinarily good pic-
ture. The story is not burdened with a moral lesson; it is not
designed to improve or instruct, but simply serves its pur-
purpose when it thrills and entertains through five of the most engross-
ing reels offered on the World Film program for some time.
The art of the story-teller and that of the director are finely
Easily the most impressive emotional scenes, forcefully played by Mr. McRae and Miss Holmes, transpire on the lonely island. Mr. McRae, in particular, is to be commended for the alteration he effects in appearance and manner when the veneer of civilization is rubbed off.

"The Law Decides"

Seven-Part Vitagraph Which Serves as a Remarkable Illustration of What "Treatment" Means to the Picture Play.

Reviewed by Margaret I. MacDonald.

MOVING picture productions of the quality of the one under review are hard to find. It presents a plain dramatic story that whose treatment in the present instance would bear consideration by other producers. Margaretta Bertach and Wm. P. S. Earle, respectively writer and director, are to be complimented on the wonderfully effective manner in which the psychological developments have been made. They have taken us to the innermost recesses of the homes and hearts of the characters of the play, and have done so in the most delicate manner, revealing every phase in the lives of individuals, and enabling us to read their very thoughts. Not once in the course of the play do we get as much as a glimpse of grossness, and only once does a question of consistency arise.

The cast chosen to interpret this domestic drama are Donald Hall, Dorothy Kelly, Louise Beaudet, Harry Morey, Bobby Connelly, Adele Kelly and Bonnie Taylor. Of these no one individual can be pointed at as having done better than another, so well suited is each one to his or her part. Louise Beaudet as Mrs. Wharton, who with her daughter Beatrice occupies a portion of the home of her step-son who lives with his pretty wife and little boy in the other half of the house, does a marvelous piece of work. She is he who stirs the cauldron of misery which finally reacts against herself. Her is due the separation of man and wife, the suicide of the man who became her tool with a promise of individual benefit, the wrecking of her own daughter’s happiness, and the final overthrowing of her own hopes for the achievement of a selfish desire.

It would not be fair to pass the production over without a word of special praise for Bobby Connelly, who has the most remarkably obedient fountain of tears that the screen exhibits. Bobby as an adjunct to this play could neither be omitted nor duplicated.

The point of inconsistency before mentioned occurs when Lorenzo eloping with Beatrice on the eve of her marriage to the divorcée, Wharton, is telephoned to by his wife without evidence of her having any definite knowledge of his whereabouts.

This splendid production was released on the program of the V-L-S-E on April 24th.

"A Modern Thelma"

Latest Fox Picture a Highly Romantic Melodrama with Much to Commend It.

Reviewed by Hanford C. Judson.

PRETTY is the word that one will be apt to say first in speaking of this offering, a five-reel Fox picture directed by John Adolph. Many of its backgrounds and set scenes, and especially the change that one will notice in it from mid-somber to snowy winter over the same hillsides and forest trees, are most attractive. There are many fine things in the way of well-acted moments in it—the best of them being the pleading of a mother for the love of a son whom she thought she had drowned in babyhood.

Vivian Martin plays Thelma delightfully for the most part; but she is wholly incapable when it comes to tragedy. We can't expect too much from one so young, and her grace and charm are ample. There are plenty in the cast who can act well. Most of the picture is ably presented and the story cer-
tainly holds well. The photography is wonderful and the backgrounds are worthy of it.

The plot is artificial; one can see the machinery moving all through; but it runs so smoothly that our very discontent with the unreason of the situations seems to translate itself into natural displeasure at what the villains and villainesses are doing to hinder the course of true love.

An English aristocrat visiting Norway falls in love with Thelma, daughter of a Viking-like Norse landowner, and this first part is an idiocy story. He marries her and takes her to England. Society women, one of whom has been infatuated with the young man, are disappointed, because Thelma is not only beautiful but has pretty manners and is popular. There is a very melodramatic conspiracy to break her heart by making her suspect her husband. It works and she runs away back to Norway home. Her husband follows and the happy ending unites the two in the old Norse homestead.

It is a big, expensive picture in which good qualities much outweigh the defects, although the latter are there. It is so pretty and so full of grace that people will surely like it, and the story is interesting enough to hold.

"At Piney Ridge"
The Famous Higgins' Melodrama Filmed by Selig With a Strong Cast—Adapted by Gilson Willetts, Directed by Wm. K. Daly. Reviewed by James S. McQuade.

The popular melodrama, "At Piney Ridge," has lost none of its compelling interest in film form. Indeed, it has gained much by the Selig visualization, both in the quality of the acting and in the settings. The scenes of Piney Ridge, in the Tennessee mountains, have an atmosphere that no stage or film can convey, and the character types are diversified and well drawn.

Fritzi Brunette as the Cindy Lane of the story succeeds in investing the character with an interest that never wanes, although one is never convinced by the stubborness with which Cindy hides the name of the man who has betrayed her, especially when her silence endangers the life of an innocent man on several occasions. But that is the fault of old melodramatic construction, which never halted at stretching a point to gain its end. I really commiserated Miss Brunette in the trying role, and could not help admiring the talent displayed in carrying it to a successful end.

The fine character work of A. W. Filson in the part of Zele Lane, father of Cindy, cannot fail to win the commendation of everyone who views thin production. The stern old mountaineer is shown in varying moods with natural touches that faithfully reflect the workings of his heart and mind. Death is ever in his eye and hand for the man who has wronged his child, and in the end the bullet from his rifle finds its mark; but the softer side of the man is also revealed in the pity and sorrow shown for his erring daughter.

Leo Pierson's Jack Rose is so well sustained that we shall look for his future appearance with more than ordinary interest. His role plays a well and heroic role. The Mark Brizeron of Ed. J. Piel is another well drawn character. Pierson is the villain of the story, and Mr. Piel takes no half measures to paint him realistically.

The General Deering of Frank Clark is a typical Southern gentleman, both in manner and bearing, and Major Partree, mountainineer. Indeed the acting throughout the entire production is excellent and worthy of all praise.

The release date is Monday, May 1, through V-L-S-E, Inc.

"The Red Widow"
John Barrymore in Melodramatic Comedy Makes Fun in Famous Players' Four-Part Comedy. Reviewed by George Blaisdell.

In "The Red Widow," the Famous Players' four-part release of April 24, John Barrymore upholdis his reputation as an all-around comedian—he may be or can be as polite as the circumstances may require or he may with perfect abandon fall backward out of a moving automobile without apparent damage to his anatomy. Mr. Barrymore plays the role of Cicero Hannibal Butts, corset salesman, young man about town turned bridgroom, in characteristically breezy, melodramatic

Scene from "The Red Widow" (Famous Players). fashion. The script is from the comedy of Channing Pollock and Renold Wolf.

The part of the salesman who takes his bride with him on a business trip to Russia. The honeymoon is interrupted in London, when the bride is recalled to New York by reason of illness in her family. Before she learns the message is a mistake Butts is on his way to Russia—chaperoning or protecting a young Russian woman most anxious to return to her home, but debarred therefrom by the police of her country. There are many complications in which figure ambassadors, police, nihilists and bombs.

Mr. Barrymore is well supported, especially by Flora Zabelle, in the role of the charming Red Widow, and Lilian Tucker as the bride. Miss Zabelle sustains the part of Anna Varvara, the dancer with nihilistic affiliations, a role, by the way, she played on the stage. John Hendricks and George E. Mack, too, re-enact on the screen their former parts of the Baron and Popova.

There are amusing scenes at the wedding, one of these being due to the action of the bridegroom in his nervousness supplying the organism with "Good-bye Girls, I'm Through," instead of a wedding march. Mr. Barrymore, in one of which the salesman is forced to draw lots for a killing, makes comedy of seemingly stern moments. The picture is adequately staged and will be liked.

Columbia-Metropolitan Pictures

"The Kiss of Hate." If AMERICANS do not realize the misfortune of being a Jew in Russia it is not through any oversight on the part of photoplay producers. Official corruption, police persecution and the long, snowy road to Siberia has figured in not a few screen dramas preceding this Columbia Pictures Corporation's production starring Ethel Barrymore, but there is no indication of an over-cultivation of a particularly fertile dramatic atmosphere.

"The Kiss of Hate" may be classed as an emotionally stirring story, giving as convincing a depiction of Russian life as she, he is expected in a picture made in the northeast of New York. Director William Nigh profited by the heavy snows of the past winter in making "road to Siberia" exteriors, whereas interiors—official quarters, homes of the persecuted Jews and secret places of meeting—offered no serious difficulty. The atmosphere of the picture is satisfactory.

For the real strength of this photo-play, however, one may look to the skillfully prepared story, having for its central characters, the governor of a Russian province, who sympathizes with the ill-treated Jews, the governor's daughter, Nadia,
Orzoff, a despicable prefect of police, and the prefect's son, a man of a different stamp. Having seen her father assassinated by the prefect's supporters, Nadia, to save her brother, gives herself up. Orzoff, finding it clear that her kiss is the kiss of implacable hate. All this transpires before the young woman meets the prefect's high-minded son, marked for death because of his unfortunate relationship. Placing her duty to the persecuted Jews above personal considerations, Nadia undertakes to kill Sergius herself. She kisses him and stabs him in the enemy. Standing on an embankment, with a cannon for a bat, he knocks the shells back into the gunners' trenches. His only error is in mistaking the Allies' fortifications for those of the Germans.

Some of the photography in Burton Holmes' "The Dog Eaters of Benguet," to be released May 1, lacks sharpness, otherwise this is a decidedly interesting travel picture, giving a fair idea of the customs of one of the least civilized of the Filipino tribes. Under American influence it appears that these primitive people are progressing rapidly. Many scenes showing the mountains, roads and rivers on a picturesque island add considerably to the value of the film.

Arguments for the enlargement of the United States navy until it is second among the sea powers, are presented with no little force in Paramount Pictographs, which includes the usual departmental features, modeled along the lines of a popular magazine. The dinner of the Thirteen Club and Bray's political cartoon, "Miss Nomination," are amusing numbers in a well edited picture.

Triangle Program


THE NO-GOOD GUY came in delightful response to critical suggestion that William Collier be given opportunity in accord with his ability than is afforded in knock-down farce. He did so well when the opportunity was afforded that the.pagination press critics laughed through five reels. He plays the role of a young man who is very weak and foolish with his money, and most of us are so tickled to find out that only man is made in the image and likeness of expenditure that we roar at his revelations, fondly imagining that our own extravagances are virtues in comparison with his prodigality. We not only feel pleased that we—at least some of us—did not get into jail as Witty did, but we warm to the exquisitely human quality in the portrayal, our laughter is free from scorn.

The characterization of a naive, good-natured, thoughtless spendthrift, a man with a boy's heart and practically no sense of responsibility, while it delights us through five reels of Gardner Sullivan cleverness, is one not to be entrusted to any but a true artist, such as Collier has proven himself to be from the point of view of screen interpretation. He has not made a hit in "The No-Good Guy" by accident, but through the use of high intelligence and fine sensibilities. He keeps us laughing by an almost constant revelation of his own mental state, by concentrating on his part instead of on himself, and by creating a role which is one of psychology from the beginning of the story to its end. "The No-Good Guy" is an immediate success and will be popular for a long time to come.

"The Beggar of Cawnpore" offers the elaborate and beautiful treatment of an outlaw story made to drag through six weary reels through attenuation and constant repeats of scenes far from cheering. The effect is to alienate sympathy rather than attract it. Not only has the story of the opium-eater's redemption been done to death from one reel up to five, but there is hardly a chance rung on the action—the change is that of atmosphere. Even as told, there are obvious inconsistencies, most notable that of ignorance on the part of an active and capable practitioner when assured by a layman that the drug habit will do him no harm. The story should be cut to five reels, but not at the expense of the animated ensembles, the only impressive part of the release.
"A Bath House Blunder" contains plenty of material amusement, but there is very little fun started in the first act—it is all crowded into the second, and it then consists largely of feats purely acrobatic. The slender thread of a story is followed, but there is lacking a central figure of interest, some one of individuality sufficiently striking to hold attention. It is that which dullest the first part, but the second will carry the other on its shoulders.

The Mysteries of Myra
First Episodes of International Film Service Production, Made by Wharton, Inc., Score an Emphatic Success.
Reviewed by Lynda Denig.

The Wo episodes do not make a serial; "The Mysteries of Myra" may become, was mysterious as they grow older, but if nothing so unfortunate happens; if they retain the flavor of the initial installments, the International Film Service, Ltd. is going to have a great many friends among exhibitors before the close of 1915.

The introductory reels of Hereward Carrington's story of occult phenomena, written by Charles W. Godard and produced by the Wharton Brothers, were given a try-out recently before an invited audience on the New York theater roof. They scored so obviously, so decisively that to speak of their success is not expressing an opinion, but reporting a fact. "The Mysteries of Myra" dispels the fear that the possibilities of the motion picture serial have been attained. Here is a story, unusual and interesting, possessing a pseudo-intellectual twist that raises it above melodrama; but not too far above—trust William Randolph Hearst for that.

In preparing this photoplay the producers abandoned crass sensations in favor of more subtle appeals to a fear of the supernatural, which, it may be remarked, is nothing new. The difference lies in the method. It is one thing to announce in a sub-title, "this beautiful girl is doomed to die on her eighteenth birthday" and it is quite another to create an irresistibly convincing atmosphere of impending tragedy. Therefore lies the art of "The Mysteries of Myra," an art not dependent upon credulity and a desire to be fooled.

As an expert fiction writer uses colorful words to create a setting for his characters, so the Whartons have used weird and strange effects in lighting and staging as a background for the Devil Worshippers, who exert such a baneful influence over the Maynard family. Every process known to modern photography, including some remarkable two-colored tinting, is utilized in making an audience feel the unspeakable horror of the back alley, where the maiden is developed with the introduction of a charmingly fresh, seemingly normal young girl, who unconsciously is falling under the spell of the occult powers.

By logical steps, advanced with care to give the picture the full benefit of delicate suggestiveness, we see how Myra is approaching a mysterious death, such as befell her two elder sisters, each on her eighteenth birthday. Alden, a young physician and a student of spirit phenomena, is the instrument of her salvation. At the climax of the first episode, when she is about to plunge a dagger into her heart, he interferes, and in the second episode he intercepts a night-blooming cereus laden with poison, released when the flower opens.

A detailed synopsis—printed elsewhere in the World—will give a fair idea of the ramifications of this admirable story, without giving the finely calculated arrangement of the scenes. Numberless niceties of direction—all conducive to a balanced work of photoplay art, appealing to the eye and to the mind and through the emotions—call for attention. Blond, young, a perfect picture of sweet girlhood, Jean Sothern is an ideal Myra. Howard Estabrook, always a clean-cut, likeable actor, makes an excellent hero; Allen Murane is forceful as Varno, a member of the Black Order, in love with Myra, whereas M. W. Rule is a sufficiently awe-inspiring incarnation of evil. "The Mysteries of Myra" is original in conception and treatment and it is wonderfully well produced.

The Heart of Nora Flynn
A Highly Meritorious Feature of the Best Lasky Type, Deserving Untainted Praise.
Reviewed by W. Stephen Bush.

This feature reaches the best Lasky standards. In the first place a real human interest story is there. It is entirely original. It illustrates one of the most admirable traits in the Irish character. A man or a woman with a real Irish heart cannot betray a confidence. Nothing is more repellent to the Irish character than to be an "informer." Nora Flynn is only a poor, simple little servant, but she has this admirable trait of her race to a marked degree. Driven to bay, disheartened with desertion by the man she loves, her reputation as a good woman trembling in the balance, Nora refuses to betray her mistress. True, her mistress has done nothing for her, even plots against her, but she is sterner, in her human loyalty, and out of her sacrifice and suffering is born happiness to others. Surely there never was a finer theme for a strong, clean film play.

Marie Doro has excellent support. Of the splendid lighting effects of the superb settings and the realistic atmosphere it is not necessary to say much when commenting on a Lasky production. A wave of pleasure and satisfaction will sweep over every audience at the end of this play, which here and there forces a little moisture to the eye.

David Garrick
A Pallas Pictures Production in Which Dustin Farnum Is Featured to Decided Advantage.
Reviewed by W. Stephen Bush.

There are few plays on the American stage more popular than "David Garrick." The fame achieved by the elder Sothen in this role is one of the traditions of the American stage.

The film play produced by the Pallas Pictures follows very closely the lines of the play on the speaking stage. Perhaps it follows them too closely. There is a word in Spanish which sounds dangerous—"inmemorable"—for which no adequate English translation can be found, but it means roughly speaking that there is a lack of film values. Of the acting of Dustin Farnum he cannot speak too highly. He was masterly. Mr. Farnum has a very fine conception of the character of the great tragedian and he portrays it perfectly. Great praise must likewise be given to the playing of the rest of the cast, notably that of Frank Bonn, who gave an excellent impersonation of "Squire Richard Chivy." Considerable pains have been taken to give the play the proper atmosphere and I think his success has been complete. The manners, the dresses, the furniture of the
period are reproduced with rare fidelity. This fact adds very much to the play's undoubted merits.

The story, which of course is well known, has stood the test on the speaking stage and loses none of its essential merits on the screen.

"The Heart's Tribute"

Three-Reel Lubin Photoplay Written by Daniel Carson Goodman and Directed by Rene Plaisetty.

Reviewed by Edward Weitzel.

A STORY without a hero, Ralph Taylor, the central figure in this three-reel drama, wrecks the lives of two women who trust him, and Daniel Carson Goodman, the author of the scenario, has had the courage to cast aside expedience and see that the young man meets his proper punishment when his life leaves for a young girl he returns from him in loathing and betrays his victim. Such a ending does not conform to the rules of "the well-made play.

Scene from "The Heart's Tribute" (Lubin).

as set down by the school of Scribe; but it leaves a distinct impression that logic has not been sacrificed to the "happy ending," and that the author has chopped off his story in much the same way that fate deals with human lives.

The theme of "The Heart's Tribute" is familiar enough. A wealthy young chap, just home from college, meets a young girl at a dance hall, and ruins her. She is a stenographer in his father's office, but neither one is aware of the other's identity. When she can no longer hide her disgrace, the girl is driven out by her father. In the meantime, young Taylor marries a girl in his own station of life, although he had promised Dora to make her his wife. The deceived girl goes back to work at the Taylor office, after her child is born. One day she is sent by the elder Taylor to do some stenographic work for his daughter-in-law. Here she comes face to face with her betrayer. The wife learns the truth and the unusual ending already referred to, is introduced.

Honesty of purpose is the chief merit of this photoplay. The characters are real, their acts are consistent, and the author commands respect for having the courage of his convictions.

The picture has been ably directed by Rene Plaisetty, and is acted with earnestness and skill by E. K. Lincoln, June Daye, Helen Greene, Eleanor Barry, Bernard Seigel and Herbert Fortier.

"God's Country and the Woman."

Strong Drama of the Northwest is Given Picturesque Production by the Vitagraph Company—Released in Eight Reels.

Reviewed by Lynde Denig.

DIRECTOR ROLLIN S. STURGEON has produced many superb photoplays of the great outdoors, but it is doubtful if any of his earlier pictures have approached "God's Country and The Woman" in providing an ideal blending of dramatic story material, beautiful locations and impressive acting. The picture is extraordinarily fine in every element contributing to a screen drama; it is bound to impress audiences of all classes and lovers of nature in the wild are likely to name it as the most satisfying of photoplay productions. To close followers of the screen "God's Country and The Woman" carries an added interest in introducing Neil Shipman, writer of many scenarios, as an actress in a leading role. Miss Shipman is as good an actress as she is a writer, which is saying much. Her beauty is of a rarely expressive type and her playing is marked by intelligence and sincerity.

Although the story presented in this picture might be told in less than eight reels, the production would suffer rather than profit by a reduction to the conventional length, for the

interest is sustained without a break and there is no danger of giving an over supply of scenes such as Director Sturgeon secured in the Great Bear Valley of the San Bernardino mountains of Southern California. Magnificent snow effects are varied with entrancing glimpses of lakes and rivers, mirror-like in their clearness and every now and again there comes a startling novelty in artistic photography, such as the scenes showing the canists overtaken by a snow storm on the mountain lake. The call of the wild is echoed in every foot of this story, the English blue woman, who is being entertained by Mrs. Bronson, a newly-rich western woman, with part a view to arranging a match between him and her pretty

First Chapter of New Serial Produced by American Film Company Makes Pleasing Impression on Observers.

Reviewed by Robert C. McElravy.

THE theme of American defense has been treated in a live manner in this new serial, by Russell E. Smith. At any rate the opening instalment, in two reels, introduces the observer to some clear-cut, interesting characters, and closes with the sort of thrill that makes one wish to see more.

George Sargent, the director in charge of the production, has managed to work into the story some very comprehensive views of a submarine in action, giving both inside and outside scenes. As the story goes, the girl's father has invented a means by which a submarine may get its supply of air through

an appliance operating like the gills of a fish. No less an authority than Mr. Edison has suggested such a possibility. The initial test of the vessel is made, with the inventor, his daughter, her lover and others on board. A Japanese spy has also secreted himself in the submarine.

When the air is exhausted in the submerged vessel the new invention is set to work. The spy is overeem seen making a study of it and after an exciting effort to hold him he escapes through the conning tower, leaving the aperture open so water begins flooding the interior. The first chapter closes with the submarine sinking to the bed of the ocean.

The characters are clearly depicted. Thomas Chatterton appears as Lieut. Hope, U. S. N.; Juanita Hansen as the girl; Wm. Tedmarsh as the Japanese spy, and Lamar Johnstone, Hylda Hollis, George Clancy and Harry Edmundson in other roles. Charles Hoadley and E. Alexander Powell have made the screen adaptation.

Scene from "The Secret of the Submarine" (American).
"A Bath House Blunder" contains plenty of material for amusement, but there is very little fun started in the first act—it is all crowded into the second, and it there consists largely of feats purely acrobatic. The slender thread of a story is followed, but there is lacking a central figure of interest, some one of individuality sufficiently striking to hold attention. It is that which dulls the first part, but the second will carry the other on its shoulders.

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By logical steps, advanced with care to give the picture the full benefit of delicate suggestiveness, we see how Myra is approaching a mysterious death, such as befell her two elder sisters, each on her eighteenth birthday. Ahlen, a young physician and a student of spirit phenomena, is the instrument of her salvation. At the climax of the first episode, when she is about to plunge a dagger into her heart, he interferes, and in the second episode he intercepts a night-blooming cereus laden with poison, released when the flowers open.

A detailed synopsis—printed elsewhere in the World—will give a fair idea of the ramifications of this admirable story, without indicating the finely calculated arrangement of the scenes before the initial act. Direction—all conductive to balanced work of photoplay art, appealing to the eye and to the mind and through both to the emotions—call for attention. Blond, not quite complete in her photoplay debut, Myra Sothern is an ideal Myra. Howard Estabrook, always a clean-cut, likeable actor, makes an excellent hero; Allen Murnane is forcible as Varno, a member of the Black Order, in love with Myra, for whereas M. W. Ralfe is a sufficiently awe-inspiring incarnation of evil. "The Mysteries of Myra" is original in conception and treatment and it is wonderfully well produced.

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Marie Doro found herself in an unusual part, but she did the fullest justice to it. She evidently had made a very sympathetic study of the role, for she embodies it to perfection with all the pathos and humor of her race. Perhaps the action does not develop as swiftly as we would like, but we are delayed by the most pleasing glimpses and the most delightful episodes. The picture of life in a typical American nursery will never be otherwise than acceptable, and thrilling episodes, though they may connect with the main story only by the slenderest thread, are ever welcome. The rise of interest is well placed in about the middle of the third reel, and from here to the climax and the sweet, happy ending the sequence of events is rapid.

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Scene from "The Heart of Nora Flynn" (Lasky).
period are reproduced with rare fidelity. This fact adds very much to the photoplay's interest.

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"The Gilded Spider"
Five-Part Bluebird, Featuring Louise Lovely and Lon Chaney, Treats of an Italian's Vengeance.

Reviewed by Margaret J. MacDonald.

In many ways attractive, blessed with fine types and an excellent cast, "The Gilded Spider" brings criticism on itself by way of unprofessional construction. The story rambles

Louise Lovely, as charming as her name suggests, plays well the role of Leonita, wife of an Italian maker of statuettes, and afterward the role of the daughter of the pair. Lon Chaney also gives a good impersonation of the Italian.

As the story runs Cyrus Kirkham, a globe trotter, happens in town while the carnival is at its height, and sees Leonita, who is a dancer by profession, dancing on the village green. In a covetous mood he offers her money to dance for him and his friends at a certain inn, where her husband, who accompanies her, is given drugged wine to enable Cyrus Kirkham to kidnap the beautiful dancer. Aboard his yacht she jumps into the water and is drowned. We are then shown the wedding of Kirkman to a society woman, and following this Giovanni, the Italian, with his child arriving in America. The story then skips ahead several years when the child has grown to young womanhood. She is noticed by a young artist, who finds in her beauty inspiration for a picture which he paints. Kirkham sees the picture and requests that the girl be located and that a picture of her be painted especially for him. In due time Giovanni comes across Kirkham, and later discovers his daughter at a gala affair in his apartments. In a fury the Italian rushes in, tries to kill Kirkham, and then jumps from the roof to his death. The story ends happily with the betrothal of the artist and the girl.

"A Huntress of Men"
Five-Reel Red Feather Production Features Mary Fuller in Story of Society Life by J. Vere Tyler.

Reviewed by Robert C. McElravy.

This production, adapted by Catherine Carr from a story by J. Vere Tyler, provides Mary Fuller with an opportunity to wear a large assortment of expensive gowns. In the character of Phyllis Dupont she appears as an exotic creature, adored by all the men who know her. She is imperious of will and has never met the man who could control her. The part is really the strongest feature of the picture, which is rather more of a social study than anything else.

"The Other Woman"
Two-Reel Gold Seal Offering Presents Entertaining Little Study of Artistic Temperament.

Reviewed by Robert C. McElravy.

Certain unusual features of plot and presentation render this an appealing two-reeler, not so much from any extravagance of setting but because the main situation is quite original. It is the story of a man who married two operatic stars.

The story begins at the time Dick, the son of Veroni, is twelve years old. The father, Richard Angus, has long since divorced Veron and married Mina. The father's fortunes have declined and Mina is the sole support of the family, which includes the boy. Mina cannot get an engagement, while on the other hand Veroni is a popular favorite.

An offer is made by Veroni to permit Mina to sing the role of Carmen if she will give up Dick; if not she threatens to let the whole family starve. This brings up the main situation, in which the boy enters Veroni's dressing room, not knowing she is his mother. He comes in behalf of Mina, asking that she be allowed to sing the desired role. Veroni, touched by his love for the boy, kisses him and grants his request, allowing him to depart without revealing her identity.

Dorothy Davenport handles the part of Veroni in an appealing manner, obtaining considerable pathos in the latter scenes. Gordon Griffith appears as the boy, Alfred Allen as the father and Virginia Southern as Mina.

Director Cal Le Vinois, of the American Mutual forces, has finished work on the two part drama, "The Counterfeit Earl," presenting George Perleto in a dual role. Vivian Rich, Louise Lester, Marie Van Tassel, Alfred Voshureh and Al Fordyce appear in his support. The story is from the pen of William Barker.

"Froth and Frills," produced by the Lubin Company and released April 17, through the General Film Company, is a one-act comedy written and directed by Edwin McKim, in which Davy Don is featured.
“The Master Swindlers”

Sixth Installment of George Bronson Howard’s “Social Pirates” Proves That the Kalem Two-Reel Serial Is Keeping Up to the Mark.

Reviewed by Edward Weitze!

The fact that Mona has studied painting in Paris enables her to successfully carry out a plan to defeat two clever swindlers, when they attempt to steal a valuable work of art and sell it to a wealthy gentleman who is willing to purchase it—and no questions asked. Mary also takes part in the scheme for turning the tables on the swindlers, and the operations of the two lady detectives of trickery and wicked plots in this installment of the Kalem serial, again end in the downfall of a new set of Social Pirates.

Harry, the Hun, an oil painting thief of international reputation and a talented artist besides, enters into an agreement with an art dealer named Melmette, to steal from an art exhibition a celebrated painting known as the “Mona Vanna.” The plot is an ingenious one, but Mona and Mary go it one better and earn a handsome reward for preventing the loss of the picture. When the “Mona Vanna” is cut from its frame and brought to the dealer, the girls substitute a copy for it, and the wealthy art patron pays over his money and then finds himself the laughing stock of the man he had hoped to astonish by the merit of his purchase.

George Bronson Howard, aided by Director James W. Horne, has made a screen drama of “The Master Swindlers” that is plentifully supplied with dramatic situations and spiced with touches of humor. The production is marked by a liberal and judicious expenditure of money and the display of skill and judgment on the part of the director. Marin Sais and Olli Kirkby again vindicate the wisdom of their choice for the star roles, and Thomas Lincham, B. Furey, Edward Clashes and Frank Jonasson have been intrusted with the remaining characters.

Balshofer Producing “The Night Rider.”

Harold Lockwood and May Allison, who made their debut on the Metro program recently in “The Come-Back,” have gone to the mountains of North Carolina, where they are now at work on “The Night Rider,” a thrilling five-part screen production. The company is located in the picturesque locality near Bat Cave, Hickory Nut Gap, where the world-famous Vanderbilt estate “Biltmore” is located. Fred J. Balshofer is directing “The Night Rider,” and is assisted by Howard Truesdell. Mr. Truesdell is also playing an important role in the production. Luster Cusano, the noted heavy leading man, is another prominent member of a strong supporting cast.

Lord Chief Justice a Director.

Spectacular scenes in an English court form a striking part of the narrative in “Spellbound,” the five reel Knickerbocker Star Feature in which Lois Meredith is starred. Lord Chief Justice Howell of Canada, a friend of H. M. Horkheimer, under whose direction the picture was produced, was visiting the studios at the time these scenes were being set, and kindly consented to supervise the details of court procedure and the settings. The result of his labors is manifest in the film, comprising about 200 feet of trial scenes produced under the highest possible authority.

Southern Representatives for Menger & Ring.

Arnold Kornicker, representative of Menger & Ring’s lobby display frames, has returned from a successful tour in the South. He has appointed The Southern Theater Equipment Co., Rhodes Bldg., Atlanta, Ga., sole representatives of Menger & Ring for the entire South.

“Rialto Grand” Included in Features Presented in Philadelphia.

The first of the series of Elaborate National Picture shows presented by the “Rialto Grand” in Philadelphia is to be presented by the “Rialto Grand” on Friday evening. The series is under the direction of the National Picture Department of the “Rialto Grand.” The series is under the direction of the National Picture Department of the “Rialto Grand.”

“A Feather In Its Cap.”

The Picture Theater Equipment Co. again proved that it is in a class by itself by its latest installation of projection machines, special screen, and its own special condensing and projection lens system that was installed in the new Rialto theater in New York. This theater is the finest picture theater in the world, and was erected and is directed by R. L. Rothapfel. The screen results obtained at the new Rialto Theatre is the finest in detail seen in many a day, and the Picture Theater Equipment Co. is to be complimented on their progressive work in showing the moving picture trade that it can produce such fine results in the world’s finest theatre.

Art Acord is the star, William Bertram the director, and Karl R. Kooldige the author of “A Life At Stake,” a two-reel subject crowded with thrill and action, nearing completion at the Mustang-Mutual studios. Acord appears in the role of “Blinkey,” a cow-puncher, is supported by Nita Davis.

Scene from “The Master Swindlers” (Kalem).

Scene from “The Counterfeit Earl” (American).

“The Counterfeit Earl”

Two-Part American Comedy-Drama of Entertaining Quality Features George Periolat.

Reviewed by Margaret I. MacDonald.

This production might be termed a crook comedy drama. At any rate it is very amusing and affords George Periolat a fine opportunity for a display of versatility. As Lord Twombly, the English blueblood, who is being entertained by Mrs. Bronson, a newly-rich western woman, with a view to arranging a match between him and her pretty daughter Lucy, he is dignified and haughty as becomes his station. As the "Banjo-eyed Kid," a notorious crook, he is merry as well as cunning, and for the sake of the story makes a mess of things at its close, when as he fills his pockets with the household jewels and is spiel upon and trapped by the ranch woman whose gun is always handy. Should circumstances not have so arranged themselves the real Lord Twombly, whom the crook so splendidly impersonated, might have met with the inconvenience of spending some time in jail.

The picture will be found an enjoyable one. Louise Lester as the ranch woman, Mrs. Bronson, makes an excellent type and carries out the intention of the character in a very amusing way. Vivian Rich plays the role of Lucy, her daughter, and Alfred Vosburgh is the handsome lover who wins out in the end when Lord Twombly calmly informs the ambitious mother that he would be most happy to grant her request and make her daughter his wife but for the fact that he is already engaged to the daughter of Lord Cavendish. The mother with the lovers rejoice.

Elaborate Knickerbocker Press Sheets.

Supplementary to the regular monthly bulletin issued to exhibitors by Knickerbocker Star Features is a new and elaborate series of press sheets designed as part of the big publicity campaign for the five reel Knickerbocker features. The first of these press sheets will be issued this week in advance of the Lois Meredith feature "Spellbound," scheduled for release on May 17th.

Several novel ideas of arrangement and subject matter give distinction to the press sheet and enhance its value to the exhibitor. While no pains have been spared to cover the subject from all angles of trade and popular interest, brevity and clearness have been borne in mind, with the result that all the necessary information is contained in four pages. The bulletin is printed in colors and makes a handsome appearance.

Novel forms of heralds have also been adopted for the five reel Knickerbocker Star Features, combining the utmost of artistic effect with the minimum of cost in a first edition of one million copies.
General Film Company.

A CRY FOR HELP (Biograph), April 17.—A one-reel reprise in which Lilian and Dorothy Gish, Lionel Barrymore, Robert Harron, John Egan, Florence Williams, and Patsey De Forest are members of the cast. A good example of the photoplays that made the Biograph one-reelers famous.

FRACKS AND FRILLS (Lubin), April 17.—In this one-reel comedy D. L. De Forsey and members of the cast are members of the cast. As a rich widow who is courted by a bogus count, the star succeeds in being funny without being vulgar and makes an amusing reel out of quite ordinary material. George Egan, Florence Williams and Patsey De Forest are members of the cast. The picture was written and directed by Edwin McKim.

THE SELIG-TRIBUNE NO. 31, 1916 (Selig), April 17.—Beaughting colored brothers at St. Petersburg, Fla.; young girl cops. New York; opening of ball season, San Francisco; boat race. Seattle, Wash.; David R. Francis sails for Russia; French regiment sent to the front. Saloniki, Greece; Circus Day at Golden Gate Fair, San Francisco; opening of baseball season, Chicago; Apache "War hop," Columbus, N. M.; enrolling for summer military camp, El Paso; Eva Lane, of Chicago, returning from the West. She is the story of the picture.

LIFE AND TRAINING IN U. S. NAVY (Vitagraph), April 17.—This educational film, taken in cooperation with the United States Navy, gives a comprehensive idea of the method by which young men are trained as sailors. The making of officers at the Naval Academy is also shown. The picture was directed by Col. J. E. Brady.

HAM AND PREPAREDNESS (Kalem), April 18.—War is not always what Sherman claimed for it. If this one-reel comedy is to be believed, the place blamed does not have a very merry time during the progress of the action, but his efforts to dodge cannon balls will amuse the spectator. The stunt which Ham and Bud perform with a buoy, is both novel and diverting. Norman Nicholls and Juanita Sponaker are members of the cast.

CINEMATED NOOZ PICTORIAL NO. 9 (Essanay), April 18.—Gen. Runstobeat Dehanski is the most famous person shown in this number of Wallace A. Carlson's exclusive news items. The General's adventures with a cannonball add a new terror to war. The other items are equally interesting. The latter half of the reel shows scenes in the Grand Canyon of the Colorado.

THEIR TAKING WAYS (Kalem), April 19.—Paul Arlington is the author of this one-reel comedy and Ethel Teare and Jack MacDermott have the leads. They appear as a pair of crooks, and prove, by robbing each other, that "one man's trash is another man's treasure." The picture gives good laughs, and the acting is always good. An amusing farce. Victor Rottmann and Lilian Clark are in the cast.

THE SELIG-TRIBUNE NO. 32, 1916 (Selig), April 20.—Opening of baseball season, New York; dance festival, Berkeley, Calif.; cavalry drill Fort Bliss, Texas; officers of the 8th U. S. Cavalry; herd of seals on Ano Nuevo Islands; war scenes at Lake Ontario, Greece; market fair, San Francisco; new autochic; Eva Lane taking second lesson in reducing, Chicago; with the U. S. troops in Mexico.

ALL FOR A GIRL (Vim), April 20.—Plump and Runt are rival suitors for the same young lady and Plump wins her, although he is obliged to press his suit while wearing the latest style in flour barrels. A good knockabout comedy.

A DOUBLE-BARRELED COURTSHIP (Kalem), April 21.—Six Hopkins is the "louder noise" in this one-reel scene comedy. The offering follows the model that has been chosen for the series of motion pictures in which Miss Rose Melville is the star, and has the entertaining qualities of its predecessors.

HIS LUCKY DAY (Vitagraph), April 21.—Another of the one-act comedies with William Dangman as the happy-go-lucky Freddy, that young gentleman who has a soul among thieves" does not always hold good. An amusing farce. Victor Rottmann and Lilian Clark are in the cast.

MILLIONAIRE BILLIE (Lubin), April 22.—Billie Reeves in a new trump outfit is the novelty of this one-reel comedy, written and produced by Clay Marlow and Bele. The character and Billie is mistaken for a millionaire, and is won and dined and finally ends the bar. The picture supplies Mr. Reeves with a congenial role, and he is supported by Jack Joyce, Essanay Blanchard, June Daye, Mary Rowland, Margaret Moore, Kempton Greene and Alice Mann.

TOO MANY CHEFS (Selig), April 22.—A French chef for a range outfit suggests comedy possibilities, and Tom Mix has succeeded in making the subject perfectly in the film. The story is the same as the real thing, and Tom Mix, Victoria Forde and Joe Ryan give spirited performances of their respective roles.
**Paramount Pictures Corporation.**

**THE RACE** (Lasky), April 6.—Anita King, better known as the Paramount girl, her name is now Kate Moore. The lovers of Victor Moore will be pleasantly surprised in this thrilling production. The work of Victor Moore in this subject is most entertaining and productive of many laughs. The story, like most successful films, is quite simple. It enables the audience to follow the plot with ease, and with the amount of money acquired, the young man returns to his home and his sweetheart finds a dog has been the thief instead of his father.

**Pathé Exchange, Inc.**

**Pathé NEWS NO. 29, 1918 (Pathé), April 8.—Interesting items of this number are the annual tug of war at sea, a new company of the British Royal Air Force, the Peace Conference, a race between a steamship and a man with a bicycle, and the earth (Columbia-Metro), No. 21.—The Navy Department has announced the formation of the U.S. Navy Royalty, with Prince Robert of Portugal as the first member. The new organization will be composed of all male members of the royal families of the world.

**Pathé NEWS NO. 30, 1918 (Pathé), April 12.—Some of the interesting scenes of this number include the training of the pupils of the Institute of Technology at Boston in preparedness; David R. Francis, new ambassador to Russia, bidding adieu to friends as he sails to take up his duties abroad; a picture of the Mississippi River at Louisville, Ky., and some views from the European battlefields.

**Pathé NEWS NO. 31, 1918 (Pathé), April 15.—The clever cartoon comedy is from the pen of Earl Hurd. A naughty little boy tries to drive the thattled Angel off the road, is interfered with by a bulldog, a funny chase over a fence and up a ladder into a loft by all concerned takes place, and little Teddy finally col- lapses with his head in a crock of water his father thoughtfully brought for the neighbor's dog. A scene relative to this situation, although very funny, might well be eliminated.

**THE IRON CLAW** (Pathé), April 17.—"The Stroke of Twelve" proves to be a thrilling episode in which Margery Golden's well-being is twice jeopardized. Once she is rescued by Dr. Camp, and once by the laughing mask. Dr. Camp, a confidante of Lizzie's, carries his side of the scheme out so successfully that Margery is all but betrayed and then rescued by Dr. Camp. This episode will be enjoyed.

**Universal Film Mfg. Co.**

**THIRI ANNIVERSARY** (Fox), April 30.—A clever little domestic comedy, by Samuel Greiner, featuring Ben Wilson and Dorothy Phillips. The plot is slight, but prettily worked out, picturing the way in which the heart of the woman is broken down and the man is working for the other to make first appearances. A quarrel ensues, followed by a reconciliation. Good domestic comedy.

**WHEN SLIM WAS HOME CURED** (Imp), May 2.—An old comedy favorite revived, with Victor Pete in the cast. He smokes incessantly and, when his wife objects, pretends to have amnesia. She learns that a blow on the head will cure this trouble and brings him around speedily. This is amusing.

**WON WITH A MAKEUP** (Imp), May 4.—A comedy number, by
Elliot H. Robinson, featuring King Baggett and Edna Hunter. It shows a moving picture company invading a small town in the dead of winter. The deacon’s daughter falls in love with the leading man and elopes under difficulties. This is simple in plot, but enjoyable and well presented.

JUST KITTY (Imp), May 5.—A domestic story, in which an orphan girl, adopted by a wealthy man, saves first his money and later his life. This is a story which poses as a government back of both attempts. This carries the interest well and has a touch of fairly strong drama toward the close.

A PERFECT MATCH (Joker), May 6.—Gale Henry is featured in this eccentric comedy as the daughter of an oatmeal manufacturer. Her rive is complicated by alliances of types. Her romance is won by enlisting the aid of a fortune teller. This is entertaining and amusing.

Universal Film Mfg. Company Specials.

DOCTOR NEIGHBOR (Red Feather Photoplay), May 1.—A five-reel subject, dealing with the question of whether a doctor ever has the right to do what he thinks is right to a patient, who is in a darkened mind a certainty in case of recovery. The subject is handled in a convincing way by a competent cast, including Hobart Bosworth and Dorothea Shipman. There are many scenes in this picture human suffering, but nothing unnecessarily sordid or depressing. It is a good screen presentation of a mooted problem of ethical ethics. As a story, the action is slow at first, but becomes absorbing in the later reels.

THE PURPLE MAZE (Gold Seal), May 2.—A good example of the sex story, by Olga Printzula. It deals with the lives of two girls in business, one of whom is virtuous and the other is a downfall, who follow the easiest way. The depictions of situations frank but sincerely and the tragedy at the close points the obvious moral. The girl who has lived her life too freely kills herself; the other girl, on the verge of following the path of temptation, is warned and saved.

THE GIRL WHO FEARED DAYLIGHT (Victor), May 3.—A two-reel offbeat theme, Mary Pickford, Welsh, Curtis Benton, Edna Pendleton and Clifford Greer. It concerns a girl, reared by her scheming uncle in a mountain cabin. He teaches her to shun herself entirely away from daylight, holding over her the fear of blindness and her mother’s unhappy fate. A young man, wounded on a hunting trip, comes to the cabin and fates works out a pretty love story for them. The winter scenes at the close are full of exciting action and the photography is good. A pleasing subject.

THE BELOVED LIAR (Big U), May 4.—A three-reel number, featuring Thomas Jefferson as an old violinist who befriends two children. He loses his job and his opera fails to find a producer. He becomes a wanderer. The children grow up and at the close all meet in the old attic they loved so well. This is obvious in plot, but full of appealing sentiment and enjoyable throughout. Mr. McCardell gets a great deal of pathos out of the leading role, and Zoe Bech and Buddie McQuaid are pleasing juveniles.

L.K.G. COLLEGE CAREER (Nester), May 5.—A two-reel comedy drama, by At E. Christie, featuring Eddie Lyons, Lee Moran and Barton Comstock. A woman goes to college and is visited by the cowboys. Later he has his revenge when the young ranchman comes to college. The number is full of all sorts of youthful pranks and contains a love story also. Novel. The scenes are exceptionally funny, but all are amusing and enjoyable. The ranchman is glad to return home by a freight train after his college experiences.

HEART-VITAGRAPH NEWS PICTORIAL, NO. 32 (Vitagraph). May 1.—Joe O’Donnell, winner of the race; bodies of war prisoners; insurance men of New York at drill; raising chickens, Van Nuys, Cal.; Palm Sunday procession, Baltimore; Palm Sunday procession, Brooklyn; movement of Henry Chase Jr., New York Aquarium; President Wilson, Bradford, R. 1.; President Wilson goes to the Capitol; German and Austrian ambassadors, Washington; German liners, Hoboken; battleship Texas passing under Brooklyn Bridge.

World-Equitable.

THE CHAIN INVISIBLE (Equitable), April 21.—Scenes on a desert island, where a man and a woman find refuge, are the most picturesque and the strongest in this five-reel production, directed by Frank E. Powell and starring Caesar Milton. The parts are played by Ken McCash and Marie Doro. The scenes are exceptionally well handled and the story is well told. It is a long while since World Film offered a picture more certain to please all types of audiences.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 31, 1916 (Vitagraph). April 18.—Floods in the West; Bob Burman killed in auto race; Eddie O’Connell, winner of the race; bodies of war prisoners; leaving Portsmouth, Eng.; fashions; life saving suit, Washington; trial of fire extinguisher, New York; return of U. S. Cruiser Chester, Massachusetts; Tigers defeat White Sox, Chicago; herd of seals at Ano Nuevo Islands; Carenzana troops at Los Vacas, Mexico; Apache Indian scouts, Columbus, N. M.

THE LAW DECIDES (Vitagraph), April 21.—This is a splendid seven-part production, the story of which was written by Marguerite Lebrecht and directed by W.创建者. The cast employed in this picture is one of the best of Vitagraph groups, and an employing of stars of such as Donald Hall, Dorothy Kelly, Harry Morey, Bobby Connelly, Louise Beaudet, Adele Kelly and Margaret Selby. The story which treats of a domestic tangle which is kept moving by a widower whose desire in life has been to bring about the marriage of his own daughter to her stepson, and who stops at nothing to accomplish her purpose, because of causing him the unhappiness of being home without her consent. The play has been given the most delicate treatment, but is suitable especially to adult audiences. A full review and illustration of the production will be found on another page of this issue.

THE SCARLET WOMAN STARRING MME. PETROVA.

"The Scarlet Woman," with Mme. Petrova in the stellar role, will be released on the Metro program May 22. This five part feature produced by Robert S. Sturgis for Metro, and is one of the strongest productions in which Mme. Petrova has yet appeared. The story was written by Aaron Horovitz, and directed by Jack Raymond. Mme. Petrova is surrounded by a strong cast which includes Arthur Hoops, Edward Martinell, Eugene O’Brien and Frances Gordon. There are several interesting scenes in "The Scarlet Woman," produced on an elaborate scale, among many colorfull scenes of New York night life. The story is handled in a manner that does not give offense, and the most delicate situations are presented in a highly artistic way. Mme. Petrova wears several new gowns which represent a large outlay of money, and were fashioned especially for this production.

TRIANGLE HAS INFORMATION BUREAU.

The Triangle Film Corporation, by the popularity of its own service, has been forced to make an expensive and troublesome innovation. This is a bureau of information for the convenience of patrons of motion picture theatres. Thus the producer comes in direct touch with the consumer over the head of the exhibitor or middleman. A wire into the new offices of the Triangle in the Brokaw Building, at 42d street and Broadway, New York, has been turned over to this new department and now all day long may be informed that William Hart’s newest picture, "The Long Road," which is such a Theater or that Douglas Fairbanks in an old release is just reaching the screen at this-and-that Theater. Stories, reports, etc., is in supervisory charge of the new service bureau of cooperation with his customers. His big booking records show just where his pictures are, and are at all times. And when some prominent exhibitors, Hart, Lilian and Dorothy Gish, Hoppen, Bessie Bariscale, Frank Keenan, Mac Marsh or the stars at Keystone want to know where the special favorite may be seen, the Triangle’s bureau is there working overtime to supply the information.

"THE NE’ER-DO-WELL" AND "THE CHRISTIAN" IN CANADA.

Reports from the V-L-S-E exchanges in Canada indicates that those two stellar features, "The Christian," and "The Ne’er-Do-Well," which V-L-S-E recently released in that country, are finding a ready market. "The Christian" is one of the most popular of the Vitagraph offering, and the screen interest in "The Ne’er-Do-Well," the studio's dramatization of Rex Beach's novel, is being so well received in Canadian circles that it bids fair to rival its tremendous popularity in the States. The Canadian interest is the best drawing magnet from a box office standpoint.

FINAL SCENES IN "A MILLION A MINUTE" ARE DELAYED.

The final scenes for "A Million a Minute," a forthcoming Metro wonderplay in which Francis X. Bushman and Beverly Bayne are starred, have just been completed after considerable delay, which was caused on account of the European war, which has almost brought trans-Atlantic shipping to a standstill, and the conditions which obtain make it almost impossible to use a steamship under any circumstances.
Manufacturers’ Advance Notes

“WHEN A WIFE WORRIES” (Universal).

Motor accidents are increasing daily. In the picture reproduced herewith is shown a deplorable accident which occurred on Laemmle Boulevard, Universal City. Victor Potel was out looking for the wishbone of a cuckoo which Willie Wise and Harry Pepper, his intimate friends, had told him was an ideal thing for the baby to chew upon in said infant’s idle moments. Vic’s baby has just cut a tooth and from the way baby held the proud papa decided that he must get a rubber ring, a torpedo fragment or the like for his first-born eugenic to chew upon. Wise and Pepper convince him, however, that the wishbone of a cuckoo is just the proper thing to present baby. Vic’s adventures getting the wishbone would make a young serial if they were packed out the way the Bunk & Bushwool Film Company is in the habit of doing with fliver features.

Potel shares honors in “When a Wife Worries” with Jane Bernoudy, and both are supported by Doris Fellows, Eddie Jordan and Harry Mann, under Hal Clotworthy’s direction. The photograph reproduced herewith depicts Vic under the wheels of his own car. He had been chasing a cuckoo when the backspace on the car which closely followed him uprose and smote him between the posterior and the anterior and severely flattened him out awhit the whiffenpoof. It was a very serious case, the ambulance surgeon said, but Vic undoubtedly will recover in time to appear in another of his inimitable comedies in the near future.

“A WOMAN WILLS” (Sun).

Of unusual worth, it is said, is the big and costly production which the Sun Photoplay Company adds this week to the list of pictures that are offered by this concern on the state-rights block, entitled “A Woman Wills,” and starring the fascinating Elsie LeClaire. This new issue tells a stirring tale of international espionage, starting as a nameless European state is engulfed in the present world-sweeping war, rousing even women and children to a fervor of patriotic activity, and continuing its course through gay settings in an old-world metropolis, in which the underground workers of the wonderful system of the international secret service find their haunts. In this dim Miss LeClaire is temporarily ensnared in the ranks of those picture actresses characterized as “Dare-devil heroines,” for the action of the play leads her into many a tight situation, demanding real pluck, though it is emphatically stated that the sustained dramatic interest of the play lifts it above the level of the conventional thriller. James Maguard, Joseph Morris and Suzanne Amselle, the latter in the role of an adventurer, constitute the more important members of Miss LeClaire’s supporting cast. The other parts are all adequately filled by players of experience.

F. F. PROCTOR NOW USING JUVENILE KID COMEDIES.

Exclusive Features, Inc., report that the demand for the Juvenile Kid Comedies is very large and bookings are coming in from all leading theaters. J. M. Goldstein, president of the company, is arranging with a number of leading vaudeville theaters who are desirous of showing the only pictures that are entirely acted by children. Joseph Monahan, impersonating Charlie Chaplin, played at the Schuyler theater, Eighty-second street and Broadway, at a matinee for children, and it was so pleasing that most of the children who witnessed the first performance, insisted that their parents take them in the afternoon to see the second performance of this picture.

NOVELTY SLIDE COMPANY AT EXHIBITORS’ EXPOSITION.

The Novelty Slide Company, who have recently entered into new, magnificent premises at 115 East 23d street, New York, are evincing every possible sign of enterprise in other directions. They are among the first to signify their intention to take a large space at the Grand Central Palace Exposition promoted by the Motion Picture Exhibitors’ League, which opens May Ist. The Novelty Slide Company will have a large display drawn from their stock of motion picture and advertising slides, together with many other articles of supply for the motion picture theatre. They will make a specialty of an original, educational demonstration, they will show the making and coloring of lantern slides from the moment when the camera is turned upon the picture to be copied, to that when the finished and colored transparency is neatly bound up and is ready for projection. In order to carry out this demonstration with the utmost effect, the Novelty Slide Company will have present a staff of photographers, colorists, and others constantly at work.

Every motion picture exhibitor whom the league endorses will have his photograph taken in the Novelty booth and from that photograph a hand-colored slide or transparency will be made and presented to the exhibitor.

“THE DANGER LINE” (Essanay).

This three-act release is well fitted to the talents of Elizabeth Burbidge and Edward Arnold. It depicts the flight of a school girl who is frustrated in attaining her ambition to be a stage star by family reverses. How she wins her chance through the help of a real star and falls in love with him, and he with her, makes up the plot. It is a quite plain exposition of the obstacles in the way of stage fame. It contains enough tense situations to enable the stage star to be a hero in real life and to hold the interest of the spectators throughout. As a large number of the scenes are theatrical an opportunity was offered for exceptional settings, which Essanay did not overlook. A strong supporting cast, in keeping with Essanay’s plan to supply its most capable actors in plays of every length, has been provided.
FAMOUS FOURTEENTH CAVALRY IN "BRITTON OF THE SEVENTH" (Vitagraph).

"Britton of the Seventh," Vitagraph Blue Ribbon Feature, announced for release on Monday, May 8, a five-part military drama written by Cyrus Townsend Brady. This feature was filmed along the border line and the famous Seventh and Fourteenth Cavallies, now engaged in the man-hunt in the wilds of Mexico, are seen in action.

"Custer's Last Stand" is vividly pictured with regular United States troops and a number of Indians that were brought from the Reservations in Oklahoma, especially for the picture. The cast includes Charles Kent, Bobby Connelly, Eulalie Jensen, Harry Northrup and Ned Finley as General Custer.

THE JUNGLE OUTCASTS" (Horsley).

"The Jungle Outcasts," a forthcoming two-reel David Horsley production, is a vehicle co-starring Margaret Gibson and William Hardee in a new type of photoplay. It is by Miss Zangwill, and has worker details for both the Horsley stars and is filled with numerous thrills.

Miss Gibson will be seen as a young wife, the mother of an infant child, and Mr. Clifford the wealthy husband. A greater part of the action is laid in Southern waters and following the wreck of a yacht on which the little family is cruising, there is plenty of opportunity for the co-stars to show their knowledge of swimming.

Through the courtesy of a Southern California picture fan, who is very wealthy, a beautiful yacht has been secured for the purpose of the cruise. All of the water scenes are taken in the Los Angeles Harbor and close to Catalina Island, a beautiful resort of the Pacific Ocean, some twenty miles off the entrance to the harbor.

The picture is being taken under the direction of Mr. Charles Sturges who was lately signed to a Horsley contract, following his work at the New York Motion Picture Corporation at Inceville, California.

Some very elaborate interiors will be used in picturing the spacious interior of the yacht and there are also a number of elaborate jungle scenes in which the famous Bostock lions will be used. In all, the picture will be one of a novel and new type.

ZANGWILL'S "THE MOMENT BEFORE." 

Though Pauline Frederick long ago established her claim to versatility by her interpretation of such roles as "Zaza," "Bella Donna," and "Audrey," perhaps she has never had quite so many opportunities of displaying her talents in any one production as in the Famous Players' adaptation of Israel Zangwill's "The Moment Before," which will be released on the Paramount list on April 27th.

The Duchess of Maldon, which characterization Miss Frederick first appears in the photoplay, is a white-haired woman of fifty-five. When she falls dying in the church, there arises before her the vision of her youth. Then the scene fades out and Miss Frederick appears as the vivacious, splendidly young creature, the gypsy for whom two men are found in desperate combat.

The greater part of the picture was staged in Florida by Director Robert G. Vignola, where the tropical foliage is especially suggestive of a conversion into "Australia." In support of the star there appear Thomas Holding, J. W. Johnston, Frank Losee, Edward Sturgis and others who have won distinction in previous Famous Players productions.

The powerful story which Zangwill wove into his play has been augmented by the latitude that the mobility of the camera affords the director in staging a photoplay, and it is a safe prediction that the adaptation will prove even more effective than the original which was constricted by the narrow bounds of the theater.

HELEN GIBSON MAKES QUARTER MILE SLIDE.

Helen Gibson contributes something new in the way of thrills to "The Human Telegram," a forthcoming Vitagraph release in the "Hazards of Helen" series. No mere drop from a bridge to a train or leap from horseback to an engine for this episode. The climax of "The Human Telegram" finds Helen taking a daring quarter-mile slide along a telegraph wire which stretches down the side of a mountain and across a precipice. It required a battery of four cameras to catch the different parts of the thrill. Perfect atmospheric conditions which beautifully outlined the mountains against the clear sky enabled the cameras to get the scene without a photographic flaw.

Saturday, May 6th, is the release date for "The Human Telegram," which tells a story of railroad construction work in the mountain wilderness. To prevent a three-mile trip around the mountain the telegraph wires have been strung over the precipice and Helen's temporary headquarters are in a shack at the mountain top. Besides an unusually well-chosen and plenty of daring thrills the picture also boasts of an unusually beautiful scenic setting.

BIG SET IN "THE MADCAP."

In the picturization of "The Madcap" by Director William C. Dowlen, in which film play Miss flora Parker De Haven is having the featured lead, a wonderful set was erected in the electric light studio, and where some wonderful photography was secured. In this set two large rooms, a ballroom, art gallery and general reception room were shown at the rear of which was shown a regular stage with all of the performers. It is considered one of the most elaborate sets which has been used in a long time at Universal City. Seventy-five people were used in the cast.

"ELUSIVE ISABEL" (Bluebird).

Timeliness has marked the arrival of several Bluebird productions; films carrying topics that were of immediate public interest have been released on the Bluebird program with a regularity that maintained an average of about one in four.

"Elusive Isabel," the release set for May 16, is another feature that attempts to make the child of public timeliness immediately upon the release of "Australia," Florence Lawrence, who returns to the screen in this five-reeler, plays the role of a diplomatic spy, sent to this country by a foreign Government to do nothing less than con- vince, plot and scheme to disaid American neutrality and jeopardise the position of the United States Government in its attitude of neutrality in Governmental and militaristic policies.

The basis of the plot is this connivance among a score of foreign diplomats to have signed on American soil a compact that would give control to the Latin nations of the political, scientific and economical attributes of the whole world. The counter plot is formulated by this woman spy, in love with the Government Secret Service operator, who has been commis- sioned to catch her and thwart her own plans and the schemes of her employers and confederates.

Originally filmed in eight reels, "Elusive Isabel" has been reduced by the process of editing to five reels, retaining in more condenced scope the many and various sensations that were embodied in the original length. In producing these exciting episodes many new ideas besides have been employed, and a plot of uncommon originality is developed.

Supporting Miss Lawrence are some of the most skilful of Bluebird players, including Sydney Bracey, Wallace Clarke, William Welsh, Paul Panzer, Sonia Marcel, with the leading male role entrusted to Harry Millarde, who plays the role of a Government secret service operator.
THE MOVING PICTURE WORLD

May 6, 1916

THE WOMAN WHO DID NOT CARE" (Selig).

How Mrs. Boyd, prominent in society circles, and secretly the author of "Madame Gossip" column in a prominent newspaper, finally realizes the evil of unsavory gossip, and reunites a young man and a young woman, is in brief the plot of "The Woman Who Did Not Care," released through General Film Service Monday, April 14.

"The Woman Who Did Not Care" was produced by Frank Besserer and Edith Johnson, supported by a capable cast. While this unusual drama is in one sense a story of high society, yet it contains many true-to-life newspaper atmosphere. Miss Eugenie Besserer, who has been called by critics "realizational Terry," of the animated screen, has many well-chosen with unusual care and every member of the supporting cast has been selected for convincing types.

"The Woman Who Did Not Care" will uphold the noteworthy standing of Selig productions released through General Film Company. Wm. N. Selig, president of the Selig Company, has faithfully followed the policy of having each General Film release depict a part as possible. No expense has been spared to make "The Woman Who Did Not Care" an unusual production.

In every detail, it will be noticed that the foremost stars of the Selig Company, the best photoplay authors, and the leading Selig directors are all united in contributing the best releases for the General Film program.

BIG SCENES IN LAST OF "GRAFT." 

Director Richard Stanton makes a declaration that the twelfth episode of the "Graft" serial which has been produced by him and in which he also played the leading role, will excel all others in acting and thrilling situations.

He has staged a fight in a real gas plant, between Robert Harding, played by Stanton, and Stanford Stone, portrayed by Glen White, which is really not mere acting. It shows the effects of a life or death battle on Harding, who is partially numbed by a blow in the head, and Stone, who is intoxicated up to a point of frenzy.

In another part of the episode, some wonderful photography has been done when the figure of Harding rises out of a cocktail glass in the hands of Stone and when the latter dashes it to the ground in fear; both Harding and Dorothy Maxwell, played by Miss Jane Novak, appear before his eyes from the broken glass.

This episode, which is entitled "The Final Conquest," is written around the crooked gas trust and serves to bring to a happy end the various vicissitudes of Harding and Dorothy.

TWO SELIG RELEASES.

"The Hard Way" is a Selig multiple reel feature to be released through General Film Service on Monday, May 15. Jack Pickford enacts a character role that is peculiarly adaptable to his unusual talents. The drama written by Russell E. Smith and produced by T. N. Heffron, presents the story of a high school boy who is tempted to the bright lights by booz companions. His realization of what came to him is developed in an extraordinary climax. Mr. Pickford is ably supported by Sidney Smith, Harry Lonsdale, Lucille Hayward, Vivian Reed and others. There is a thrilling automobile accident presented during the action of the drama.

On Saturday, May 20, a rollicking comedy, "A Boarding House Romance," will be released by the Selig Company through General Film Service. The action takes place in a theatrical boarding house. Among the characters presented are, The Street Piker, The Animal Trainer, The Property Man, The Strong Man and The Lightning Sketch Artist. There is a lot of fun in this comedy and the subtitles are carried in clever verse.

FRANCESCA BILLINGTON STAR IN "THE IRON GRIP OF CRIME."

Francesca Billington of the Universal City players, who aptly fits Tennyson's line in being "a daughter of the Gods, tall and divinely fair," is the star in a five-reel feature entitled "The Iron Grip of Crime," now being produced under the direction of Jay Hunt. In this production Miss Billington enacts the role of a New York school teacher who later becomes the wife of a "rough-neck" detective who in his work on a mysterious tragedy, causes his intellectual, spiritual wife an emotional stress that eventually impels her to fling discretion to the winds and make sacrifices and confessions that astound all who know her.

The photo-drama was written by Frank W. Witterwood, staff author at Universal City, and he considers the "Iron Grip of Crime" his best literary creation in years of experience as a writer.

Playing opposite Miss Billington in leading roles are Gilmore Hammond, as the detective, and Jack Holt, the latter enacting the part of a rich man's son who is in peril of being turned into an electric chair. Gilmore Hammond was especially chosen for the sleuth's role because of his massive proportions and ability to enact the highly dramatic type to which he is better adapted.

Another popular actor, Paul Byron, is cast as a college student who later becomes a crook.

One of the features of this production is a series of scenes showing the automobile races at Corona, Cal., in which 'wild Bob' Burman and two other men met death.

SOMETHING NEW IN SERIALS.

The one fundamental feature which made "The Exploits of Elaine" a tremendously popular serial was the universal appeal of science. Craig Kennedy and his scientific methods of investigation was a new thought in motion picture production which aroused world-wide curiosity. Since then, this same appeal has been utilized many times but never with the same result. The more common branches of scientific learning have been seemingly used to the limit.

"The Mysteries of Myra" is evoking a repetition of this former interest because it has struck a scientific note hitherto untouched. The basic theme of this splendid continuous feature is the science of psychology and psychics. A more perfect medium of displaying screen possibilities cannot be found. This different and yet absorbingly interesting subject has been handled in such a way as to make it a real contribution to the motion picture art.

Without the semblance of a doubt, the psychic investigator in "The Mysteries of Myra" will equal, if not surpass, the scientific detective of Elaine.

MARY FULLER IN "THE HUNTRESS OF MEN."

Mary Fuller has not presented such a charming picture in a twelve-month as she does in "The Huntress of Men," a five-reel Universal drama adapted by Catherine Carr from a story by G. Vera Tyler and produced at the New Universal studios at Fort Lee by Lucius Henderson Miss Fuller, who is supported by Joseph W. Girard and Sydney Bracy, wears a gorgeous crystal and jet beaded gown and, with her hair piled high with her charming face, gives us a picture of unusual beauty. Miss Fuller devoted a great deal of care to her costuming in this picture which will be released as a Red Feather feature by the Universal.

"The Huntress of Men" is a type of woman midway between a vampire and a flirt. No "straight" actor could be found on the Universal payroll who possessed the proper cast of features to play the role of the man whom the playwright chose to break the spirit of "The Huntress." So recourse was had to Joseph W. Girard, the Universal "villain," was exactly the type to enact the part of Pemt Hard_RET, a dominant figure both physically and mentally. Harcourt brings "The Huntress" to his feet in a clever manner.
"A MILLION A MINUTE" (Metro).

"A Million A Minute," with Francis X. Bushman and Beverly Bayne in the stellar roles, will be released on the Metro program May 15. This elaborate five-part feature, which is now being completed by the Quality Pictures Corporation for the Metro program, was picturized by Howard Irving Young from the novel of the same name written by Hudson Douglas. John W. Noble, who is directing all the Bushman-Bayne features, produced "A Million A Minute" and was assisted by William ("Bill") Bailey.

"A Million A Minute" is a fast-moving story of romance, mystery, intrigue and adventure, with some excellent touches of comedy relief. There are scores of pretentious scenes in "A Million A Minute," showing cafe life in both New York and Paris, and in and around the picturesque New York Harbor, and other interesting glimpses of New York. The supporting cast includes Helen Dunbar, Robert Cummings, John Davidson, Charles Ogle, Prithi-Devi, Mary Moore and Jerome Wilson.

PATHÉ'S "IRON CLAW" TO BE IN TWENTY EPISODES.

The announcement by J. A. Berst, vice-president and general manager of Pathé, that "The Iron Claw" will be continued to twenty episodes is more strongly indicative than anything else could be of the great success with which this serial has met. Mr. Berst in his statement strongly emphasizes the fact that the exhibitors themselves have extended the serial, for it was through numerous letters received from representative exhibitors all over the country requesting the extension that the idea of making such a departure from the original plans was first considered.

When "The Iron Claw" was first decided upon and the announcement of the cast made, it was soon apparent that the exhibitors took an extraordinary interest in the new serial. Pearl White had always proven to be a big attraction in their houses, and with the addition of Creighton Hale and Sheldon Lewis the proposition looked good to them. When the first two episodes were screened it was seen at once that the serial possessed all the elements that go to make a picture great. Mystery, thrills, suspense, excellent acting and careful workmanship were most evident. The serial has more than lived up to the promise of the first episode. The mystery and suspense have been well sustained and it is a fact that the more recent episodes have been even stronger than the first. Edward Jose, the producer, has spared neither pains nor money to make his pictures the very best possible.

"THE END OF THE WORLD" (Great Northern).

The forthcoming release of the Great Northern Film Company, New York, entitled "The End of the World," is a stupendous production, the cost of which involved a great sum of money. The subject is most unusual and interesting, dealing as it does with the probable havoc and destruction wrought by a fiery comet in the earth's atmosphere.

Hundreds of people were employed to take part in the scenes of devastation, where a whole village was set afire by flames descending from the skies, and which was entirely consumed; a shipwreck, the crashing sea, an awe-inspiring electrical storm of great violence rages, and a real flood of great magnitude in the midst of its work of tremendous destruction is vividly pictured. Throughout these scenes and those less thrilling a story of human emotion winds, the whole composing a unique, absorbing and magnificent spectacle.

ADELE FARRINGTON IN "WHEELS OF POWER."

Adele Farrington plays a typical newspaper woman in "Wheels of Power," a five-reel drama which Director Jay Hunt has just finished at Universal City. Miss Farrington's work is consistent throughout the production and her acting of the role of a woman torn by conflicting emotions indicates her complete knowledge of the requirements of the screen. Especially is this noticeable in the last reels of the play where the action is fast.

Not far behind Miss Farrington in excellent acting in "Wheels of Power" is Orrin G. Jackson, who plays the part of John Morris, the city editor and romantic interest of Lil Magill (Miss Farrington) is employed. Jackson is at home as John Morris and gives a performance that compels more than usual attention.

C. N. Hammond has the role of Calvert Paige, the newspaper owner; Kingsley Benedict plays Brad Hamilton, a young attorney, and Mina Jeffries is Johhnie Paige, daughter of Calvert. All of these roles are well sustained.

"THE CITY OF ILLUSION" IS CLEANING UP.

At this early date, actually less than two weeks since its release, "The City of Illusion," the Ivan feature current for April, is reported as doing tremendous business. The exchanges are delighted with the result so far attained and several have ordered additional prints of this feature for immediate delivery. Nearly every exhibitor who has played "The City of Illusion" has come back for more time and many of them have offered 25 per cent, above the regular rental so as to continue the run of phenomenal business for two, three and four days beyond contract period.

FIRST FIVE-REEL KNICKERBOCKER MAY 17.

May 17th is the date decided upon for the release of the first five-reel Knickerbocker Star Feature, starring Lois Meredith. "Spellbound" is the title of the subject, presenting in elaborate sets and magnificent locations a story which may safely be termed novel and original. The locale is the ancestral home of Elsie Yorke, the English heiress played by Miss Meredith, were filmed by special permission of a wealthy Californian whose great country estate, modeled after a famous English homestead, has never before been invaded by the motion picture camera. The interiors are in keeping with the standard thus established, all the rooms shown having been reproduced from photographs of interiors. Even the foliage and glimpses of parks and driveways, shown through open windows, have been reproduced as closely as possible. The principal set in the first two reels of the picture, representing the great hall of the manor, is sixty feet deep, and shows through long French windows perspective of more than three hundred yards.

In the third reel, during the procedure of Harrington Graeme's trial for the murder of Major Cavendish, an East Indian takes the stand and narrates, briefly but dramatically, the circumstances attending the disappearance of a Hindu idol from the temple of Karsinovoh. The interior of the temple is an exact reproduction of the great temple of Frithi-Devi at Benares, which Kipling used in his story of "The Incarnation of Krishna Mulvaney."

Spectacular fire scenes furnish the climax of the picture. They have been staged with all the artistry and detail so favorably associated with the direction of H. M. and E. D. Hornholmer. Several unique lighting effects stand out in the consistently good camera work, especially in the gambling-house scenes and in the remarkable ballroom interior at the end of the fourth reel.
LOCATION AND DESIGN OF THE TICKET BOOTH.

By A. F. Powers, Designer for the Decorators Supply Co.

The location, size and design of the ticket selling booth of the picture theater is a matter worthy of careful consideration. In the legitimate theaters, this is not a matter of such importance and the box office is often located inside the lobby, far back from the street line.

With a motion picture theater, however, such an arrangement, especially if the house be located on a busy thoroughfare, would lose a large percentage of its patrons, as every exhibitor realizes the "power of suggestion" in influencing many of his patrons to enter.

There is no better "bally-hoo" for a picture theater than an artistic ticket booth located close to the rear of the lobby with the cashier ready to hand out the tickets to the passers-by. With this arrangement a "Now Open" sign is hardly needed.

The exhibitor should always have the ticket selling booth in plain sight of passers-by, and in busy "down-town" locations as near as possible. The Illustration of the World theater, in Chicago, located on a busy thoroughfare, shows an arrangement of the booth extending to the edge of the sidewalk, which is a very good arrangement, as this theater depends greatly on "getting them as they go by."

Princess Theater, Joliet, Ill.

The Illustration of the Princess theater of Joliet, Illinois, shows a good arrangement for a theater in a smaller city or a neighborhood house as the ticket booth is located just far enough back from the sidewalk to allow for storm doors which are installed in the winter.

The booth need not be large, but should be carefully and artistically designed, and should not be considered as a part of the building, but more as a fixture or piece of furniture; a booth which stands alone in a lobby, free from the wall, and if square or octagonal, not exceed four feet in width and depth.

The ticket booth shown is two feet eight inches wide by four feet eight inches deep, which gives just sufficient room for the cashier. Such booth can be purchased complete with glass, marble base, brass shelf and decorated to suit the taste of the purchase and built to fit the slope of the floor. It is always best to have the booth decorated by the manufacturer at the factory, as the decorating of the booth at the theater is always a problem.

FORD BEEBE WITH SIGNAL.

Ford Beebe is a new arrival at the studios of the Signal (Mutual) company. He is an experienced publicity man and free lance writer, and he will assist with the scenarios, as well as with the advertising.

COMEDIES OF A CARTOONIST.

Comedians who do a St. Vitus dance on the motion picture screen, when they should be as sedate as deacons, and brick-bats and skillets which float with lackadaisical ease, when they should have the velocity of cannon balls, are the flies-in-the-ointment of the animated cartoonist’s existence. So thinks Karl Hurd of Los Angeles, one of the artists of the Bray Studios. Mr. Hurd is the creator of "Bobby Bumps and His Goatmobile," the eighteenth release of the Paramount-Bray Animated Cartoons.

Bobby and the Goatmobile.

"The drawing and timing of an action is a brand new business and any artist who is willing to spend a few hundred feet of film and some time and patience, will feel amply rewarded if he can see his characters come to life before his eyes and act without rational manner," says Mr. Hurd. "An animated cartoon is an entirely different proposition from any other kind of drawing. My first attempts on the screen could easily be launched through smoke. I had expected to walk sedately into a picture, volplaned in, and other objects that I had drawn to move with speed were simply wafted along by many of his patrons to enter.

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A DASH OF COURAGE" (Keystone).

Speeding automobiles and stout stone walls combine to produce some laughable thrills in "A Dash of Courage," a current farce from Mack Sennett’s studio, which is featured on the Triangle programme. Harry Grabson and his fellow fun-makers happily survived situations in which they were spliced rather promiscuously over the landscape.

The trouble all started when Harry and his crock band got hold of a telegram delegating a police commissioner to make collections for the "Old Cops’ Home. Harry takes his place and begins to collect by wholesale from the safe of the richest man in town. As his men have chloroformed the police force and taken their uniforms it is a motley crew that responds to the victim’s call for help. The supposed police suggest that he was lucky to get the money, which can be produced as evidence. After the success of this ruse they start to make their escape.

Meanwhile the regular police have been revived and lead the chase when a second call for help comes. New automobiles will be needed if Sennett wants to repeat the chase, but the stone wall still stands to test the mettle of any Venturesome Keystone who wants to match his skull against the rock.
RISKS LIFE FOR REALISM.

Driving an automobile across a thirty-five-foot chasm at a sixty-mile-an-hour clip, is a feat performed by Thomas Chatterton, of the Submarine," the big Mutual-American film play which has its first chapter release on May 8. To do the stunt, Mr. Chatterton, who essays the role of Lieut. Jarvis Hope, U. S. N., in the big picture, overcome objections of directors and managers, who had employed Al Thompson, a professional dare-devil, to make the mad ride, and mad ride it was.

The scene was taken on the road between Los Angeles and

Tom Chatterton Driving Across 35-Foot Chasm.

Santa Barbara, at a spot where a bridge had actually been washed out by the spring rains. Three cameras were trained on the leaping car, catching it as it left the broken side of the bridge as it went through the air and landing on the far side. The accompanying picture shows the car just leaving the bridge for its perilous flight.

There was no announcement made of their plans by the producing company, but the authorities of Camarillo, a small village nearest the scene, scented the excitement, dismissed school, so that the pupils could witness the thrill-making.

"Aeroplanes are tame to this," Mr. Chatterton commented as he received the congratulations of Director Sargent. "I was never sure that the machine would stay right side up, and when we landed on the far side I thought my teeth were all jarred loose. But it will give a thrill to the story, and that is what we are after, realism with a big 'R.'"

The following day a tourist party ran off the bridge, killing the chauffeur, so the "movie" way of jumping chasms is safest after all.

"LIFE WITHOUT SOUL" (Ocean).

In its new form "Life Without Soul," the ocean production which is being marketed by the Raver Film Corporation, will tell a slightly different story. While the theme has not been tampered with, a new interest has been added to the production in its re-editing. The idea conveyed in the story is brought out more forcefully and a greater degree of interest has been injected into the entire picture.

In the revision of this picture, Mr. Raver—under whose personal supervision this work was done—had some scientific scenes inserted that not only clarify the story but help materially toward giving the subject a still greater interest. These scientific films show the blood coursing through the veins and arteries, the conjugation of cells and the reproduction of life in the fish world. They lend a more convincing atmosphere to the laboratory scenes and cause the final results of the scientist to appear logical.

A new color scheme is also carried out in the tinting and toning of the picture. The colors are applied so as to accentuate the scene, and also to add to the atmosphere so as to convey the impression desired. In its new form "Life Without Soul" besides its entertaining value also has an educational worth.

E. L. DAVENPORT METRO ACTOR.

Edgar L. Davenport, of the famous family of Davenports, who have contributed so many notable artists to the speaking stage, is now appearing regularly in Metro productions and will next be seen on the program in "Dorian's Divorce," in which Lionel Barrymore and Grace Valentine are starred. He was last seen on the Metro program in "The Blindness of Love."

Mr. Davenport excels in the roles of middle aged men, and generally appears as a banker, broker or other successful business man. He began his stage career when he was a mere boy, playing the title role in "Peck's Bad Boy." He appeared as leading man for many prominent Broadway stars, including Otis Skinner, Nat Goodwin, James K. Hackett, E. H. Sothern and many other notable players.

NOTES OF THE TRADE

Robert Clugston, who was engaged by Gaumont for an important part in "The Haunted Manor," has been assigned a strong role in "The Isle of Love." In this Gaumont five-reel feature Gertrude McCoy is the star. Mr. Clugston impersonates a wealthy clubman who is desperately in love with the heroine. The photoplay will be released May 15.

"Ambrosia," a five-reel comedy drama in which Ella Hall is being featured, is being filmed by Director Robert Leonard, who also wrote the photoplay. In this feature production Miss Hall takes the part of a twelve-year-old girl, the type which has here-tofore made her so well-known in the photoplay world. Others in the cast are: Adele Farrington, Betty Scholl, Harry Depp and Kingsley Benedict.

The football teams of the Alhambra, Cal., High School staged an exciting game recently for the benefit of the big scene in the college comedy, "Chaplin's Touchdown," featuring Jack Pickford and produced by Frank Beal. The boys played as if the championship game of the year were at stake.

President Samuel S. Hutchinson, of the American Film Company, Inc., is in New York on a business trip, having arrived from Chicago several days ago. Mr. Hutchinson reported event of moving smoothly. This American, Signe E. Clawson, at whose management a number of important productions are now under way. He expects to remain in New York for some days longer, during which he will participate in a series of important conferences with President Freuler, of the Mutual.

The Story of Edwin Baptiste," prepared by Olga Pratnau from Tenneyson's poem "Maud," has been completed by Director Rupert Julian, who also played the feature lead. Julian is now engaged in filming "The Pur-Trimmed Cost," from the story of Rene Haere and prepared for the screen by J. Clawson. It is a one-reel photoplay, but with an all-star cast including Julian, Miss Eisle Jane Wilson, Miss Francella Billinge, Douglas Gerrard and other stars of the Universal Stock company.

Gustav Freeling, an attorney, who has been enjoying a good law practice in New York, has been engaged by Director William Nigh to play the role of the District Attorney in "Buttsy's Glory," in which Mr. Nigh and Margarette Snow are starred.

"Millionaire Billie," one-act comedy, produced by the Lubin Company and released April 23 through the General Film Company, Billie Reaves featured in the story written and directed by Clay M. Greene, in which it is shown that money is a better blanket than even charity for the covering of a multitude of sins.

Anna Little, Frank Borzage and Jack Richardson are the principal players in "Unlucky Lake," a forthcoming five-reel wonderplay on the Metro program. Edwin Carewe, who is directing Miss Taliaferro, also has a prominent part in "The Snowbird."

Director Jay Hunt is preparing to film a story of New York politics and underworld life, but the title has not been selected nor has the cast been made up. It is expected Adele Farrington will play the feature lead as she did in "Wheels of Power," a five-reel feature which has just been completed.

Paul M. Bryan, of Denver, Col., a photo-playwright who has written a great many Gaumont dramas, is now visiting in the General Film Company office. Bryan declared that his physician advised him to take a vacation. Thinking to combine business with pleasure, he came east to visit the Gaumont studios and confer with Joseph D. O'Connell, Manager F. G. Bradford and Scenario Editor George D. Proctor.

"One of the Pack," produced by the Lubin Company, and released April 18, through the General Film Company, is a two-act drama written by Tom Gibson and directed by Leon D. Kent.
The strong lights of the studios have temporarily affected Mme. Petrova's eyes and she has been obliged to take a rest. Immediately after completing the final scenes in "The Scarlet Woman," for the Metro program, Mme. Petrova, accompanied by a group of friends, sailed for Bermuda. While there she expects to write the scenario for her next production.

**PICKET THEATERS PROJECTED**

**AGENTA, ARK.**—The new Princess theatre, recently opened, is devoted exclusively to the exhibit of pictures. The building has seating capacity of 600; fixtures and decorations cost $7,500; building alone cost $12,500. Louis Rosenbaum is manager.

**ALLENTOWN, PA.**—George Steiber plans to erect a two-story moving picture house, 60 by 40 feet, to cost $10,000.

**ATLANTA, GA.**—Bonita theatre will expend over $4,000 in alterations to the building.

**AUDUBON, IA.**—A new moving picture theatre is under construction for Don J. Preston, with seating capacity of 500.

**AUSTIN, MINN.**—M. Latta is having plans prepared for a new opera house, 56 by 140 feet, to cost $40,000.

**BISBEE, ARIZ.**—G. E. Reeves is reported to have taken over the Royal and Orpheum theatres.

**BELLEVILLE, ILL.**—An unimproved lot at the corner of Main and Race streets has been leased by John G. Fredericks. It will be operated during the summer months as an airdrome.

**BRICKENRIDGE, MINN.**—J. H. King and J. W. Fulmer have leased a store property and will convert it into a moving picture theatre.

**BECILYN, MINN.**—Joseph A. Moore and Milton Sampson, who leased the Bricelyn opera house, have opened it as a first-class moving picture theatre.

**BROOKLYN, N. Y.**—Metropolitan Amusement Company, 168 Manhattan avenue, plans alterations to their moving picture theatre, to cost $7,000.

**Bridgewater, Conn.**—The Lennox theatre has been re-opened and renamed the Star.

**BROOKS, ME.**—A new moving picture house has been opened by Pearl Crockett.

**BROOKS, MINN.**—The Enterprise theatre has been renamed the Utopian.

**BLACK RIVER FALLS, Wis.**—The Fox theatre is now being conducted by F. A. Parsons.

**CLARKS, NEB.**—I. O. O. F. lodge plans the erection of a two-story theatre and lodging building, 45 by 40 feet, to cost $18,000.

**CRETE, NEB.**—The Lyric theater has been taken over by Thebes Rempeles.

**CHICAGO, ILL.**—Edgar Hagelin is planning to erect a three-story theatre, store and office building, to cost $50,000.

**CHICAGO, ILL.**—Architect Albert A. Schwarts, 601 Straus building, is preparing plans for a two-story theatre, store and office building, 100 by 30 feet, to cost $25,000.

**COUNCIL BLUFFS, Ia.**—The Frank theatre at the corner of Broadway and Frank streets, has been opened by R. S. Hunter and J. C. Reed.

**CAMBRIDGE, MASS.**—The property at 573 Massachusetts avenue has been purchased by Max J. Mydans, upon which he will erect a fireproof moving picture theater, with seating capacity of 2,500.

**CLARKSVILLE, ILL.**—Crescent Amusement Company, N. J. Williams, secretary and treasurer, will erect a moving picture theater to be known as the Elite.

**COLUMBUS, O.**—Thomas Urbanski, 2364 Ontario street, is having plans prepared for a one-story moving picture theater, 76x130 feet, to cost $25,000.

**CLEVELAND, O.**—Fulton Square Building Company plans to erect a one and two-story moving picture theater, to cost approximately $40,000.

**DENVER, COLO.**—The South Broadway theatre is now owned and operated by E. J. Freeman.

**DUQUESNE, PA.**—Architects Carlisle & Shaner, Jenkins building, Pittsburgh, Pa., are preparing plans for a one and three-story moving picture theatre and store building, 140 by 55 feet.

**DENVER, COL.**—Lewin & Lesser, 1544 Curtiss street, plan to expend $15,000 in remodelling the United States theatre.

**DESMOINES, Ia.**—Charles Allen has taken over the Jewell theatre, formerly conducted by Eugene Brister.

**DETROIT, Mich.**—Q. M. McKeek, a real estate broker, 67 East Forest avenue, plans to build a two-story theatre, and store building, 96 x 170 feet, to cost $30,000.

**DETROIT, Mich.**—Colonial Theater Company plans to erect a five-story theatre and store building.

**DILLON, MONT.**—The Rex theatre has been taken over by O. T. Estlin.

**ERIE, PA.**—John Haner, 18th and Chestnut streets, is considering plans for a $6,000 moving picture theatre.

**ENNIS, TEXAS.**—Grand theatre will erect additional story; gallery and boxes; cost $5,000.
ELKHART, IND.—George Brookins, who recently purchased the Star theater, is making extensive improvements to the house. It has a seating capacity of 400.

EDGERTON, WIS.—H. E. Peters will erect a two-story moving picture house at the corner of Western and Michigan street. It will have seating capacity of 600.

FORT VALLEY, GA.—George Slappey will erect an opera house to seat 800 persons.

FERGUS FALLS, MINN.—The Lyric theater has been taken over by M. W. Appleby.

FALLON, NE.—The Temple theater has been purchased by Charles Martin.

GAINESVILLE, FLA.—W. M. Clark, who recently purchased the Alamo theater, is making a number of improvements to the house.

GALVESTON, TEXAS.—G. W. Bell, Jr., and M. Ulrich plan to erect a modern moving picture theater.

GRAND RAPIDS, MICH.—Thomas Graham will erect a brick building at the corner of Broad and Michigan street.

HARTLEY, IA.—The Rex theater has been taken over by R. J. Stewart.

HUTCHINSON, MINN.—A. W. Dibble has disposed of his interest in the Rex theater to Werdin & Habberstad.

HENDERSON, N. C.—First National Bank is reporting plans prepared for moving picture theater on Main street.

HOPEWELL, VA.—Continental Amusement & Investment Company has determined to erect a theater building; concrete, brick and steel; stage 32 feet deep; will construct runway to connect with present building; install $10,000 pipe organ; auditorium to seat 2,000; cost $75,000.

KANSAS CITY, MO.—The contract has been let for the construction of a moving picture theater at the corner of 36th and Troost avenue, for A. H. Neeves, to cost about $29,000.

KEARNEY, NEB.—F. G. Green plans to erect a $10,000 moving picture theater.

LOS ANGELES, CAL.—The Strand theater at the corner of 54th and Vermont streets is now being conducted by A. C. Owler.

LOS ANGELES, CAL.—W. Besselman has taken over the Gaiety theater at 2107 Central avenue.

LOUISVILLE, KY.—The interior of the Novelty theater at the corner of Fourth avenue and Green streets, has been redecorated; the exterior of the building; the entire interior has been redecorated, and the capacity rearranged.

MANSFIELD, O.—White Way theater, Timothy Roberts, manager, contemplates remodeling their present building. The improvements being considered consist of tearing out walls and construction of new front, etc.

MANSFIELD, O.—Kraus & Kouts, owners of the opera house here, are considering making extensive improvements to the building.

MARSHFIELD, WIS.—The store building owned by Kilner, Lanze & Scharmann Company will be converted into a modern moving picture house.

MT. CARMEL, ILL.—John Coleman, who recently took over the opera house, has made a number of improvements to the house.

MILWAUKEE, WIS.—The New Park theater at 339 Broadway, now being operated by Jacob Schillman, will be enlarged and remodeled.

MILWAUKEE, WIS.—Frederick Miller plans to erect a three to six-story theater and hotel building, 125 by 300 feet.

MISHAWAKA, IND.—A number of improvements have been made to the Princess theater, 22 by 50 feet, brick: metal roof; wood on concrete floors; hot air heat; electric lights; cost $3,000.

MUSCOTA, WIS.—W. D. Davis plans to erect a one-story moving picture theater, 40 by 100 feet, to cost $10,000.

MUSCOTA, WIS.—Frederick Paulick is considering plans for a two-story opera house, 50 by 100 feet.

NATCHEZCITY, LA.—Henry Williams will erect a small but modern opera house.

NEBRASKA CITY, NEB.—The Paramount theater, owned by R. J. Ford, has been enlarged to increase the seating capacity.

NEW BETHLEHEM, PA.—Andrews Land Company, F. Andrews president, plans to erect a two-story theater, store and office building, 50 x 100 feet.

NEW ORLEANS, LA.—Herman Flatchenberg will erect fireproof moving picture theater; interior finished in polished Caen stone; exterior terra cotta; seating capacity 800; $10,000 pipe organ; $25,000 electric sign; total cost $100,000.

NEW YORK, N. Y.—Greenwich Movie Company, A. Bolognino president, A. Fanchi treasurer, at 188 E. Eighty-third street, have been taken over by M. W. Appleby.

NEW YORK, N. Y.—Thomas Cantwell plans the construction of a fireproof theater building, 58 by 164 feet, to cost $65,000.

LEESBURG, VA.—The Rochester theater, located on Grand street, has been purchased by Markell & Johnson, who will conduct it as a moving picture house.

FENNSOLA, FLA.—H. M. Navaratt has reopened the opera house.

PAAXAMA, ILL.—The New Grand is the name of a moving picture theater opened here by J. D. Williams.

PHILADELPHIA, PA.—Harry B. Hammond has conveyed the moving picture theater at 5025-26 Baltimore avenue to Rose Lewis and Abraham Cohen, for $28,000.

PHILADELPHIA, PA.—The Continental theater, 537 South Ninth street, has been purchased by C. J. Emery, as a moving picture house.

PROVIDENCE, R. I.—Emery Amusement Company plans the erection of a $100,000 theater building.

REDWOOD CITY, CAL.—Ellis J. Arkush has taken title to a corner lot of ground upon which he will erect a modern moving picture theater of fireproof construction.

READING, PA.—The Gem theater, located at the corner of Tenth and Spring streets, operated by Julius G. Hansen, has been enlarged and remodeled.

SAN BENTO, TEX.—G. B. Failing has let contract to erect a moving picture theater, 100 by 41 feet, with stage finish.

SAN BUDSKY, O.—The Royal theater on Water street has been remodeled and reopened by Elmer Bauer and Jean Lingen.

SAN FRANCISCO, CAL.—Extensive improvements have been made to the Valencia theater, and a handsome pipe organ installed, costing approximately $12,000.

SAN FRANCISCO, CAL.—A commodious fireproof moving picture theater will shortly be erected at the corner of Ellis and Mason streets by the Ellis Street Investment Company, Inc.

SHEEVPOORT, LA.—The star will be used as a moving picture house, operated by Charles Rick. Slappey.

SIoux CITY, IA.—The Isis theater, recently taken over by A. M. Wood, has been redecorated and reopened.

SIoux CITY, IA.—Curlew Estate plans to erect a two-story moving picture theater and office building, 45 by 75 feet, to cost $12,000.

SPRAY, N. C.—O. L. Robertson will erect moving picture theater, 22 x 75 feet, $5,000. Will be used for moving picture shows and also will do general running.

STEVEN POINT, WIS.—J. R. McKinley, proprietor of the Ideal theater, plans the erection of a new one-story moving picture house, 40 by 90 feet, to cost $12,000.

TISCHMANN, OKLA.—Charles Hildam plans to erect a modern fireproof moving picture theater.

TITUSVILLE, PA.—Approximately $15,000 will be expended in remodeling the Opera house.

TERRINGTON, NEB.—W. H. McDonald plans to build a moving picture theater of fireproof construction, to cost $12,000.

UNION, I.A.—The Princess theater is now being conducted by Clarence Haldersen.

UNIONVILLE, MO.—The new Royal theater, built and operated by Percy O. Jones, has made commendable progress since it made its initial bow to the public. It is the only house theater in Unionville. The theater covers 2,200 feet, 90 by 50 feet; lobby 10 by 40 feet; seating capacity 500; stage 16 by 30 feet; now using Metro, Gold Rooster, Fox, V-L-S-E features and Oillers Film Service, will cost $25,000.

UNION HILL, N. J.—De Hise Brothers, 217 Third street, have the contract on a two-story theater, store and office building, 97 by 180, for Goldberg & Kramer, 7 West Thirty-seventh street, New York. The building when completed will represent an investment of $40,000. Lesse Squires theaters.

WILMINGTON, O.—Frank Murphy plans to erect a $100,000 moving picture theater and store building.

WASHINGTON, D. C.—Harry M. Crandall, 902 First street, N. W., has plans under consideration for a theater on Fourteenth street, N. W., 100 by 160 feet, with seating capacity of 1,500.

WASHINGTON, IND.—The Theto theater has been taken over by the Palmer Amusement Company, thoroughly overhauled and reopened.
Boston Doings

New Boston Home of Pathe Is a Show Place—Many Important Changes in Personnel at the Film Distributing Offices—New International Film and Unicorn Companies Getting into the Stride—Other Notes.

By William M. Flynn, Boston Correspondent of the Moving Picture World.

Buildings—One of the show places of New England from a moving picture standpoint, and Manager Samuel Bernfeld has made a most creditable impression on the public since the word "Pathe" emblazoned in gold and the structure is refined and dignified throughout.

The lower floor of the building looks more like a bank than a moving picture exchange, Manager Bernfeld’s office is on the right as you enter from the street, while on the left, separated from the rest of the room by a long, highly-polished counter, is a battery of stenographers, clerks and office assistants. At the rear of the first floor is the projection cage and the rest of the executive offices.

The exhibition room, inspection and shipping departments and vaults are capable of storing more than 1,000 reels of film, are situated on the second floor. The building was designed so that films may be transported by means of the rear fire escapes from the shipping department to the projection room in a yard at the rear, which eliminates the necessity of carrying these films through the office or any other part of the exchange. An elaborate poster department has been established in the basement, the main aisle of which has been christened "Broadway."

Manager Bernfeld justly takes considerable pride in his new quarters. The building is absolutely fireproof. Its exterior is built of brick and concrete, the interior trimmings are of oak and there is an abundance of light and fresh air. The new location is expected to be a great convenience to the host of New England exhibitors that do business with the Pathe Distribution service.

Practically no change has been made in the personnel of the local Pathe staff. John Donnelly was continuing covering the Rhode Island territory, Harry Goldman, Connecticut, M. F. O’Flaherty, Western Massachusetts, Harry F.° Kitching, visitors from New York, Massachusetts, and Walter P. Davidson, Maine and New Hampshire. These men at the Pathe office and helping Manager Bernfeld prepare the campaign that is soon to be launched to exploit the new Pathe serial release, "Who’s Guilty?" This serial is expected to prove even more popular than the "Iron Claw," the episode of which was one of the most popular of the series. The first episode of "Who’s Guilty?" was viewed by forty to twenty at the request of a host of New England exhibitors, including Samuel Wasserman, secretary of the Moving Picture Exhibitors League of Massachusetts, Inc. Mr. Wasserman is the proprietor of the Eagle Theater in Roxbury.

Former World Man With International

Boston, Mass.—Edwin H. McCloskey, former Boston correspondent of the MOVING PICTURE WORLD and one of the best-known and popular newspaper men in New England, is now making a name for himself in the local moving picture field. He has joined the staff of the New England branch of the International Film Service under Manager Frank H. Vine, and is traveling through Massachusetts and New Hampshire exploring the "Mysteries of More," the big International psychic serial. Mr. Clokey recently returned from the South where he was connected with the Atlantic office of the General Film Company and later exploited the "Societ Pirates" serial for Salem. He is well acquainted with conditions and exhibitors in Massachusetts and should prove a valuable asset to the International Film Service.

Becomes World Film’s New England Manager.

Boston, Mass.—Frank A. Grady, former assistant New England branch manager of the New York office of the Manager of the World Film, has joined that organization as assistant manager of the New England branch of the World Film Company.

Grady, who has long been interested in the film industry, is a magnetic character that is bound to increase his popularity in this territory and materially increase the World bookings. He has been connected with the New England office of the V-I-S-E ever since it was organized, and has been to time a road man for the local branch of the General Film company for about three years.

J. Lester Reardon, who formerly was a road man for the V-I-S-E, has been made assistant branch manager of that company. Mayor J. Grady, former shipper of the V-I-S-E, has been made booker for the New England branch of that corporation and Maurice Curran will hereafter do the shipping.

Many Important Changes at Owosso

Owosso, Mich.—A strong new Owosso Theater has been opened by Mr. Emanual G. Siegel, who has just returned from Owosso and a three weeks’ trip through the central districts of the state. Manager Siegel is now opening up new territory for the Owosso Theater.

Local General Film Notes.

Lawrence J. Isaacson, former manager of the Boston office of the General Film, has been transferred to New Haven, Conn., to handle the remaining bookings in that territory. E. A. Farrell, who went South the first of the year to direct the destinies of the General Film in that section of the country, has returned to his old position at the head of the New England branch of the same company. From all accounts, Mr. Farrell is mighty glad to get back to little old Boston. The South may be a great place for some people, but he thinks the North is the only place for a Northerner. Samuel Hans, who went to the Dallas, Texas, office of the General early in January, has also returned to the Boston branch and shaken the alack off of his shoes. Sammie got a peek at the Indians and cowboys in their native haunts and is satisfied.

New Unicorn District Managers.

Boston, Mass.—The Unicorn combination has taken over the United Film Service and Mr. Fred B. Murphy, secretary and director of that service, is now the eastern manager for the new enterprise that is about to launch a 21-reel program for New England exhibitors.

J. A. Eason, who, up to a short time ago, was New England manager of the Universal, has been made western manager of the Unicorn and has left Boston for San Francisco to take up his new duties.


Boston, Mass.—Art S. Schaller is the new head of the New England branch of the Universal. He has been prominent in motion picture circles in New England for several years and is thoroughly acquainted with and eminently fitted to fill this newly-acquired responsibility. Mr. Schaller was assistant manager under Mr. Eason ever since the Universal took over the enterprises of Walter Greene in Boston four years ago. Previous to that time he was employed as accountant by Mr. Greene.

The Empire, Maguire & Connoly’s theater, at Salem, Mass., has been sold out from storage to 600 seats and vaudeville, and from reports the change has increased the box office receipts.

IN NEWARK, N. J.

By Jacob Kolt, Newark Correspondent.

Observe First Anniversary.

Newark, N. J.—The Lyric theater, 211 Market street, last week observed its first anniversary under the management of R. G. Tunison. A special program was given.

Lyceum, Orange, to Open.

Orange, N. J.—The Lyceum theater, 558 Main street, will be opened as a first-class moving picture and vaudeville house May 1, according to G. E. Siegel, a well-known exhibitor from New England. Mr. Siegel has completed the moving picture equipment and in stalled all new opera chairs and projection equipment.

Picture Houses Help.

Newark, N. J.—The various moving picture houses of Newark aided the clean-up crusade last week by showing slides of the work and how the city could be improved. The managers of the moving picture houses gladly offered their assistance and the help the patrons of the houses given to the publicity given to the crusade.

Assistants to Organize.

Newark, N. J.—The assistant operators of Newark and vicinity are planning an organization in the near future. The purpose of said organization is to secure recognition from the operators’ union so that only members of the assistants’ organization will be permitted to work with union men. M. R. Heslowits, assistant operator at the U. S. Palace theater, Orange, is the main backer of the idea. He has already enlisted the support of several other assistants and a meeting is scheduled for the near future.
Rochester Wants To Be Excepted in the
Ford Cars on the Stage at the Academy—The Allendale’s New Policy—
Exchange News and News of Exhibitors.

By Joseph McGuire, Special Correspondent.

ROCHESTER, N. Y.—The moving picture theater owners in Rochester, N. Y., Attorney John J. McInerney of that city has asked that an amendment be made to the Christian bill, introduced at Albany, N. Y., providing for the naming of three moving picture censors by the Regents, would immediately cause Rochester from the provisions of the measure.

"Rochester has passed an ordinance," said Mr. McInerney, "which provides for adequate censorship for moving pictures. The movement must be continued and judged locally. Every week in Rochester the number of persons equal to the population of this city attend moving picture theaters. Is it wise to disregard their interests and attack unduly their means of education and recreation?"

ACADEMY PROFIT-SHARING.

Assembling Fords on Stage.

Buffalo, N. Y.—Manager Michaels of the Academy theater, Buffalo, has introduced Academy profit-sharing among his patrons, and is giving away a Ford car each month. The coupons are delivered by the clerks, and a holder of the fortunate coupon wins the car, which is exhibited in the lobby.

"There are no blanks in these contests," said Mr. Michaels, "because even if a patron fails to win an automobile, he may present five of the Academy profit-sharing coupons to the office and receive a ten cent admission to the theater."

With the distribution of autos, Mr. Michaels will commence which will be connected with the assembling or Ford cars on his stage in full view of the audience, with the audience as the crew. Unless a crew can set up a Ford car inside of five minutes the team is disqualified from getting a share of the first prize, consisting of $50 in cash. Different crews show their skill on different nights, so that the individual who is first to put the car won in the profit-sharing contest is the one used in the assembling contest. The car is run into the lobby and is then "knocked down," according to the words of Mr. Michaels. Each crew must be composed of six members, such as "body men," "fender men," etc. So far as these contestants have shown remarkable speed and skill, four minutes being the customary time used in assembling a machine and running it across the stage.

The Allendale’s New Policy.

Buffalo, N. Y., April 18—"Our attractions will be a revelation," was the title of a large ad by Charles Lowe, manager of the Allendale moving picture theater, Buffalo, recently placed at the front of his house. A sign announces the policy which Mr. Lowe has begun at the Allendale.

"A feature and a two-reel comedy are offered every night, the prices being ten and fifteen cents. A recent Monday evening, before Holy Week, broke all records for the gayest show that has ever been the rule ever since. The increased orchestra is now under the direction of Bertram, who also manages our new $10,000 organ. The house has been renovated throughout.

Mr. Lowe has numerous flowers and many telephone messages, congratulating him.

New Theater in Perry.

Perry, N. Y.—Clayton Wood, of Hornell, N. Y., will build a modern moving picture theater in Perry, N. Y., at a cost of $15,000. The house will have a depth of 190 feet

Proposed Christian Censorship Law—

Exchange News and News of Exhibitors.

By Joseph McGuire, Special Correspondent.

Buffalo, N. Y.—The Buffalo offices of the Unicorn Film Service Corporation will be located at 23 West Swan street. H. E. Hughes will be in charge of the Buffalo headquarters, where the United Film Service was formerly located.

S. C. Allen to Manage the Millard Fillmore.

East Aurora, N. Y.—S. C. Allen is manager of the Millard Fillmore moving picture theater, East Aurora, N. Y. The building was formerly the home of Millard Fillmore, late president of the United States.

BUFFALO EXCHANGE NOTES.

Buffalo, N. Y.—An illusionist has been appointed advertising manager of the Buffalo branch of the William L. Sherry Fea
tual Company, general manager of the Buffalo office of the Picture Exchange. Office managers of the company, recently visited the company’s headquarters in New York.

Buffalo, N. Y.—Mrs. George Elsile has bought the Habit moving picture theater, Manager of the Buffalo branch of the Victor Film Company.

Buffalo, N. Y.—F. S. Hopkins, manager of the Buffalo branch of the Victor Film Company, has released a number of folders to exhibitors in this territory, announcing that "For the Ring," a new serial picture, will be released by his company May 1.

Buffalo, N. Y.—V. H. Hodup, of New York, is now manager of the General Film, called recently on W. A. Mack, manager of the company’s Buffalo offices.

Buffalo, N. Y.—J. Rosack has opened the attractive offices of the General Film at 50 West main street, Rochester.

Buffalo, N. Y.—Charles Bennett, sales manager of the Mutual, called Monday on W. H. Christoffers, manager of the Buf
falo offices of the company. Mr. Bennett gave an effective sales talk to the road representatives of the Buffalo branch.

"The exhibitors in the Buffalo territory are all anxious to have the million dollar Charlie Chaplin pictures," said J. M. Gor
chur, Mutual road man. "Many of them are expecting it to be the coming ball of the Buffalo Screen Club."

BUFFALO, N. Y.—Many stickers announce the motion picture ball of the Buffalo Screen Club, Buffalo, N. Y., Monday evening, May 15, under the auspices of the Buffalo Screen Club, are being distributed throughout the Buffalo territory. Each sticker carries the announcement: "See your friends and family tonight at 7:30 at the Buffalo Screen Club."

"Saturday was the biggest night in the history of our house," said Mr. Landers, the manager of the Crystal Beach, a Lake Erie summer resort near Buffalo. Mr. Fisher will have a moving picture among his season’s attractions.

MAINE NEWS LETTER.

By John P. Flanagan, Special Correspondent, 147 Park View Ave., Bangor, Me.

Eastern Co-operative Amusement Co. Forms.

KITTERY, Me.—The Eastern Co-operative Amusement Co. of Kittery, has been capitalized with $3,000,000 for the purpose of manufacturing, operating and dealing in amusement enterprises and coin-operated machines of all kinds and descriptions, also to own and operate theaters. Horace Mitchell, of Kittery, is president and chairman of the Kit
tery, treasurer: directors the same and M. G. Metcalfe, Benjamin F. Bunker and Frank O. Keene, all of Kittery.

Harry E. Jones is a Bankrupt.

Lewiston, Me.—Notice has been received in this city that Harry E. Jones, one of the original proprietors of the Union Square theater, formerly the Lewiston theater, was recently adjudged a bank
rupt in Boston, Mr. Jones, with Sam Barbe
ese, in 1914 erected the Union Square the
er, and opened it on Decemb
er. At first it was vaudeville and moving pictures, then stock, and in the fall of 1916 became a picture house exclusively. Then the Keith Company ac
quired the house, making it a vaudeville theater, and making it a vaudeville theater, by for
mer vaudeville theater, a straight picture house. It is understood that Mr. Jones’ finances are unable to bear the result of his investment with the Lewiston thea
er.

We May Go Clam Shooting.

Freeport, Me.—Manager Mortimer, of the Nor
dica theater, reports that business is booming at his house, and he is look
ing forward to great success with the weather coming. He is waiting for the weather to get warmer so he can decorate the front of his house. He has put in many hours of work, and is looking forward to the season with much thanks. Thanks for the invitation to visit Freeport and go clam shooting, Brother Mortimer.

BALTIMORE NEWS LETTER.

By J. M. Shelmam, Special Correspondent, 1614 Madison Ave, Baltimore, Md.

Plans New Theater.

Baltimore, Md.—On April 13 J. J. Valenti filed plans with Building Ins
cpector Byrnes’ office for erection of a modern moving picture theater, of which A. Lowther Forrest is the architect. The building is to be located at 2615-2620 Harborf ord avenue and will cost $5,000. The theater will be built of ornamental brick and measure 32 by 90 feet.

“Nation” Films Seventh Week

Baltimore, Md.—The seventh big con
secutive week of “The Birth of a Nation” began at Ford’s on Monday, April 17. Next to the Lyric, the greatest seating capacity in Baltimore, which is 2,100. The prices have been, $2, $2 50 at $1.50, $1.00 for boys, $1.50 at 75 cents, $2 at 50 cents, and 600 at 25 cents, for the night performances. At matinees the prices range from 25 cents to $1. For the next several weeks they were selling one week in advance.

Baltimore Notes.

Frank B. Spurrer, manager of the Eastern Co-opera
tive Amusement Co., was down on the night of April 12, paying visits to the Baltimore exhibitors by the auto. He spent the night in car. C. Eisenman, representing the L. & R. Feature Film Company of Washington, D. C., spent a few days last week among the Baltimore exhibitors attending to the booking of “The Spoilers.”
In Pennsylvania, Supreme Court Justice von Moschiziker Decides That Court of Appeals must go to Act as Super-Censors—It Can Only Be Done When Latter Is Oppressive

From Philadelphia News Service.

STANLEY THEATER CELEBRATES SECOND ANNIVERSARY.

Remarkable Success of Two Years—Profit-Sharing Scheme and Increases.

Philadelphia, Pa.—The second anniversary celebration of the Stanley theater, 1620 Market street, the splendid modern playhouse which has revolutionized the moving picture industry in Philadelphia, was celebrated yesterday, April 24, immediately following the Easter holidays. During the two years that the Stanley has operated under the management of V. Mastbaum, president of the company, whose clear science and indomitable energy established the service and made possible the success, it was Mr. Mastbaum’s idea—held at a time when a few agreed with him—that there was a draft in the country that the class of patronage that would demand comforts and even luxuries in their favor in time of emergency. The result of that idea and characteristic Mastbaum energy and enterprise, was the employment of a thousand people, approaching a half a million dollars, of the Stanley theater.

A Profit-Sharing for Employees.

In honor of the remarkable success which the Stanley theater has experienced, a profit-sharing plan has been inaugurated among all the employees of the theater, the terms of which are as follows:

It dates from the anniversary week, beginning April 24th, 1916, to Christmas, and thereafter from Christmas to Christmas:

All in the employ of the Stanley theater for a term of one year shall receive a bonus as follows:

Those receiving twenty-five dollars per week or less, a ten per cent additional salary. Those receiving over twenty-five dollars per week, five per cent, additional salary.

The salary of every employee shall be reviewed every three months so that the management can see that the deserving ones, have not been left in the lurch. It is in accordance with the business accomplishments of the theater and according to the merit of their work.

There shall be a sinking fund provided that all employees should be paid a full salary during a vacation period of any time up to and including eight weeks’ duration. There shall be another fund provided for the payment of all medicines, doctor’s fees and all incipient cases connected with the ill employee.

There shall be another fund provided for the payment for any vacation which may be necessary for an employee to take to recuperate after illness.

B. F. Dorsheimer, proprietor of the New Opera House theater, Pittsburgh, Pa., was a recent visitor to Philadelphia and paid his respects to the various supply houses. Before he left to Pittsburg he purchased some new equipment at the Swaab Film Service, 1327 Vine street, including a new Power 6 B projecting machine.

Bill Wert, of the Calehuff Supply Company, 19 W. 8th street, Philadelphia, is making an extended trip throughout the State and announces encountering the most prosperous conditions.
Well Aired Theaters

Exhibitors in District of Columbia Take Exception to Remarks on Bad Ventilation in Local Theaters—Inspection Laws of the District Are Strict and No Bad Conditions as Reported Exist.

By Clarence L. Lint, Special Correspondent,

WASHINGTON, D. C.—The exhibitors of Washington are taking exception to the remarks alleged to have been made by one Francis Wickham, a recent guest at the Raleigh Hotel, when interviewed by the representative of a local newspaper. He asserted that it was impossible to make Washington the model city in so many ways, when considering the health of its populace, why don’t they look after the homes of the residents and the health of its streets, much more closely than they do? He mentioned that he had seen conditions which, in his opinion, were not commensurate with the high cost of living. He further pointed out that “Since there seems to be an effort to make Washington the model city in every way, I am sure the public health authorities are not doing their full duty. They are not doing their full share to conserve health during the winter, many of the local proprietors close up operations of their business when the weather is cold. The decrease in the number of old-fashioned moving picture theaters, if continued, will remove a menace to public health. This is one of the healthiest atmospheres in which to enjoy pictures. As to the disinfectant deodorant to disguise the foul air should be discouraged. I am like many another visitor to Washington. In this city, the atmosphere, knowing it was pure, than be compelled to inhale the atmosphere from a box in the lobby.”

The local moving picture men take a great deal of pride in their houses and method of ventilation which gives great deal of attention, and is largely featured in the advertising of the houses. The inspectors of the District of Columbia are strict and no such condition as he refers to would be allowed to exist. The local print paper is censured for printing such bunk.

FEDERAL RACE HATRED BILL.

Bill Aimed at "Nation" Film—Would Prohibit Interstate Passage of Picture

Washington, D. C.—Congressman L. C. Dyer, of Missouri, has introduced a bill (H. R. 1466) into the House of Representatives to prohibit the exhibition of films or pictorial representations calculated to reflect upon any race or nationality of person or group, on the ground that such material is of the same category as that which has been referred to the Committee on Interstate and Foreign Commerce. The bill also provides that fines may be imposed on the company or person not they should be formally seized and the facts reported to the United States Attorney for appropriate action.

The Act of Congress of July 31, 1913, reads in part “That it shall be unlawful for any person to deposit or cause to be deposited in the United States for mailing or delivery, or to deposit or cause to be deposited with any express company, or common carrier for carriage, or to send or carry from one state or territory of the United States to another, or from the United States to any foreign country any film or negative of any film or of any cinematograph pictures of any kind, and that the same shall be seized and delivered to the United States attorney as suggested.

Wickhams to Handle One-Reel Films.

Washington, D. C.—It is only a matter of a few days now before the Dixie Film Company will be running full blast at 626 F street, Northwest, where James and W. S. Wickham, who also operate the Dixie theater on H street, at Eighth street, Northeast, the proprietors of the new business, have secured three finely-equipped offices.

The Wickham Brothers propose to handle the films made by Frank J. H. H. W. Brandenburg, of Philadelphia, Pa., in the Southern territory. At first they will confine their efforts to the District of Columbia, but will gradually extend their activities until they have will have taken in Maryland, Virginia, North and South Carolina, and then other shows. They have already a success. Single reels will form the bulk of their output, although they also have assured that they will be used when needed. A week has been set aside for the one-reelers that they are going to specialize.

"We felt for some time past," said James Wickham in speaking of the new venture to the MOVING PICTURE WORLD correspondent, "that there is a fair field in Washington for an exchange furnishing single-reel subjects. We have been going out and picking up on the average five reels every week and we are told that there are twenty-five other exhibitors in Washington who are to have done the same thing. We expect to do a good business once we are properly started, and we are sure you will come to us and that the business warrants it, we are going to provide the nearby state and also carry a side line of accessories and supplies.

Federal Amusement Directors.

Washington, D. C.—The Federal Amusement Company, recently incorporated under the laws of the State of New York, has a capital stock of $150,000 for the purpose of establishing the Spanish Gardens and Music Novelty Amusement Co. occupied by the Lyric theater in Washington, D. C., as has its president William L. Logan, vice president B. D. Wilson, secretary, and the board of directors includes: Isaac R. Diamond, president; S. C. Day, William Hinton Holloway, William L. Soleau, H. C. Grove, Thomas Hampton, and J. E. Power, Stabler & Co. are the fiscal agents placing the stock of the theater on the market. The stockholders were officers and members of the board of directors. It develops that there are two companies of the same name, one being already actively engaged in the motion picture business in this city and incorporated under the laws of the District of Columbia.

"The Home of Charlie." Washington, D. C.—The Virginia theater, on Ninth street, has practically been renamed the Chaplin Photoplay House, at least it is known to be so. "The Home of Charlie," for John J. Noonan, proprietor of the theater, is a great admirer of the popular comedian and using the daily showing of Chaplin films.

State Rights to Pavlova Film.

Washington, D. C.—Marcus Notes, who operates the Empress theater on Ninth street, has been granted a license to release the Casino theater, on F street, near Seventh street, Northwest, has secured state rights for Pavlova’s "Frenchwoman" and "The Homing Pigeon." He will go to the nearest reel, book in, bookings probably being obtained through a local booking agency.

They Painted and Cleaned.

Washington, D. C.—Quite a number of exhibitors took advantage of the noise last week of the "Paint Up Clean Up" campaign to make numerous required improvements in the way of putting on a dab of paint here and there and using the scrubbing brush a little more freely.

AMERICAN-MADE FIGHT PICTURE SEIZED.

Collector Ordered to Take Johnson-Willard Films "Shot" Across Border. Washington, D. C.—Last week was issued by the Treasury Department to the collector of customs at Washington, R. L. Stabler, of this country of the Willard-Johnson fight, which took place in Havana, Cuba, last year. The collector has directed the Custom Division in Washington that in connection with the photographing of the pictures, a table was erected in front of the building. The line between the United States and the Dominion of Canada, and an apparatus photographing the fight was placed on the table on the Canadian side of the line. The apparatus used to record the pictures was placed on the American side about twelve or fifteen inches from the apparatus on the Canadian side, and the machines on the American side were started and the work continued until the seven reels were photographed.

He gave it as his opinion that the pictures of the prize fight were within the jurisdiction of the Port of New York, or any other point of entry in the United States, and that they should be formally seized and the facts reported to the United States Attorney for appropriate action.

The Act of Congress of July 31, 1913, reads in part "That it shall be unlawful for any person to deposit or cause to be deposited in the United States for mailing or delivery, or to deposit or cause to be deposited with any express company, or common carrier for carriage, or to send or carry from one state or territory of the United States to another, or from the United States to any foreign country any film or negative of any film or of any cinematograph pictures of any kind, and that the same shall be seized and delivered to the United States attorney as suggested.

THE MOVING PICTURE WORLD, May 6, 1916.
New Pittsburgh House

Rowland & Clark Are Building a Picture 4765 Liberty Avenue—Will Adjoin Be Ready to Open Some Time in

Special to the Moving Picture World

PITTSBURGH, PA.—Rowland & Clark, prominent exhibitors with offices in the Victoria and in the Strand building in this city, are about to add another link to their chain of handsome moving picture theaters in the metropolitan district. The announcement was issued last week by James B. Clark that work will be started about the first of the present month on the erection of a new house at 4765 Liberty avenue, in the Bloomfield district. The building located on the site is now being razed to make way for the theater, which will adjoin the Metropolitan. Architect Harry S. Illiff, of Pittsburgh, has the contract, and the other theaters operated by Rowland & Clark, is preparing the plans. The structure will be of brick and steel fireproof construction, three stories in height, and will measure 415 by 115 feet. The seating capacity will be about 750 or 800. Building and equipment will entail an expenditure of about $60,000. The new theater will be designed to be a fire risk and up to the high standards that have been set in the past by its builders. The equipment that will be placed on the policy of the house will be in harmony with that of the Regent, the Strand, the Belmar, the Oakland, and the Belilee. No name has as yet been selected for the latest addition to the Rowland & Clark chain. This detail will be settled after the completion of the theater, some time during the early Autumn.

Unicorn Film Opens Office

Pittsburgh, Pa.—The Unicorn Film Exchange is the latest concern to open offices in Pittsburgh. Jack Kramer, formerly manager of the Mutual at Springfield, Mass., has been placed in charge. The building occupied is a new one, formerly the old Strasser's estate, and will be put in use for the exchange immediately. The building is located at 113 Fourth avenue and will be occupied until May 1, when the exchange will take possession of the quarters at 24 Fourth avenue, occupied by the Feature Film & Calcium Light Company, who will remove on that date to 529-546 Penn avenue.

Remodeling Avenue Theater

McKeesport, Pa.—H. A. Victor has made arrangements for extensively remodeling the Avenue theater, at 524-526 Fifth avenue, McKeesport. The remodeling will cost about $14,000. The plans call for an almost entirely new building, which will be very attractive. Among other changes a gallery will be put in and the capacity increased to 761. Considerable remodeling will also be installed. Mr. Victor also operates the Savoy theater in McKeesport.

Seventy Exhibitors Take New Serial

Pittsburgh, Pa.—The International Film Service, 304 Penn avenue, Pittsburgh, Pa., announces that their first subject, "The Mysteries of Myra," to be released in serial form, has already been booked by over seventy exhibitors in this section. Missor R. F. Lyons states that the International Film Service will remove into the new film building at 935-940 Penn avenue, when it is completed.

Geo. Kyros to Build Theater

New Kensington, Pa.—The Colonial theater has been closed by George Kyros, who is contemplating the erection of a modern moving picture theater in the near future. As Mr. Kyros' lease on the building occupied for the Colonial expired May 1, he concluded to discontinue for the time being. He closed negotiations recently whereby he secures a 1-year lease on a large lot in New Kensington, and is having plans prepared for the new theater.

"As good as gold." "As white as snow," "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Who's Guilty? Bookings Well

Pittsburgh, Pa.—Manager Bradley, of the local Pathé, reports that his firm's bookings with New York are very good. A release May 19 is attracting unusual attention and proving an excellent booker throughout the territory, and the contact here has already been signed here. A print of the first episode of "Who's Guilty?" is expected soon at the local offices for private showing.

New Manager at Columbia Theater

Pittsburgh, Pa.—Owen D. Wetherill has been appointed manager of the Columbia theater. Fifth avenue, this city, by George M. Metzger, owner of that theater, which has been operated by him for 15 years.

G. A. Monte With Paragon

Pittsburgh, Pa.—The Paragon Film Service has added as an agent, G. A. Monte, formerly connected with the film business in New York City. Mr. Monte is an experienced moving picture man and a graduate of the "legitimate" show business, having been at one time with Dillingham and other theatrical producers.

May 6, 1916
Cleveland Matters

Exhibitors' League to Question of General Closing of Picture Theaters for Month of July—World Film Office Has New Manager—More Trouble With Stink Bomb Jokers—Other Notes of Local Interest.

By Horbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—"To close or not to close for this summer is the question which is vexing Cleveland exhibitors. Part of the membership of the Northeastern Ohio Exhibitors' League is in favor of closing all picture theaters from July 3 to July 30. In order to facilitate reaching a decision on the matter the League is to hold a debate at its clubrooms, a vote of the entire membership to be taken immediately after the arguments for and against the proposition are heard.

C. A. Megown, special representative, Benjamin Sawyer, president of the League, and Sam F. Deutsch will uphold the negative side of the question.

Sam Bullock, widely-known censor ex-terminator, is leader of the affirmative team. He will be assisted by Ernest Schwartz, the organizer who is being kept in the background in order not to discourage the opposition.

P. A. Bloch to Manage World Film.

Cleveland, O.—P. A. Bloch, formerly manager of the Auditorium theater in Dayton, has been named manager of the World Film Corporation in Cleveland. He has just assumed charge, succeeding Sam E. Morris, manager for the past eight months. Morris resigned to accept a position with the new Clara Kimball Young Film Corporation.

Employees of the company here gave Morris a surprise party when his resignation was announced, presenting him with a handsome silver cup bearing this inscription:

"Presented to our manager, Samuel E. Morris, by associations of the membership of the film exhibition branch, in appreciation of his dedicated efforts, his valued advice, his many acts of personal kindness, and in token of their appreciation and esteem.

World Film Corporation, Cleveland, O., branch, April 15, 1916."

Irwin Hirsch of the company made the presentation address.

Benjamin J. Sawyer, president of the Northwestern Ohio Exhibitors' League, delivered an address on behalf of the Cleveland exhibitors, with Mr. Morris success in his new venture.

Mr. Bloch, the new manager, is widely known in Ohio. He has been in the motion picture business for seven years.

Unicorn in Belmont Building.

Cleveland, O.—Members of the Northeastern Ohio Motion Picture Exhibitors' League are the aid of members of the city council in framing legislation to reach alleged jokers who have been making trouble by breaking up motion picture theater audiences by dropping so-called "stink bombs." It is sought to make the sale of such bombs a felony.

C. E. Hutenspiller, proprietor of the Virginia theater, 810 East 152nd street, is the latest of the bomb out, having been charged with the Dumb Girl of Portico," and the same artist and her company in "Diana," a classic subject. McFadden, who have the State rights on the Pavilions films, announce that on Sunday the pictures showed to 3,200 persons, who bought seats at prices ranging from 25 cents to $1. The high-est seat charged in Cincinnati for a moving picture exhibition.

ILL VENTILATED THEATERS. Cincinnati Building and Health Department for Bad Air. Cincinnati, O.—The investigation which was conducted some time back by chemists and inspectors of the building commission's office last season resulted in the announcement by Commissioner Rendigs that he will assist the health department in taxing the houses in which the air is not kept pure. He declared that it has been shown that in many houses by Dr. Harry George G. Watt, Miss Nora Edney and Miss Mable Monson, principal of the Garfield school.

Cleveland Notes.

Cleveland, O.—The Duchess theater, Euclid avenue, near East 55th street, is shortly to reopen showing Mutual masterpieces.

Cleveland, O.—Reggie Lyons, formerly photographer for the Vitagraph in New York, has joined the staff of the new Reserve Photoplay Company. He will work on the "Casey" pictures, featuring Johnny and Al St. John.

Cleveland, O.—Members of the Cleveland and St. Louis baseball teams of the American League were recently guests of the Cleveland theater to see a film of the opening game.

Cleveland, O.—C. W. Debol, of Youngstown, with whom leased the rights to the "Carmen" pictures featuring Chaplin, just shown at the Opera House here, has announced that he is contemplating building a large motion picture house in some northern Ohio town, probably Cleveland.

Cleveland, O.—Many Cleveland picture owners have agreed to show films illustrating the work of the American Red Cross Society, to aid its membership campaign which is now on.

Cincinnati's Big Theaters Showing Films

Every Big Theater in City, Save Two Vaudeville Houses, Are Motion Picture Shows—Features at the Grand and Lyric.

By Kenneth C. Crain, Special Correspondent, 610 First Nat. Bank, Cincinnati, O.

CINCINNATI, O.—Beginning on Sunday, April 16, every big theater in Cincin-nati, with the exception of the two vaudeville houses, was devoted to moving pictures; which includes the Grand Opera house and the Lyric, not to mention the Walnut, the Strand and other downtown houses. The Walnut has been carrying picture exclusively, it indicates the extent to which the stage is being replaced, as far as Cincinnati is concerned and especially in summer.

At the Grand, Essanay's Chaplin "Car-men" was continued, with immense success, as well as the Mitchell-Lincoln in "The Unwritten Law," as a companion piece.

Across the street the moving picture season at the Lyric was auspiciously started by the first Ohio showing of Pavilions's great Universal feature, "The Dumb Girl of Portico," and the same artist and her company in "Diana," a classic subject. McFadden, who have the State rights on the Pavilions films, announce that on Sunday the pictures showed to 3,200 persons, who bought seats at prices ranging from 25 cents to $1. The high-est seat charged in Cincinnati for a moving picture exhibition.

The bulk of the orchestra seats at night, however, were sold at $0.90 cent, the dollar seats being in the boxes.

Swinder of Would-Be Actresses.

Cincinnati, O.—A swindling game which is so plausible and tempting that it has been practiced often enough here and elsewhere, was detected a short time ago and the Cincinnati manager was arrested. According to the police, he represented himself as the agent of a big and well-known Eastern moving picture company.

Bagshaw Feature Film to Wait.

Cincinnati, O.—A peculiar complication has stopped for the present which were being taken toward the formal incorporation of the Bagshaw Feature Film Co., a new local producing company. According to those interested, it was discovered that unauthorized persons were selling stock in the company's stock, and it was decided to hold up incorporation for a time, thus rendering such persons guilty of selling stock in a non-existent company.

New Theater on Liberty Street.

Cincinnati, O.—The Liberty Theater Co. has taken out a permit for the construc-tion of a fireproof house at 322-34 Liberty street, to cost about $20,000. The house will have a seating capacity of 500, and will be modern in every respect. Construction will be pushed through in order to have the theater ready for business by the time the summer is over.

Local V-L-S-E Grows Fast.

Cincinnati, O.—Manager C. E. Holah, in charge of the Cincinnati V-L-S-E office, now has under his immediate direction, in the local office and branches under it, programs of V-L-S-E of any ex-ception in the city—twenty-five people. The run on the several big releases has caused the Cincinnati district office to announce, "Absolutely No Room Left." Chaplin's "Carmen," "The Battle Cry of Peace," and several others, has crowded the office to such an extent that addition of help was absolutely necessary.
Detroit, Mich.—The Triangle Film Corp., owner of New York City's largest studio and distributor of pictures, has decided to abandon the idea of selling the Michigan franchise and will open its own office here. The Michigan affairs are being conducted from the office at 183 East Jefferson avenue, in charge of Walter Lebo. The company has leased the second floor of the building at 315 Woodward avenue, between Columbia and Montcalm streets, and is making plans for a new location. Mr. Foster will be in charge and will handle the bookings of the entire state of Michigan under the Triangle contract which is just about three blocks north of Grand Circus Park.

It will be about May 1st before the new office will be ready for occupancy. Mr. Foster has been with the Triangle company since last December, having been associated with both the Cincinnati and Detroit offices. For seven years he had the summer season at the Grand Opera house in New York, and has been an exhibitor as well as an exchange man. The Majestic theater, Woodward and Willis avenues, has enclosed contract which will bring the first run choice of Triangle pictures in Detroit.

Detroit Actors' Fund Committee.

Detroit, Mich.—The following committee is handling the activities of the fund to be raised in Detroit for the Actors' Home: Active chairman, John H. Pierce, manager of the Florida charity; O. J. Gilliamh, chairman for the theaters; D. Leo Dennison, chairman for film exchanges; C. M. Orne, and J. C. Ritter, chairman for the exhibitors.

May Festival in Adrian Theater.

Adrian, Mich.—The Moving Picture World office in Detroit had a visit this week ranging from 10 cents to $2, representing producer and manager of the New Family theater, Adrian. Mr. Simons reported that he had opened the regular theatrical season and had changed its name to the Garden, placing Ernest Kaiser in charge as manager. He will make extensive improvements. Mr. Simons is making elaborate plans for "May Festival" at the New Family from May 1 to 15. The theater will be appropriately decorated; there will be hundreds of cut flowers; a special advertising campaign is being planned; there will be a special augmented orchestra; on Sunday there will be a special free concert, c. I. Fuller invited to conduct the program. The festival will be the best that Mr. Simons can secure. In fact he is going to spare no pains in making the 'May Festival' an event long to be remembered by the people of Adrian.

"Nation" Film Back for Long Run.

Detroit, Mich.—"The Birth of a Nation," which ran for six weeks early in the year at the Detroit Opera House at prices ranging from 10 cents to $2, returns to that playhouse about the middle of May for an indefinite run—probably until the regular theatrical season in August. The summer prices will be 25 cents to $1 at night, and popular prices in the afternoon.
**Tennessee News Notes**

Closing of the Theaters on Sunday in Chattanooga, Nashville and Knoxville—Memphis Held Out Till Mid-April—Epidemic of Scarlet Fever in Chattanooga Added to Exhibitors' Troubles.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

CHATTANOOGA, TENN.—Sunday pictures continue to be the big question in the moving picture field in Tennessee, at least in the legal field. Sunday pictures are simply not, as regards Chattanooga, Nashville, Knoxville and some of the smaller cities, although until past the middle of April consistently excepting Memphis. Here under the caption "Get What You Want When You Want It," the chain of thought can be followed. The newspapers have represented Memphis as one of the cities in Tennessee where the Saturday and Monday and Wednesday shows are successfully competitive. This is the case, and in the past it has been marked by a fair amount of showmanship on the part of the managers.

"No more dime house," says the Memphis Commercial Appeal, "as we understand it, means of boards on the program of all important pictures will be reserved for the benefit of the war. The management, we understand, will announce as soon as the local game is scheduled by the Army, that the returns of the Sunday games can be determined by the Monday morning papers.

Epidemic in Chattanooga.

Chattanooga, Tenn.—On top of their Satudays the exhibitors of this city are having further discomfort on account of an epidemic of scarlet fever which has been raging in the city. Commissioner Hufferer declared that the willful disregard of quarantine regulations by the parents of children is resonsible for the spread of the epidemic.

Children with light cases, excluded from school, have been taken to see some of the moving picture shows by their parents. Much publicity has been given to the commission's warning and the newspapers headed with the title: "Keep Your Children from Moving Picture Shows." Warnings like these, though probably necessary to reach all those who do not know, can only be made up for the loss of the one day in the week.

Operators Arrested, But Released.

Nashville, Tenn.—Detectives on April 11 arrested six moving picture operators while they were engaged in handling peddlers on uptown streets advising people not to attend the shows operated by the Crescent Amusement Co. They were locked up on the charges of violating city ordinances. Two days later the six men were dismissed in the city court and told that they might continue distributing cards, but that they were not at liberty to annoy pedestrians. The six operators were said to have been working with the Crescent Company filled their places with non-union men.

A New Theater in Rockwood.

Rockwood, Tenn.—This city has a new theater and a dance hall combination. Walter Howard and Judge J. M. Colvin have the project in charge and will spend $5,000 in remodel- ing a large brick building on Rockwood Avenue. This will have a 50-foot stage and be the theater house between Chattanooga and Somerset, Ky.

**LOUISVILLE NEWS LETTER.**

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Theaters to Show Base Ball Scores.

LOUISVILLE, Ky.—Now that the moving picture theaters are competing in the entertainment of baseball fans when teams are here, several of the Louisville picture houses have undertaken to do so by means of score boards on the program of all important games will be reserved for the benefit of the war. The management, we understand, will announce as soon as the local game is scheduled by the Army, that the returns of the Sunday games can be determined by the Monday morning papers.

James L. Weed Gets Jeweled Token.

Louisville, Ky.—James L. Weed, resident manager since 1908 of the Mary Anderson theater and the National, now Keith's theater, after cutting the Keith's administration, will return to his former home in Indianapolis, where he will take charge of another house. The Keith theater at that place. He is changing to his home in the South, and his wife is with him.

Estate of the Keith theater presented Mr. Weed with a jeweled Knights Templar watch charm.

**St. Louis to Have New $100,000 Theater.**

Picture House to Be Built on South Grand Avenue and Miami Street by Melba Amusement Company—Increase in Capital Stock.

By A. H. Giebler, Special Correspondent, 256 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, MO.—Construction work is now under way on what will cost $100,000 to erect the new motion picture theater to be erected at the southeast corner of Grand and Miami street, by the Melba Amusement Company. The city is being modernized and the theater will be one of the best in the city. Among others the Melba will have the latest ventilating and lighting systems, and will be completed within the time allotted.

The company declares it will be the best constructed and arranged theater on the south side. The Melba Airdrome opened last summer, and did a very encouraging business in spite of the inclement and hot weather. The Keith has done well all during the airdrome season. The capital stock of the Melba Amusement Company has been increased from $10,000 to $250,000, to permit the company to extend its operations to include the building of the new theater. The officials of the Melba company are William C. Neuberger, Mollie Neuberger and Gus Bauer.

**UNICORN OFFICE OPENS.**

New Concern's Local Exchange Will Be Managed by Sam Werner.

The Unicorn Film Service Corporation have opened a film exchange at 3625 Olive Street. The exchange is being managed by Sam Werner, former manager of the United Film Exchange. The Unicorn will handle only one and two reel dramas, comedies and westerns, and will release twenty-one reels a week, and have two copies of each subject. One and three-sheet posters can be had for each subject, and the first release will be on April 21. The St. Louis branch is one of twenty-five exchanges which will be operated in all of the large cities. Mr. Werner was formerly connected with the first film exchange in the city, the Famous Players Lasky Corporation, and is well known in film circles, having been in the business for several years. Mr. Werner says there is a tendency to return to the program of short stuff. "When a patron sees a long feature that he doesn't like, he doesn't mind the ten cents he has spent near so much as he does the time he has wasted," says Mr. Werner, "whereas if he sees a short program, he will have seen one or more to his liking, and will not mind the others in thinking that the remainder of the program was good, at any rate."

Chaplin "Carmen" at the Lyrics.

J. W. Cornelius, manager of the two Lyric theaters, the West End, at Delmar and West Pine, and the Strath at Sixth and Pine, obtained first-fruits privilege of Chaplin's "Carmen," and ran two engagements of the film, as well as raising the price of admission at the down-town theater from ten to fifteen cents, and creating a sensation.

The first engagement ended April 5 and the second on April 16. The West End Lyric is a first-run Paramount theater with ten and twenty-cent admission, and the downtown runs a feature and short subjects, with daily change, at ten cents a seat.

**Special Shows at Opera House.**

Georgetown, Ky.—Mr. Neubury, manager of the Georgetown Opera house, in connection with the local representative of the Federation of Women's Clubs, had the statc license to hold a special weekly moving picture day at his house on the "Youth's Companion plan." The special showings are being given hearty support by the papers and ministers and are promising to do well.

**New Picture House in Middlesboro.**

Middlesboro, Ky.—R. L. Brown and son, Otto Brown, will build and operate a new moving picture theater here. The Middlesboro Opera house, temporarily in the hands of the management and turned over to the St. Mary's Episcopal Church, which is making use of the building as a mission.

**Strand's Popularity Contest.**

Louisville, Ky.—The popularity contest which is under way at the Strand theater is gaining in interest all the time and the number of candidates increasing. Now at least 35,000 names are entering by their friends but fraternal and other organizations are also making entries if favorite daughters. The theater is making the problem of the final voting and from time to time at the theater the names and standings of the contestants are announced. The winner will be given an automobile.

A Knights Templar Benefit at Walnut.

Louisville, Ky.—For two days recently the Walnut theater handled a benefit run in the Strand, and West Louisville and Tempel corps of the local Knights Templar commandery. In addition to the pictures there was a number of other enter- tainments given by Miss Pansy Mottler. The Knights Templar worked loyally in the interest of the picture, which was managed on a percentage basis, and the house was well filled at every showing.

May 6, 1916

1006 THE MOVING PICTURE WORLD
THE TAX MUST BE PAID
Collector of Internal Revenue Will Make Trouble for Delinquents.

Special TO THE MOVING PICTURE WORLD from Indiana Trade News Service.

INDIANAPOLIS, Ind.—Peter J. Kruyer, collector of internal revenue tax for the sixth district, comprising fifty-six counties in Indiana, has announced that he will begin formal prosecution in federal court against a number of motion picture houses and kindred amusements who have failed to pay the special war tax imposed by the federal government. Kruyer is now engaged in checking up the delinquents in the territory over which he has supervision, and he has found a number who have not made inquiries concerning the tax. Others, numerous others, Mr. Kruyer said, have been informed that they are delinquent and have rushed into the office to pay the taxes when informed that prosecution would be brought in federal court.

The plan of notifying the theater owners and operators, Mr. Kruyer says, is a tedious one and one difficult to carry out. Mr. Kruyer says that the motion picture theater owners and operators should know that the auditoriums and houses will be notified hereafter. They must come in and pay the tax.

Kokomo Musicians Ask Raise.

Kokomo, Ind.—Musicians working in the motion picture houses here have asked for a salary increase, contending that the high cost of living has made it impossible for them to continue their work at the present scale.

Grand at Kokomo Has New Policy.

Kokomo, Ind.—The Grand of this city has adopted a deal whereby the property passes into the hands of Mrs. Belle Sweeney and Robert Sherwood of Indianapolis. The theater will hereafter be under the direction of Bob Sherwood and his wife, Mrs. Sweeney. They are owners of merit, having, for several years, been the headline motion picture house artists of Indianapolis.

American Theater Sold.

Terre Haute, Ind.—The American theater has been sold, a consideration of $4,000, to the Irving Theater Company of Chicago. Maurice Less, former manager of the theater, made the deal. J. S. Herad, representing the Chicago holding company, will be in charge. No further details about the programs have been announced. Less will take charge of the Lyric Film & Supply company and will devote all his time to the exchange business.

Unicorn Film Branch to Open.

Indianapolis, Ind.—The Unicorn Film Service Corporation of Delaware has qualified to do business in Indiana and, it is stated, will soon open a branch in this city. It is set out in the articles of qualification, filed with the secretary of state, the company has $100,000 of its capital stock represented in Indiana. R. W. McBride is named as the agent of the company.

Becomes the Washington Theater.

Richmond, Ind.—With the completion of improvements, the name of the Neptune theater, of this city, will be changed to the Washington. A new marble front will be placed on the theater, together with new interior decorations.

New Court Theater Company.

Auburn, Ind.—The Court Theater Company has filed articles of incorporation and will operate, after remodeling, the Auburn opera house of this city. The summer months will see the installation of a new motion picture house in the theater.

Censors Shown Up


By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

DECATUR, ILL.—Challenges to cite better pictures than are now being shown in certain Decatur theaters have been issued by local exhibitors. The federation has gone on record as wanting a local censorship of films and posters, as endorsing federal censorship and urging Congressman McKinley to work for the federal bill. The theater owners who attend the average movie are having every ideal shattered by what they see there, and the continued showing of hurtful, suggestive and inferior films is a most demoralizing influence in a child’s development.

The exhibitors who believe that the women are unfamiliar with the situation are: A. Sigfried of the Bijou, and Emma J. Sturgis of the Crystal. Sigfried points out that some of Paramount pictures shown on his regular program have been watched by high school girls. "I am ready to give a premium if they can show me where I can get better pictures than those that will pay for the theater and Metro for money.

The high school also is using pictures that appeared in the regular program of the Crystal theater, and the Presbyterian church showed one that the Crystal had exhibited two years ago. Crystal will not pay a forfeit to anyone that finds anything objectionable in our programs," was the offer.

Manager Sigfried of the Bijou says his attendance of children averages about twenty a day and he would not be averse to any program of films for adult attendance.

Recently the police office sent out an order forbidding any bad pictures, and the exhibitors think the exercise of police power is sufficient inasmuch as no specific cases of improper films have been cited.

Censors Fail to Agree.

BELLEVILLE, III.—A self-constituted board of censors here agreed—the verdict was unanimous—that "Undine" was not vulgar nor even suggestive. Complaint had been made to the mayor of the city, the Beloit Societies, the Mothers’ Club and individuals. The mayor and the chief of police and representatives from the two censors and the theatrical federation gave a special show by Manager Landau of the Washington theater and all agreed that not only was it not suggestive but that it was an artistic production.

Exhibitor Sodini Arrested.

MOLINE, ILL.—H. A. Sodini, former manager of the Family theater, was arrested at Minneapolis on a charge of securing information under false pretenses. The charge was filed by W. A. Bartz, manager of the American Express Company in Rock Island, who alleged that Sodini gave a worthless check for $308 for motion picture films sent C. O. D. Sodini refused to pay, and also refused to give the extradition papers, and Governor Dunne of Illinois was asked to make a request upon the governor of Missouri for the prisoner.

Moline Licenses Are $50.

MOLINE, ILL.—The city council has passed its ordinance raising the license fee for picture houses from $25 to $50 a year without regard to seating capacity. The photo play men are protesting, but the council feels that the tax is not unfair.

More Free Films.

CISCO, ILL.—Free motion picture shows on a football field last summer for the children who will think that the business men have decided to make out a more elaborate program for this summer and are raising a fund of $200.

Acme Feature Film Incorporator.

SPRINGFIELD, Ill.—At a meeting of State Street Theatres, Incorporated, granted a charter to the Acme Feature Film Company of 172 West Washington street, Chicago. The company will have a capital stock of $10,000, will purchase, sell, hire and lease moving picture films. The incorporators are L. B. Jackson, William W. Orr and John B. Robinson.

Illinois Theater Changes.

PONTIAC, III.—Fred Longmecker, formerly of Cayuga, Ind., has leased the Burke building on Madison street and will remodel it into a moving picture theater.

LIMA, III.—D. E. Leamon is now operating the Opera theater, the new owner having, as his partner, Mr. W. E. Gage, proprietor, having gone to Alaska to accept a position with the Booth fisheries company.

HILLSBORO, III.—C. J. and A. G. Sharrock of Pana, Ill., have purchased the new Colonial theater here, and C. J. Sharrock will have charge of the new property. A. G. Sharrock will manage the Joy theater in Pana. However, the new owners will always be in the management of both houses.

ELMIRA, III.—I. A. Bunnell has opened a new motion picture show in the opera house.

WOODRIVER, III.—Charles Wahl and C. A. Worceter of White Hall, Ill., have purchased two lots here and will erect a brick moving picture theater building.

MAHOMET, III.—Forrest Tanner has opened a moving picture show in the opera house. It will have its own electric power plant.

MOLINE, Ill.—Telderman & Zabel have opened the Family theater at Fourteenth street and Fifth avenue.

STERLING, III.—The Grand theater has started the construction of a $50 foot addition and a new front. It was planned to make all the improvements without missing a performance, but apparently the work has been delayed.

MURRAYVILLE, III.—Guy Durlin of Chambersburg has opened a moving picture show in Carlson’s Hall.

Brief Illinois Notes.

Quincy, Ill.—Spring time patrons of the State Fair will see that the house has blossomed. A garden setting for the screen, a refinshed lobby in birch mahogany, new Edison projectors, an indirect lighting scheme are visible signs of the regeneration.

RIDEOUT CITY, Ill.—For several days at the weekend the theater was to be open.

CHAMPAIGN, III.—S. L. Brown, local camera man, made a home talent photo play, "The Curse of Beauty," utilizing the pageant value of the Gala Week festivities.
To Test Power of Screen

Kansas Amusement Association to Try Out Political Value of Screen Publicity
This Fall Election—Candidates Who Are Set Against Picture Shows Will Not Be Mentioned—Others Will Enthusiastically Be Advertised.

Special to Moving Picture World

KANSAS CITY, MO.—According to figures recently compiled by E. R. Pearson, chairman of the executive committee of the Association of Amusement Theatres, Kansas City, it is said that state has collected $21,488 in censorship inspection fees since April 12, 1915, to April 12, 1916, reducing the assessment for the year amounting to $4,643, the net profit to the state remains $16,845. This extraordinary action on the part of the opponents of the censorship law, but it only strengthens the case those persons who favor Kansas participation in this net this, $1,632 must be deducted, as that is the amount of money paid for inspection "under protest."—the new action begun by the exchange men from March 1. The net profit has been turned into the general revenue fund and Kan-ساس has used it for a manner and purpose. The moving picture men claim this is an unjust taxation and are going to try and stop it.

Their latest move is the beginning of an organization to fight those members of the legislature whose opposing the censors-ship. The next state legislature will be elected in November, and it is the plan of this association to write each state representative and get him lined up for or against them. If the aspirant for office declares against the shows, and be not be left in the dark in any of the 500 houses in Kansas, while his opponent, who is willing to go halfway with the exhibitors, will be boosted in all possible ways. There will be nothing said of the candidate against pictures; but the candidate for office will be supported.

Local Exchange Notes

Kansas City, Mo.—Although it is not generally known, A. D. Flinton, president of the Kansas City Feature Film Co., is the brother-in-law of one of the key men of this city. The election of George H. Ed-wards to the position of chief executive of this city will be welcomed with pleasure by the local moving picture men.

Albert W. Howell of the Metro exchange at Pittsburg, Kan., has been in Kansas City lately introducing new systems of counting and booking systems into the local office.

Chatkin, manager of the Kansas City office of the United Film Service, says that from now on his office will make all releases each week instead of 12, their former capacity. Other changes will come later, Mr. Chatkin reports.

H. E. Berman, manager of the local office of the Pathé exchange, recently came back from a trip over the Oklahoma territory with his two repre-sentatives, Howard Jam-eyson and George F. Meek. According to Mr. Edwards, that state is a second heaven for moving picture exhibitors. The exchanges. He said among other things that in Tulsa, Okla., he encountered the situation found in any other in the city in the moving picture industry. Prices there are going up and the people are paying.

H. E. Berman, manager of the local office of the Metro, has recently been to Exclusivelv Springs, taking a short rest. His place was filed by Mr. Howell, of the Pittsburg branch, who was there tem-porarily. Immediately after his return from the Springs, Mr. Berman went to St. Louis.

Lee D. Baisley, of the publicity depart-ment of the Universal Film Co., announces that the name of the pub-lication issued by that office will here-after be known as "Paramount Pep." Instead of "Picture Pep," under which name it gave birth. This was done on recom-mendation of the employees of the exchange, and is just what Mr. Baisley was about to suggest to the latter when they beat him to it.

The Universal Film & Supply Co. an-nounces that M. A. "Marty" Williams will handle the new serial, "Adventures of Pix," owing to the resignation of Mr. Hoffer, manager of the Mutual and Metro exchanges and assistant district manager of the company. He has made nu-merous acquaintances and is one of the best known travelers in this section.

Theater Changes Hereafter

Great Bend, Kans.—Old Fred Savage theater here has been taken over by W. S. Nelson & Son, who are doing some ex-tensive remodeling and altering and redecorating it with the view of opening on May 15. New machinery has been installed, among other things. Fred Savage, former proprietor, is now a very successful exhibitor at Hutchinson, Kan. Jamesport, Mo.—The theater here has been taken over by Mr. Morgan, who is remodeling and redecorating it with the view of opening on May 15.

Kansas City, Mo.—The Rex theater, 29th and Main, has been bought by Donald Fikkenberger from B. B. Saunders.

Kansas City, Mo.—The Colodol theater, 39th and Woodland, has been sold by A. W. Walker to A. J. Curtin. Mr. Curtin retires from the local theater management and is going Portland immediately. Owing to the excel-lent condition of the house no improve-ments were made.

Kansas City, Mo.—The Broadmoor theatre, 8th and Broadway, located in one of the best business sections of the city, has been purchased by C. F. Cann, who is a local booker in the local Metro exchange. Mr. McCann, who has been managing the house for D. Donnice for some time, has made many improvements, including some needed remodeling, and he now has an up-to-date theater in all respects.

Springfield, Mo.—Improvements amounting to $5,000 are contemplated for the Alhambra theater by Mr. McCann, who will be manager of the house. The theater will be completely remodeled, and will be called the Goldbergs. The two events will be the same day.

Greely, Neb.—A. G. Smith, of Central City, has purchased the Electric theater from Mrs. Hattie Crockett.

In IOWA.

Theater Changes and New Houses.

DE WITT, Ia.—Oscar Sheldon opened a moving picture theater here with a free performance. De Witt now has two playhouse theaters.

Manson, Iowa.—The Gem theater, owned by H. H. Lang, was damaged by fire.

Atlantic, Iowa.—Will Prout, former manager of the Unique theater, has taken over the Garden theater from Chris Geannacoupou-los and will operate both houses as a double house picture for a while. The only change is that the program has been switched.

Hazelton, Iowa.—A moving picture show has been opened in Swartzell's hall by Horace Horn and Arthur Lord.

Riveville, Ia.—B. W. Shepard, of Atlantic, Ia., has leased the opera house for one year from Brown Brothers.

Independence, Ia.—G. A. Curtis, of Har-lan, has purchased the Isis theater from E. C. Endicott.

Sioux City, Ia.—The U. S. A. theater is the new name Hammit Brothers have be-come popularization of the theater with which they recently purchased. They make the significant an-nouncement that cheap vaudeville will be a thing of the past and that they aim to make it a high-class moving picture theater.

Ames, Ia.—Hanna & Rege sold Dramleand theater to Frank Fertig and New Hampshire.

Osage, Ia.—H. E. Baumgartner, who recently sold the Lyric theater, probably will devote his time to the manufacture and sale of his device for cooling theaters, which he patented a few years ago.
Twin City Screen Club

Minneapolis Organization Will Include Both Minneapolis and St. Paul in Its Membership—Name Changed to Suit—Hospitality to Picture Men Passing Through the City—New Quarters in Radisson Hotel.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, Minn.—The organization of film men here has enlarged its original scope to include the men of St. Paul where only a few exchanges are located. The name therefore has been officially made the Twin City Screen club. The club made an important announcement this week when it made public its agreement with the Radisson hotel of Minneapolis for quarters on the twelfth floor of the hotel by adjoining the roof garden. The club and the hotel agreement is dated April 26. The Screen club men are expecting to keep open house continuously during the big show of the Motion Picture Exhibitors of the Northwest in the Armory here May 2, 3, and 4. A special initiation fee for out-of-town members will be assessed at $10, which extends to such a member all the privileges of the club while in Minneapolis. The club is also hoping to make their quarters a home to all visiting picture men passing through Minneapolis, particularly the traveling business anywhere who goes through the city without stopping off for a howdy will be welcome. The club has announced it will give a prize to the man obtaining the largest number of members and the prize will be $250. The club has also been working hard and taking a chance on the "bacon." 

FRANKLIN THEATER READY.

Fine New House Seating 1,000 Will Open on May 22.

Minneapolis, Minn.—May 22 will see the opening of the largest first-floor house west of Chicago, the New Franklin theater, 1021 Franklin avenue. The theater will seat 1,000, designed and built by C. E. Marsh, real estate dealer, at a cost of $40,000. F. H. Coyle, a new figure in the moving picture business, will manage the house.

Fourteen huge drop lights will be used in the theater proper and the lobby will blaze with one hundred electric ceiling lamps. The entire interior will be decorated in a soft rose tint as a prelude to the color scheme in the facade.

The building is so constructed that if desired a balcony may be put in later by the addition of four aisles. The building is constructed (Continued on page 1108)

H. R. Harrison With Favorite Film

H. R. Harrison, formerly proprietor of the Harrison Feature Film company, has joined the salesmen of the Favorite Film Corporation, and has disposed of his furniture business and opened the Kinkele theater. He purchased his equipment from the Rialto Theater Supply Company, Minneapolis.

Perham, Minn.—The Lux is the name of the newly remodeled theater here operated by Walz & Eggert.

St. Paul, Minn.—The M. E. T. Film Company, Tunstall and Ermatinger, managers, manipulated their camera works in Michigan, Montana, Washington, Oregon, Indiana and California for "Twilight Sleep." The company will establish a branch at Detroit, Mich., to aid in the distribution of the film. The Southwest will be taken care of by Miss Robison, who has been here for the last week, and the Northwest, Pacific Coast and California offices and it was on account of that record she was chosen for the "Twilight Sleep" agency.

Minneapolis, Minn.—The American theater here has been taken over on a five-year lease by W. S. Doeth, formerly of Brookings, S. D.

St. Paul, Minn.—Wallace D. Coburn, who recently started the film producing company here for the purpose of pocketing life as it really is on the Western ranches, has arrived at his $2,900-acre ranch near Minneiska. Coburn has made great excitement in the Western cowboy camp with a series of six week-long excursions. "Yellowstone Pete's Only Daughter," a scenario written by Coburn, will be the first play filmed by the company.

Winona, Minn.—The B-B Film Producing Company announces it almost has completed its camera works in Michigan. Its four reel comedy, "Going Some," and expects to put it on the market shortly.

New Twin City Screen Club

Minneapolis, Minn.—A new list of exchanges probably will be added to within a week or ten days, according to word from the Screen club. The Hearst-Vitagraph concern will name a representative to serve this market. Har- old P. Brown, who is cameraman with the Hearst company, was in the city to take flood pictures at St. Paul as well as films of the log jam on the High Dam between St. Paul and Min- neapolis.
New Orleans Letter

Birmingham, Alabama, Majorsity Favor Open Shows on Sundays—Notes on New Picture Theaters in the Local Field—Large New Supply Office—Other Items Heard Along Film Row in New Orleans

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

BIRMINGHAM, Ala.—"Resolved, That the Moving Picture Houses of Birmingham Should Be Closed on Sunday" was the title of a resolution introduced by the Birmingham Y. M. C. A. that attracted wide attention.

The affirmative had their inning, and there was perfect order. The negatives arose, and, to the tune of deafening applause, won out. Sunday pictures are safe in Birmingham for a while anyway, if Y. M. C. A. opinion counts for anything.

SUPPLY MAN'S NEW OFFICE.

George Vivirito Opens Large Store on Baronne Street.

New Orleans, La.—George Vivirito, of 318 Baronne street, has been "at home" to his film friends all of this week. Mr. Vivirito was all put together when he opened his new headquarters in Baronne street, so he sent out invitations to all the exchange managers to the christening ceremony. Mr. Vivirito in his new store has what is practically the largest supply house in the Crescent City. He has an ex-President Edison and simplex machines trained on any one entering the door, and this formidable array of machinery is very strong for the Biloxi, Lucien, business acumen, for, from a humble beginning in a little shop further down the street, he has aggressively branched out and now is one of the factors in the supply business in this territory.

J. C. Ragland Heads Local General.

New Orleans, La.—J. C. Ragland has assumed charge of the Special Edison affairs in New Orleans, succeeding Howard Gale, former metropolitan newspaper man, who was Klein-Edison's first and only manager since he entered this territory some months ago. Mr. Gale has taken charge of a billiard parlor in Canal street, in which he was "putting them over" in his usual rapid style.

Josiah Pearse Improving.

It is a pleasure to note that the condition of the venerable Josiah Pearse, of J. Pearse & Sons, New Orleans motion picture magnates, is steadily improving. Mr. Pearse was stricken with an acute malady when returning from a trip to Panama. All that modern skill and loving attention can do for him is being done.

Triangle Has 30 Houses in Crescent City.

New Orleans, La.—Manager Nat Ehrlich of the Triangle exchange announced this week that thirty houses in New Orleans have been added to his territory. This is taken as quite a record for the short time that the Triangle Film Corporation has been in the city. The Triangle Film Corporation is giving every aid to the exhibitor by advertising the films with every known advertising device.

New Theaters and Changes.

Lake Charles, La.—Ernest Boehringer, owner of the King headquarters, has commenced a project to build a large modern picture house at Lake Charles. Plans for the new structure are practically completed. Mr. Boehringer has a string of theaters throughout Louisiana. He has two in New Orleans, the Triangle and the Columbia, and only several weeks ago announced he would build a $200,000 house in St. Charles street.

New Orleans, La.—The house which John Shropshire is building at Cortez and Cleveland streets has been christened the Star theater, and it will open on April 23.

Gulfport, Miss.—Ward, which opened a new air dome in that city on May 1, has contracted in New Orleans for Fox service.

New Orleans, La.—G. R. Larrieu reopened the Old Dumaine theater No. 2, in North Jefferson Davis Parkway, on Easter Sunday.

Gretna, La.—Moving pictures will form part of the primitive park, the new amusement garden here, a place across the Mississippi from New Orleans, which opened on Easter Sunday.

Lake Charles, La.—Dr. W. A. Saffian, a Triangle exhibitor at Lake Charles, la., was in New Orleans this week and announced he had completed an agreement for the erection of a large motion picture theater in Lake Charles, La.

Bangor, Me.—The new Grand is being built on the west side of the square by Market Brothers, who declare that when completed it will be one of the finest theaters in Lagrange one of the most modern picture theaters in that section.

Galveston, Tex.—G. W. Bell, Jr., recently with the Palace theater of this city, has sold out his interest and now is connected with M. Ulrich and the recently reopened Galveston theater will be built in Galveston this summer by Bell & Ulrich, it is announced.

Heard on Film Row.

Visitors to Exchange Row this week included J. C. Landen, manager of the Astrolene theater at Jackson, Miss., who reported that business seemed to be brisk throughout the city this week. He announced that his house has been decided better for the past two months.

Louisville, Ky.—Phil Reilly, well known in Dallas and New Orleans film circles, is now editor of the Lafayette Press, upon the front page of which he "pushes motion pictures."

Galveston, Tex.—The American Seating Company has been awarded a contract for $6,523.40 for seats to be installed in Galveston's new auditorium.

Monroe, La.—In conjunction with its regular representative, the company has just opened in the city a room on a show, participated in by the merchants of the city, and with real live models.

The Carrolton theater, at Canal and Carrollton avenues, owned by Al. G. Shear, Universal manager in New Orleans, has been converted into an all-female house with a Paramount program.

Arlington, Tex.—The Palace theater, enlarged and refitted, has opened with the Triangle program.

Gainesville, Ga.—Erection of a $40,000 motion picture house for this city seems certain. Sol Loen probably will be the builder of the new theater, a period of unprecedented building development, over half a million dollars worth of building activity is expected.

La Grange, Texas.—A new picture show will be opened in Main street, next to the Edison Store. American Film Company, about May 1. Abe Ginsburg, of Atlanta, Ga., will be the owner. The seating capacity will be 550, with comfortable seats 36 inches apart. An organization is imported from Atlanta. Triangle and Paramount programs will be used, it is stated.

Alex Minette, Atlantic, Ga., has been chosen as manager of a picture show which opened here a few weeks ago.

Atlanta Screen Club Elects

William Oldkown, of the Consolidated Film and Supply, Chosen President of the Local Film Organization—Other Officers of the Club.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, GA.—William Oldkown, of Consolidated Film & Supply Company, and of the Atlanta offices of the Universal, was elected president of the Atlanta Screen Club, at the organization meeting held Monday night in the Hotel Anadley.

Other officers selected were: Robert Saalva, vice-president; G. L. True, secretary, and R. L. True, treasurer. Many of the city's leading film executives attended the meeting.

The club will be held a Thursday night, April 20, at which hour the club's quarters were to be announced. Only those interested in the meeting picture trade, and newspaper executives and writers on film topics, are eligible for membership.

Among the membership of the Atlanta club will be found executives, road representatives, picture producers, exhibitors, newspaper writers, performers, artists, men in connection with representatives of virtually every branch of the film industry. The club will be organized on the lines of a further club which will be outfitted in elaborate fashion.

Producing Plant at Gainesville, Ga.

Gainesville, Ga.—This city is to have a moving picture studio on the banks of the Chattahoochee river, nestling in the shade of the hills, a project found among the foothills of the Blue Ridge mountains.

Dr. Horace Grant, of Atlanta, has been in Gainesville negotiating to build this studio. The Gainesville chamber of commerce and business men are taking an active interest.

The company will require twenty-five acres of land and will invest $75,000 or $100,000 in buildings. Irving Cummings, well-known motion picture star, will be engaged as director.

Dr. Grant has all the capital required and no money will be asked of the Gainesville people. He owns a permit for a lot on the land of the Georgia Railway and Power company, and is negotiating with Preston A. Wright, of that company.

Mr. Cummings is enthusiastic and says Gainesville is an ideal location, and the climate is excellent for the production of moving picture films.

Operators' Annual Banquet.

Forty members of the Atlanta Motion Picture Operators' club attended the annual banquet held in the Piedmont hotel Tuesday night, July 9th, the eighth time in that the picture theaters of the city had closed. Addresses were delivered by many operators, and the program of entertainment enjoyed. Numbers of their employers, including exchange managers, exhibitors and theater owners, were also present.

B. S. Daniels Heads Atlanta Pathe.

Atlanta, Ga.—Assistant Manager B. S. Daniels of the New York office of the Pathe company, has been transferred to Atlanta as manager of the Pathe company's local exchange. Mr. Daniels is well known in this territory, having been with the company for several years prior to his entrance into the film business. He has many friends in the business.

Fine Flag Day Film Made.

Athens, Ga.—The "Honoring the American Flag" celebration at Athens this week

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is graphically shown in 1,000 feet of moving pictures specially photographed by the Scenic Film Company, to be distributed over the country for the next four weeks.

This picture shows the history of "Flag Day," the annual parade of military students, college girls and women, school girls, automobile floats, child flag bearers, scouts, artillery and Confederate veterans, as well as thousands of civilians.

Scenes were taken on the state university campus, Fort Sam Houston, and the historic buildings that make the Georgia campus one of the most picturesque in the South. Then followed a charade of hand-dressed girls and young women participate in the scenes taken on the campus of the Georgia Normal, Lucy Cobb, and grammar schools.

Redecorating the Bonita.
Atlanta, Ga.—Th Bonita theater, Atlanta, has received a complete redecoration, and is in the hands of the contractors.

About $7,000 will be spent in improvements, and the house will not reopen until May 20.

Saw the "Dumb Girl" Picture.
Atlanta, Ga.—A small audience of newspaper and film men saw a special showing of 'The Dumb Girl of Porte' at the invitation of Ralph Kreiling, manager of the Rialto at the Piedmont theater Sunday night.

NEW THEATER FOR DENVER.
Old U. S. Theater to Be Made Into New Rialto With 1,200 Seats.
By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, Colo.—The city is to have another big downtown moving picture theater. This was assured when the Federal Amusement Company, owner of the Strand, let a contract this week for the complete rebuilding of the old U. S. theater at Sixteenth and Curtis streets. The total cost will be $25,000.

It will be known as the Rialto and will have a capacity of 1,250 seats, bringing the total seating capacity of Denver's downtown playhouses, all located within a radius of two blocks, up to 13,000.

Work on the Strand was started and the new theater will be opened for business July 1, according to present plans. The entire theater building is being torn out and will be completely rebuilt.

The front will be of Grecian architecture.

The Strand, a modern up-to-date ventilating system will be installed, and the new equipment of every description will be placed.

One of the features of the new theater will be an elevator to convey patrons to the balcony and gallery. This is an unusual feature and afforded by any other theater in Denver.

An augmented orchestra is one of the features decided upon for the house. The owners also have announced that a general admission of 10 cents will be charged.

F. Y. Langtry With Metro.
Denver, Colo.—Frederick Y. Langtry who, until a few months ago was with the General Amusement and assistant manager of several branch exchanges, has now started work as road manager for Metro out of Denver. Mr. Langtry has just come to the city from Salt Lake where, with J. U. Jones of the Balay, he has recently opened a new office.

W. H. Musselman Goes to Universal.
Denver, Colo.—William H. Musselman was added to the road staff of the Universal exchange this week. He will head the new serial, "Peg of the Ring," which the company will release May 1. Musselman was formerly proprietor of a theater at Raton, N. M., and is well known and popular throughout the Denver territory.

Exchange Office Notes.
Denver, Colo.—Several changes in the office forces of the Denver film exchanges were announced this week.

Irving Ehrensaft, shipping clerk for the Mutual for several years, went to the Universal office with the same capacity. Earnest Fred succeeded him in the Mutual. Jean A. Ribblett was transferred from the accounting department of the Mutual to the booking and poster department.

C. D. Krelling, who has been in charge of the poster department at the Pathe exchange for 12 years, has been appointed to the position this week to devote his time to the operation of the Light theater at 22nd and Wadsworth avenue, of which he is the proprietor.

Rex Theater Burns.
Denver, Colo.—The Rex theater, located at First and Broadway, and one of the larger of the residence moving picture theaters, was completely gutted by fire this week. The entire structure is insured in the furnace room at the rear of the theater and had a good start before being discovered.

No one was in the theater at the time but guests in the hotel over the western road, which work has already begun on the rebuilding of the theater.

Paris Theater Bids Highest.
Denver, Colo.—The Paris theater has been awarded the exclusive first run privilege to the new Mutual-Chaplin production, "A Girl of the Streets." In every theater owner on Curtis street took part, marked the contest to land this feature in Denver. The new theater has a two-weeks’ run on the first release, May 15.

W. S. Agnew has purchased the Eleventh Avenue theater from K. D. Brabston. The latter has returned to Mississippi. He bought the theater only three weeks ago.

Blanch Sturtevant, owner of the Majestic theaters at Grand Junction and Fruita, Colo., and former owner of the Royal in Denver, died this week. The young woman was buried in Denver. Sturtevant is well known in the moving picture industry and he has the sympathy of the entire fraternity.

To Go After Sunday Law

Texas Exhibitors, Exchange Men and Others Interested or Sympathetic Will Meet Monday to Fight Move to Repeal or Revise Law Organized in Democratic Platform.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, Texas,—A concerted, organized move to halt the repeal of the Texas law in regard to Sunday exhibitions and other business either repealed or radically altered by the 1917 legislature, an amendment to the law has been organized in Dallas and will make a systematic effort to get a plank in the Democratic platform calling for the revision of the law.

R. H. Campbell, a very influential member of organized labor, is secretary of the committee organizing the new scheme. Conferences and direct effort will be made in three channels to get the matter properly considered by the legislature. The old or organized labor, one after the exhibitors and one after the general public.

Practically all of the exchanges in Dallas have pledged their support and the exhibitors are unanimous in its favor. E. H. Hulett of the Hulett theaters, P. C. Camero of the Crystal, Leon Gholman of the Rex and others are particularly active. Organizers also will take an active interest in the matter.

The present law was passed in 1887 and is very broad in its scope—so broad, in fact, that many businesses now enjoying a great deal of freedom, could be harassed to death under it. It will be remembered that only recently Corpus Christi authorities decided to enforce the law to the letter with the result that things in that town went completely dead on Sunday. Soda fountains, cigar stands, gasoline stations and grocery stores were closed.

Texas, as a democracy, in politics, to get anything into that party's platform means to get it before the legislature. The law is not an attack on the trade of the state, but it is a question placed on the ballot.

Fotoplayer Company Has Agency.

Dallas, Tex.—The Fotoplayer Company has opened for business in Dallas at 1818 Main street. Their speciality will be still photography. With the ability of his company and one of the salesmen is Charles Touchon, former manager of the Newport theater, Dallas.

Auditor Visits Dallas.

Dallas, Tex.—I. W. Goodfield, inspector-auditor for the Pathe company, was in Dallas this week, making a special survey of the city's movie houses.
San Francisco Notes

Local Exchange Men and Exhibitors Make New Payment Agreement—Benjamin Michaels Killed in Accident When Steering Gear of His Automobile Breaks

—Other Items of Interest Throughout the District.

By T. A. Church, Special Correspondent, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The question of the payment in advance for film service, which has been discussed during the past few weeks, bids fair to be settled by an understanding reached among film service directors and exhibitors as to the relative value of their respective services. The new arrangement agreed upon will supercede the strict rule of only paying cash for film service and will enable exchanges to extend limited credit to customers they may desire to do business with. According to this new rule all bills for film service must be settled on or before Friday of the current week, giving exhibitors four days' credit and collecting in advance for the days' service, where daily changes of program are made. When exhibitors fail to observe this rule the film service director is placed on a cash in advance standing and will so notify the local exchange manager of the local exchange where the payment is due. Managers of local exchanges state that this will not upset the system of making payment for service and that the loose methods of doing business that have characterized the industry will be much curtailed.

BENJAMIN MICHAELS KILLED.

Steering Gear of His Automobile Broke

On April 12

San Francisco, Calif.—Benjamin Michaels, proprietor of the Verdi theater, 544 Broadway, and one of the best-known exhibitors of the district, was killed instantly on April 12 following an automobile accident earlier in the day. While driving his automobile and passing a beach he hit a small object and the steering gear broke and caused the machine to swerve into a sand bank. His companion escaped with a cut on the head but Mr. Michaels received internal injuries from which he died a few hours later. The accidental death of the prominent figure in local moving picture circles and at the time of his death was a command performance for the city. The Northern district, a section where competition has been exceedingly keen.

Sid Grauman, San Francisco.

The Grauans, father and son, have been connected with the amusement business on the Pacific Coast for twenty years and have had the exclusive 10-cent shows in this territory. Their connection with the moving picture business dates back to the very beginning of the industry, and they were among the first to show moving pictures in San Francisco.

The popularity of Sid Grauman in film circles was attested when he was chosen first president of the Screen Club of San Francisco and the recent tribute of his co-workers on the occasion of his birthday seemed to surprise no one except himself. His ability as a master showman is evidenced by his long association with the vaudeville end of the business and the important positions he has filled while still a very young man.

New Exchange Formed.

San Francisco.—Articles of incorporation of the Peerless Film Service, Inc., have been filed here with a capital stock of $19,000 by E. H. Emmick, L. H. Fox and N. L. Emmick. The incorporators have been established at 100 Golden Gate avenue and a stock of film is now on hand there.

Mexican Exhibitor in San Francisco.

San Francisco, Cal.—C. Maxem, of Maxem’s Granada theater, is In wxT:

Looking again with interest theater equipment and announced that at an early date he planned to establish a branch of moving picture theaters in the vicinity of that city. Conditions on the west coast are said to be fairly favorable and it is believed that this business will soon be normal again.

Supply House Doing Big Business.

San Francisco, Calif.—The Breck Photoplay Supply Company, Inc., has been-appointed exclusive distributors for Simplex projectors and screens in the Pacific Coast territory north of Bakersfield, Cal., and has made a number of noteworthy sales of late. An order for a line of the latest type of projector has been received from the Knapp & Greenfield Circuit for its New Mission theater, a machine has been shipped to the Orpheum Circuit for its San Francisco. The company, new and the organization is materially strengthened, as he is one of the best repair men on the Pacific Coast. E. J. Hartshorne, for nine years with the Novelty Moving Picture Company, has joined the firm.

California Briefs.

Oakland, Cal.—The Princess theater on San Pablo avenue, which had been closed for some time, has recently reopened.

Berkeley, Cal.—The T. & D. theater is now changing program four times a week instead of three times a week.

Alameda, Cal.—The Park theater, at 1340 Park street, has been purchased by W. R. Scott, former manager of the theater.

Chico, Cal.—The Majestic and Broadway theaters are to be closed at an early date and an air dome opened by Anderson & Wood.

Redwood City, Cal.—A contract has been awarded by Lydia Dugan for the construction of a one-story reinforced concrete moving picture theater to cost about $16,000.

San Francisco Notes.

The M. & F. theater on Twenty-fourth street has been closed for some time and is now known as the Palmer theater.

The offices of the William Fox Film at 197 Golden Gate avenue have been rearranged in order that business may be cared for more expeditiously.

Edward H. Kemble has disposed of a Microtograph projection machine to F. J. Matson of the Christian Church at Wheatland, Cal. The Nat A. Magna Company, Pacific building, has made arrangements to distribute the films of the company in the Los Angeles territory, a branch office being maintained in the southern city.

The Atlas Educational Film Company has taken over the exclusive California agency for the metal operating booths of the Griden Art Metal Company and is preparing for an active campaign on this line.

San Francisco Notes

May 6, 1916

THE MOVING PICTURE WORLD

THE MOVING PICTURE WORLD
THE MOVING PICTURE WORLD

May 6, 1916

Daily Fire Inspection

Public Safety Commission Inspects Film
Storage Vaults—Suggests Another
Ordinance in a Few Months—Firemen

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Recently the City's
Public Safety Commission inspected the
film exchanges. A few days afterwards fire-
men, under the direction of Film Row and examining the exchanges. The commission said it considered the vaults where films were kept safe, but not
safe that they should be reinforced with
concrete with sufficient vents to prevent
explosions in case of fire. Fault was also
found in several of the exchanges. In
some of the exchanges, the commission
claiming there were not enough exits. The commission suggested the passage of an ordinance
regulating all exchanges.

This is the third time within the year
that a fire ordinance covering exchanges has been proposed. Owners of buildings
housing exchanges have expressed them-
selves in favor of the new ordinance.

The commission said that the city administration thinks it will further safeguard the lives of the occupants, in view of the matter
of municipal regulations and the ever-
changing requirements they are at a loss
to know. It is harder to regulate exchanges
and pointed out that while the Public Safety
Commission and the fire marshall were
continually harping on the question of
fire hazards wherever there were
any logical means of preventing fires
is now being used, it has not come
to public attention. The commission has ever
tried to regulate the handling of kodak
films sold in paper cartons throughout the
city.

PORTLAND'S NEW THEATER.
The Rex Opens Its Doors at Third
and Morrison Streets—A Fine House.

Portland, Oreg.—The Rex opened its
dors on schedule time April 15.
he house is located at Third and
Morrison streets in the heart of the
downtown shopping district and at
a prominent transfer point. It is owned
by H. M. Bell and operated by the
Novelty, further down Morrison street,
and will be under the direct management
of H. M. Bell.

For the opening, the auditorium was
decorated with carnations and roses, and
which made an atmosphere of newness
about the house, the first show was put
over without a hitch. Manager
Fleishman corralled the first nickel that
was paid for admission and hung it in the
box office as a good-luck token; this was
the only christening ceremony. The first
program featured "Good Luck Justice," with
Henry B. Walthall, and will be followed by
"The Deathrock" and "New York." A
large pipe organ, formerly used in the
San Francisco Exposition, will soon
be installed in the Rex. A program and
there is some work yet to be done on the front
of the house. Otherwise the theater opened
to completely equipped for business.

Alaska Exchange Man Visits.

Portland, Ore.—W. D. Gross, who con-
ducts the Alaska Film Exchange, Juneau,
the Alaska distributors of Universal films,
was in Portland recently visiting Gus
Morgan, manager of the Supply Company of Oregon. Mr. Gross stated
that Universal was the only service that
came through Alaska, and that the exchange only features the films. The
admission price throughout Alaska, said
Mr. Gross, is five cents.

Recently four reels have constituted a show. Now,
however, competition has become keen
and the length of shows has been in-
creased.

Mr. Gross controls seven houses in Alas-
ka and reports them all prosperous. There
is at present a great influx of people to
Alaska and he predicts that in a year and
a half, when the new railroad has been
completed, there will be a movement of
people to Alaska.

Mr. Gross has handled the Universal
product in Juneau for four years and
thought, if the company could continue
months to keep in touch with film condi-
tions.

Coos Bay Prosperous.

Marshfield, Ore.—H. L. Thompson, who
has been road man out of Portland for
Universal during the past two months, re-
turned recently from a trip through the
Coos Bay coast in southwestern Oregon
and reports prosperous conditions with
the coming of the new railroad to
Marshfield. Therefore this territory
which could be reached only by stagecoach
will now have rail communications, and
Coos Bay is expected to go into the
developing stage.

H. H. Brownell With Path.

Portland, Ore.—H. H. Brownell has been
employed by Pathes as road man out of
Portland to succeed B. J. Sperry, who was
promoted to the position of representative
some time ago. The position of travelling
salesman has been vacant since Mr. Sperry
promotion. Brownell has some experience
in the film game, and is expected to
outdo his predecessors.

Mr. Brownell recently returned from a
trip through eastern Oregon and stated that
he had seen many new developments, but little of the dangers of the proposed
statewide Sunday closing law which is being fath-
etered in Portland.

J. V. Lynn With Universal.

Portland, Ore.—J. V. Lynn, who was
promoted to the position of Universal
exchange, has been engaged by the
Universal Company for some time, has been
employed by Universal as road man. Mr. Lynn
will work out of Seattle and handle the
Washington territory.

New Theater at Woodburn.

Woodburn, Ore.—George F. Healy and
Harry Samchuck have opened the Opera
House as a moving picture theater. The
building was formerly used by the Snare
Company of Portland. The new
house has been renamed the Woodburn
theater.

Heard on Film Row

Paul Noble, formerly manager of the
National, has left Portland for San Fran-
cisco and Los Angeles. The boys on Film
Row have no idea what to do about the
lack of big news, and there is
some work yet to be done on the front
of the house. Otherwise the theater opened
to completely equipped for business.

Among the recent visitors in Portland
were H. F. Smith and F. T. McClintock,
representative for the Rudolph Wurlitzer
Company; M. E. Mead, road man for Triangle; Lew
Cullinan of the Casino theater, The
Dailies, Oregon; B. J. Callahan, Critic theater,
Seaside, Oregon; E. R. Saunders, Bell
theater, Ilwaco, Wash.
Western Canada Notes.

Vancouver, B. C.—This city's first Charlie Chaplin contest was held recently at the Columbia theater, and brought out many entries, including young ladies and a Chinaman. The contestants appeared several times during the evening and all attendance records at the Columbia were broken.

Calgary, Alberta.—The Naume Movers' Society is now planning a Week's Week here in the near future, and local exhibitors have promised to help in every way possible. Special films, or by allowing short speeches to be made in the theaters, dealing with the service.

Victoria, B. C.—During the three-day engagement of the Vitagraph company's "Green Stockings," at the Rex theater, Manager Clifford Denham was able, in the local theater to display green stockings in a prominent advertising space. The advertisement bore the single word, "Green Stockings," and the order of the lucky ticket was presented with an order on the store for fifty pairs of Stockings.

Edmonton, Alberta.—This first local house to adopt the Saturday morning matinees for the children, the Rex. Manager Max Allen will give a special performance at ten o'clock every Saturday morning, and show a variety of films, especially suitable for children. One of the first pictures to be shown is "Cinderella," with Mary Pickford.

Clifford Denham, Picture Pioneer.

Victoria, B. C.—Clifford Denham, manager of the $156,000 Royal Victoria theater in Victoria, B.C., is one of the real pioneers of the moving picture industry in Canada. Twelve years ago he was sent out from England by Charles Urban's Bioscope Company, and spent four years taking pictures throughout Canada, both for the Canadian Pacific and the Dominion Government. These films were exhibited all over the British Isles, and in many parts of Canadian territory. In England Mr. Denham was also associated with the Moss & Thompson theaters, now known as the Moss & Stoll circuit.

Settling in Victoria, Mr. Denham exhibited the first moving pictures in that city in the early nineties, and later became manager of the old Victoria theater in the palmie days of the province. On the completion of the new buildings a few years ago he was placed in charge of this house, in which road shows were played for a time, but where for the past year moving pictures have been presented, under the control of the National Amusement Company.

Mr. Denham has made many friends in Victoria through his policy of giving benefit performances in aid of local charities. He has just agreed to donate thirty per cent. of his receipts each Monday night to the local Red Cross fund, and many local artists are always on hand to assist with their services.

The Variety.

The Variety, on Government street, is the principal Victoria customer of the Universal, and has recently begun the showing of Biograph films and so far has been very successful. The Variety, which is owned by L. J. Quagliotti, was recently reopened after extensive alterations and remodeling under the direction of Mr. Arnold, from the Kamloops Pino & Organ Company, of Woodstock, Ont., although a few change is always present. Mr. Quagliotti intimated that he might leave Victoria for an indefinite stay, and would turn over the management of his local houses to his brother Hector, of the Colonial theater, in Vancouver. Seating capacity of the Variety is 678, and the house was comfortably filled. The following was displayed prominently in the foyer, a management desire to promote the comfort and convenience of patrons in every possible way. Any suggestion tending to this end will be gladly received.

The Columbia.

When the World man approached the box office at 10.29 a.m., the starched usher admitted 5 cents admission.

This house, located on Government street, is controlled by the National Amusement Company through the management of M. E. Maysmith. At present the several small time vaudevilles are shown in conjunction with moving pictures, but the future policy of the house is programmatical, and it is considered likely that exclusive picture programs, including capacity 704, and a three-piece orchestra is used. Good business is done at 10 cents admission.

The Romanesque.

A store show, located on Government street and controlled by L. J. Quagliotti. Admission is 10 cents, and the seating capacity is 500, and Universal programs, including Red Feathers are shown.

The Majestic.

Manager C. E. Bailey is just giving up this house, which will in future be occupied by the British Columbia branch of the National Amusement Company, which W. P. Nichols is managing director.

Manager Not Permitted to Operate.

Victoria, B. C.—C. E. Bailey, manager of the Majestic theater, appeared before the works committee of the city council recently, to protest certain regulations provided by the by-laws for moving picture operators. He explained that he had taken the elementary course and failed because of certain technical electrical questions which were asked. He claimed that this is an operator's course in the management. His operator being sick, the manager had taken his place in the booth, and Chief Daff had issued a summons against him. It was decided that the regulations must be enforced, and Mr. Bailey was advised to secure a qualified operator. However, as he has practically decided to go to Calgary, the matter will be dropped.

Conference on Operators' License.

Vancouver, B. C.—A committee, consisting of J. O. Thomas, vice-president of Vancouver Local No. 348, I. A. T. S. E., and E. J. Huttlemayer, business agent, went to Victoria recently, and met a committee from the operators' union of that city in a consultation which had been arranged. The main subject of the conference was a change in the laws governing provincial operators' licenses, along the lines set forth in the Moving Picture World some weeks ago. It is stated that the premier was favorably impressed with the suggestions, and the union is suggesting that the proposals be undertaken in the near future.
OVERCROWDING IN TORONTO

A Little Too Much of a Good Thing—

But It Shows Health.

By W. M. Gladish, Special Correspondent,

1263 Gerrard St. East, Toronto, Ont.

TORONTO, Ont.—When Francis X. Bushman, and Beverly Bayne, the Metro star, paid a call on Thursday, they made short appearances at some fifteen picture theaters. The crowds were evident at the high school playgrounds, 346 College street, was so jammed that Manager M. J. Thaler was summoned to police court because of the overcrowding. He explained the circumstances and also proved that he had phoned for police assistance and a policeman never came. Judge Cohen did not impose sentence.

On nights later, however, Patrol-Sergeant Rogers found thirty-seven people standing in the aisles of the picture house owned by T. J. Ryan, 336 Pape avenue. In court next day Mr. Ryan was fined $20 and costs.

With theater overcrowding cases in the police court it sounds as if Toronto exhibitors are doing good business.

May Change Health Inspection Law.

Toronto, Ont.—Metro Pictures Limited has applied for legislation to amend the Public Health Act to permit an inspector to enter a moving picture theater or other place of amusement at any time of day or night. Under the prevailing law a civic investigator can only examine theater premises during business hours. When nearby all the small houses are empty.

Will Buy Red Cross Motor Ambulance.

Toronto, Ont.—Mr. H. Lubin, assistant general manager of Starfilm, Limited, Metro distributors in Canada, has been working up a plan for the establishment of a group of co-operative theaters for the exchange of Metro features throughout Ontario. This is similar to the group system which has evolved in Europe, by which fifteen local theaters contracted for three Metro pictures per week each for a period of six months on a co-operative basis.

Mr. Lubin says that he has been pleased at the co-operation of the chain and that the cigarette idea in the country sections serves a trial at least.

Local Universal Notes.

Toronto, Ont.—Mr. Claire Hague, general manager of Toronto Rowland, manager, and W. Davidson, of the Canadian Universal, recently paid a return visit to the headquarters of the Universal, in Detroit, Mich., where a conference was held with George Weekes, Detroit manager, and W. E. Williams, Universal staff. At Universal, there has been a steady attendance of new Regent, Ottawa, one of Canada’s best shows, and a take Universal service exclusively.

World Film Notes.

Toronto, Ont.—Arrangements have been made whereby World Features, Limited, World Film distributors in Canada, will look for the bookings for “The Whirl of Life,” the photo-play feature in which the Vernon Castles are starred. The first exhibition of the picture was given at the Flower theater, Ottawa, during the week of April 30, after which it was seen in the Connaught, Montreal. It will be shown in Massey Hall, Toronto. A percentage of the proceeds from the picture will be turned over to British aviators, it is declared.

World Features, Limited, are also handling Excalibur, in the Dominion, the first release to be “Trilby.”

The World branch at Toronto has two new rdmen, Mr. H. W. Burton and George Brownridge. The latter was formerly with the defunct Connosh-Till Film Manufacturing Company, Toronto.

TO AMONG EXHIBITORS.

Montreal Exhibitors Successfully Work for the Election of Mayor Mederic Martin—Two Days Before Voting a Meeting of the Exhibitors’ Association, with Little Concord, Gave Marked Results. It is Claimed.

By Gerald Gallagher, Montreal Correspondent.

MONTREAL, Canada—Montreal recently had its civic elections. Two days before the public went to the polls, somebody among the exhibitors woke up. A meeting of the Exhbitors’ Association was summoned. Eighty per cent of the members were absent. Mr. Herring, the president, began by shedding a few figurative tears over the pitifully small attendance, proposed that the exhibitors showed solidarity with Martin. This happened forty-eight hours before the elections. Mr. Herring said that in the film business it was the film maker’s man’s friend. Lapointe, one of the other contestants, had imposed the charity tax on local exhibitors, but that “was out.” Mr. Herring stated that Martin had promised him he would help the moving picture business.

One of the exhibitors ventured to tell Mr. Martin the reason for the poor attendance at the meeting. He said that in the past Mr. Martin, the association did not back their members. Mr. Herring pointed out that the association would not be; in control in the future. A lively discussion took place. The Charity Tax, the inefficiency of the association, this, that and the other thing were then discussed in rapid order. At last someone decided to remind the gathering that the meeting had been called to discuss whether they would support Martin in his bid for the mayorality. When the meeting broke up it was generally agreed that some way or other, that the great moving picture industry was behind Martin. His vote was then asked for the meeting. Mr. Herring later said that thirty-five houses used the screen to boost Martin. The writer saw in Mr. Herring’s theater, the audience laugh, hiss and shoo Martin’s picture on the screen. However, Martin won.

This is the attitude of the exhibitors who supported Martin: “We can always say that the man who won was backed by the ‘live’ association now.” It’s a funny bunch of exhibitors who start an election campaign forty-eight hours before the election.

Another New Theater.

Westmount, Que.—Although several new houses have been recently opened in Westmount, there is to be a boom in this business, still we hear stories every day of more new houses. The Montreal sub-borough has just a week or two ago, a site for a new house, according to Montreal newspapers. It is said that a new house will be erected in Westmount by the Independent House Corporation, who own and operate the Strand and Moulin Rouge theaters, as well as the recently-opened Regence Theater. It is said that the proposed house will be a facsimile of the Majestic at Detroit, and will seat fifteen hundred. One connected with the above-named company stated that it was extremely probable that the house would be erected, but that everything had not been settled as yet.

Has $61,000 from Charity Tax.

Montreal, Que.—As soon as the new Board of Control convenes, members will be asked to approve distribution to hospitals. The amount is the sum of $61,000 resulting from the one cent charity tax between August and January which has been in the civic treasury, awaiting decision as to the manner in which it should be divided. In the last meeting of the Council the last session of the Legislature, one-half will go to general hospitals, one-third to special hospitals, and one-sixth to institutions of charity.

Among Montreal Exhibitors.

Mr. Wickham has opened a new house in St. Lambert north of Montreal from Montreal, and has called it the Victoria. It seats 500 people.

Business among Montreal exhibitors has been slow lastest, mostly exhibitors giving the Lenten season as the reason for the slackness. It looks as if quite a few small Montreal houses will be compelled to close their doors before September. A dull season has just been experienced, and the hot weather will soon come. The new St. Don theater will put on a comedy picture. They will be featured and helped by pictures. If the venture is successful, then pictures will be added. This house does not seem to have been making much of a show, from a financial standpoint. Other houses, now recently opened in Montreal seem to be in the same position.

Manager Campbell, for Ontario Blue Bird, has been appointed Montreal manager for Blue Bird.

The following out-of-town exhibitors made recent appearances in the city: Manager Bedard, of Quebec, who runs the Princess and Crystal Palace theaters in that city, and the Orpheim in Riviere du Loup; Messrs. O’Connor Bros., of Huntington, P. Q.; Mr. Buryer, of Sherbrooke, P. Q., and Mr. Pat-quet of the Imperial, Quebec City; Mr. Bedard, of the Casino, Quebec: Mr. Audette, of the Royal, St. Johns, P. Q.; Mr. H. A. Taylor, of New Westminster, Mr. Tan- guay, of the Victoria, Quebec.

We recommend to Canadian exhibitors a two-real comedy entitled “The Revenge of Mr. Tommy Atkins,” which is handled locally by Allifeatures. It is sure to make a hit with any British audience.

H. W. McCollum, formerly with Universal and V-S-E., has connected with the Harrington Film Company as Canadian managing director, and has opened offices at 294 St. Catherine street West, has a Feaster Film feed is supplied which does away with all trouble in rewinding film.
Calendar of Daily Program Releases

Releases for Weeks Ending May 6 and May 13

(For Extended Table of Current Releases See Pages 1056, 1058, 1060, 1062.)

General Film Company.

Current Releases.

MONDAY, MAY 6, 1916. (Serial No.)

BIOGRAPH—The Strange Case of Mary Page, No. 15 (Two parts—Drama) .................. 20457
ESSANAY—The Master Swindlers (No. 6 of the "Social Pirates" (Two parts—Drama) .... 20458
KALEM—The Buckshot Feud (Comedy) .................. 20458
SELIB—The Man Within (Three parts—Drama) .................. 20459
LUBIN—The Candle (Two parts—Drama) .................. 20462-3

WEDNESDAY, MAY 8, 1916.

BIOGRAPH—The Great Secret (Drama) .................. 20464-5-6
ESSANAY—In the Moon's Ray (Two parts—Drama) .................. 20459-60
KALEM—Ham and the Masked Marvel (Comedy) .................. 20461
LUBIN—The Cake (Three parts—Drama) .................. 20462-3

THURSDAY, MAY 9, 1916.

ESSANAY—The Fable of "The Preacher Who Flew His Kite But Not Because He Wished to Do So" (Comedy) .................. 20468
KALEM—Romeo of the Coal Wagon (Comedy) .................. 20467

FRIDAY, MAY 10, 1916.

LUBIN—None So Blind (Three parts—Drama) .................. 20472
SELIB—The Selig-Tribune No. 36, 1916 (Topical) .................. 20473-4-5
VIM—The Brave Ones (Comedy) .................. 20475-6

SATURDAY, MAY 11, 1916.

ESSANAY—Once a Thief—? (Three parts—Drama) .................. 20483-4-5
KALEM—The Human Telegram (No. 73 of the "Hazards of Helen" Railroad Series (Drama) .................. 20488-9-10
LUBIN—Father's Night Off (Comedy) .................. 20487-8
SELIB—An Elephant's Gratitude (Drama) .................. 20489-90
VITAGRAPH—The Birth of Horror (Three parts—Drama) (Broadway Star Feature) .................. 20488-9-10

Advance Releases.

MONDAY, MAY 8, 1916.

BIOGRAPH—The Strange Case of Mary Page No. 16 (Two parts—Drama).
KALEM—The Master Swindlers (No. 7 of the "Social Pirates" (Two parts—Drama).
LUBIN—The Buckshot Feud (Comedy).
SELIB—The Man Within (Three parts—Drama).

TUESDAY, MAY 9, 1916.

BIOGRAPH—The Great Secret (Drama).
ESSANAY—In the Moon's Ray (Two parts—Drama).
KALEM—Ham and the Masked Marvel (Comedy).
LUBIN—The Cake (Two parts—Drama).

WEDNESDAY, MAY 10, 1916.

SELIB—The Selig-Tribune No. 37, 1916 (Topical).

THURSDAY, MAY 11, 1916.

LUBIN—The Cake (Two parts—Drama).
SELIB—The Selig-Tribune No. 38, 1916 (Topical).
VIM—The Water Cure (Comedy).

FRIDAY, MAY 12, 1916.

KALEM—A Lunch-Room Legacy (Comedy).
VIM—The Pretenders (Comedy).

SATURDAY, MAY 13, 1916.

ESSANAY—The Jester (Three parts—Drama).
KALEM—The Hazards of Helen No. 17 (Title Not Yet Decided).
LUBIN—Jenkins Jinx (Comedy).
SELIB—The Sheriff's Duty (Western—Drama).

COMPLETTE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of The Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

BEVERLY

The Three Reel Biograph released Wednesday May 17
The Sun Photoplay Company

announces the appearance of

Miss ELSIE LECLAIRE

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"A WOMAN WILLS"

A stirring story set amid startling scenes of modern warfare and the intrigues of clever spies. A photo play with a potent punch

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Calendar of Daily Program Releases

Releases for Weeks Ending May 6 and May 13
(For Extended Table of Current Releases See Pages 1056, 1058, 1060, 1062.)

Universal Film Mfg. Company.

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<td>IMP—Through Flames to Love (Two parts—Drama)</td>
<td>01392</td>
</tr>
<tr>
<td>L-KO—No release this day.</td>
<td>01391</td>
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<tr>
<td>REX—Their Anniversary (Comedy)</td>
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<th>MONDAY, MAY 1, 1916.</th>
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<tbody>
<tr>
<td>NESTOR—Her Hero Maud (Comedy)</td>
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<tr>
<td>RED FEATHER PHOTOPLAY—Dr. Neighbor (Five parts—Drama)</td>
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<tr>
<td>UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o’ the Ring No. 1—The Leopard’s Mark—(Two parts—Drama)</td>
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<tr>
<th>TUESDAY, MAY 2, 1916.</th>
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<tbody>
<tr>
<td>GOLD SEAL—The Purple Maze (Two parts—Modern—Drama)</td>
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<tr>
<td>IMP—When Slum (Drama)</td>
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<tr>
<td>REX—Eleanor’s Catch (Comedy)</td>
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<td>ANIMATED WEEKLY—Number 18 (Topical)</td>
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<td>L-KO—The Bankruptcy of Boggs &amp; Schultz (Com.)</td>
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<tr>
<td>VICTOR—The Girl Who Fared Daylight (Two parts—Drama)</td>
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<td>BIG U—The Beloved Liar (Three parts—Human Interest Drama)</td>
</tr>
<tr>
<td>IMP—Won with a Make up (Comedy)</td>
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<tr>
<td>LAEMMLE—No release this day.</td>
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<td>IMP—Just Kitty (Drama)</td>
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<td>LAEMMLE—The Thief of the Desert (Drama)</td>
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<tr>
<td>NESTOR—Lem’s College Career (Two parts—Com.)</td>
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<tr>
<td>BISON—The Leap (Two parts—Railroad Drama)</td>
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<tr>
<td>JOKER—A Perfect Match (Comedy)</td>
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<td>POWERS—No release this day.</td>
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<tr>
<td>LAEMMLE—The Marriage of Arthur (Two parts—Drama)</td>
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<tr>
<td>L-KO—Mr. Buddy Bruggs, Burglar (Comedy)</td>
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<td>REX—Sealing the Jungfrau (Educational)</td>
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<tr>
<td>NESTOR—Potts Bungler Again (Comedy)</td>
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<tr>
<td>RED FEATHER PHOTOPLAY—a Huntess of Men (Five parts—Drama)</td>
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<td>UNIVERSAL SPECIAL FEATURE—The Adventures of Peg o’ the Ring, “A Strange Inheritance” (Two parts—Drama)</td>
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<tbody>
<tr>
<td>GOLD SEAL—The Mark of a Gentleman (Two parts—Drama)</td>
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<tr>
<td>IMP—When a Wife Worries (Comedy)</td>
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<td>REX—Virginia (Drama)</td>
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<th>WEDNESDAY, MAY 10, 1916.</th>
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<tr>
<td>ANIMATED WEEKLY—Number 19 (Topical)</td>
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<tr>
<td>IMP—The Go-Between (Drama)</td>
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<tr>
<td>L-KO—The Great Smash (Three parts—Comedy)</td>
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<tr>
<th>THURSDAY, MAY 11, 1916.</th>
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<tbody>
<tr>
<td>BIG U—No release this day.</td>
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<tr>
<td>LAEMMLE—Her Husband’s Faith (Two parts—Drama)</td>
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<tr>
<td>POWERS—Mr. Fuller-Pep—He Tries Mesmerism (Comedy Cartoon)</td>
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<tr>
<td>—Some Monkey Stars (Ditmas Educational)</td>
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<tr>
<td>IMP—The Capital Prize (Two parts—Drama)</td>
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<tr>
<td>NESTOR—Never Lie to Your Wife (Comedy)</td>
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<td>VICTOR—A Strange Confession (Drama)</td>
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<tr>
<th>SATURDAY, MAY 13, 1916.</th>
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<tbody>
<tr>
<td>BISON—A Fight for Love (Two parts—Drama)</td>
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<tr>
<td>JOKER—A Wife for a Ransom (Comedy)</td>
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<td>POWERS—No release this day.</td>
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Mutual Film Corporation.

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<td>BEAUTY—Two Beds and No Sleep (Comedy)</td>
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<tr>
<td>VOGUE—Bungling Bill, Doctor (Comedy)</td>
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<tr>
<td>AMERICAN—Pierre Brissac the Brazen (Two parts—Drama)</td>
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<td>FALSTAFF—The Dashing Druggist’s Dilemma (Comedy)</td>
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<tr>
<td>MUTUAL MASTERPIECE DE LUXE—The Quality of Faith (Gaumont—Five parts—Drama)</td>
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<th>TUESDAY, MAY 2, 1916.</th>
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<tbody>
<tr>
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<td>VOGUE—Out for the Count (Comedy)</td>
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<tr>
<th>WEDNESDAY, MAY 3, 1916.</th>
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<tr>
<td>IMP—Billy Van Deussen’s Ancestrie (Comedy)</td>
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<tr>
<td>GAUMONT—See America First No. 34 “Yosemite National Park” (Scenics)</td>
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<tr>
<td>KARTON KOMIKS (Cartoon)</td>
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<tr>
<th>THURSDAY, MAY 4, 1916.</th>
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<tr>
<td>MUTUAL MASTERPIECE DE LUXE—Lying Lipe (American—Five parts—Drama) (No. 98)</td>
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<td>THANHouser—The Spirit of ‘61 (Three parts—Dr.)</td>
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<th>FRIDAY, MAY 5, 1916.</th>
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<tr>
<td>CUB—M. T. Dome’s Awful Night (Comedy)</td>
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<td>MUSTANG—With a Life at Stake (Two parts—Drama)</td>
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<tr>
<th>SATURDAY, MAY 6, 1916.</th>
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<tr>
<td>CENTAUR—Avedng By Lions (Two parts—Drama)</td>
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<tr>
<td>FALSTAFF—The Skillful Sleigher’s Strategy (Comedy)</td>
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<tr>
<th>SUNDAY, MAY 7, 1916.</th>
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<tbody>
<tr>
<td>IMP—Woman for Nuttin’ (Comedy)</td>
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<tr>
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<tbody>
<tr>
<td>IMP—All for Nuttin’ (Comedy)</td>
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<tr>
<td>VOGUE—Bungling Bill’s Dream (Comedy)</td>
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<tr>
<td>AMERICAN—The Touch on the Key (Two parts—Drama)</td>
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<tr>
<td>FALSTAFF—The Kiddie’s Kapteen Kid (Comedy)</td>
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<td>MUTUAL MASTERPIECE DE LUXE—Soul Mates (American—Five parts—Drama) (No. 99)</td>
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<tr>
<th>TUESDAY, MAY 9, 1916.</th>
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<tbody>
<tr>
<td>THANHouser—When She Played Broadway (Two parts—Drama)</td>
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<tr>
<td>VOGUE—German Love (Comedy)</td>
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<tr>
<td>BEAUTY—Skelly’s Skeleton (Comedy)</td>
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<tr>
<td>IMP—The Proufligate (Three parts—Drama)</td>
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<tr>
<td>MUTUAL MASTERPIECE DE LUXE—His Father’s Gold (Thanhouser—Five parts—Dr.) (No. 100)</td>
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<tr>
<th>FRIDAY, MAY 12, 1916.</th>
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<tbody>
<tr>
<td>CUB—Jerry’s Perfect Day (Comedy)</td>
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<td>MUSTANG—The Blindness (Two parts—Drama)</td>
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<tbody>
<tr>
<td>CENTAUR—The Ordeal (Two parts—Drama)</td>
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<tr>
<td>FALSTAFF—Freddie’s Frigid Finish (Comedy)</td>
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CRANE WILBUR
In Mutual Masterpictures

GEORGE OVEY
In Cub Comedies

MARGARET GIBSON
WILLIAM CLIFFORD
And The Celebrated
BOSTOCK ANIMALS
In Centaur Features

DAVID HORSLEY PRODUCTIONS
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Book Them at Your Mutual Exchange
General Film Company

ESSANAY.

IN THE MOON'S RAY (Two Parts—May 2).—The cast: Richard Neal (Francis X. Bushman); Meredith Blake (E. H. Calvert); Spider (Bryant Washburn, The Highwayman); Judy Holmes; Judith, his daughter (Gerda Holmes). Meredith Blake, a cantankerous old crook, learns that the millionaire, Robert Hamilton, has just obtained a pre- emptive right, which he means to get. Accidently his accomplice, "Spider," finds an invitation to attend a reception at the Hamilton home, and Judith, as a detective and also attends. He seizes himself in Hamilton's apartment while "Spider" awaits outside to aid in the flight.

After Hamilton has retired, Blake emerges from his hiding place and by the light of the moon shining through the windows obtains the watch. Judith has a love for the watch, and Blake, who has "Spider" carry her out into a waiting taxi. When Judith recovers from her faint she notes the number of the license. Tighty clasped within her hand she holds a fountain pen, which she unsuccessful tries to dis- turb in writing. On her white slipper she makes a plea for help and hurries it out the window of the cab. The slipper strikes Richard Neal, private investigator, who reads it on his way to the Hamilton home at the behest of the millionaire.

He forms a connection between the two in- cidents and at the house learns of a heel print of peculiar markings. He discovers this to belong to the driver of the cab and finds that this driver is some other than "Spider." By a ruse of the crook the driver's case and a cast and Hamilton to the hiding place of Blake where after a battle the crook is killed. When Neal returns the Ending suggests that a love story will be the continuation of the exciting inci- dents.

THE FABLE OF THE PREACHER WHO FLEW HIS KITE BUT NOT BECAUSE HE WISHED TO. The story concerns a certain Preacher became wise to the Fact that he was not making a Hit with his Congregation. The Parishioners did not sit in on his talks and he was turned out after services and tell him he was a Pennsy. He has always had to carry his own sermon forward Man—along the intellectual plane of the congregations who clipped in to pur- suit. Salaries, The Poor-hole could understand every- thing he said and they began to think the Preacher was not quite a man that to Win and make everybody believe he was a Nobility and at the same time get to hand out a little Outh. He fixed it up Good and Picoty.

On the following Sunday Morning—from his Lookout—he gave out a Text which didn't mean anything—he read from either Direction. He stood up his Flock with Dreamy Eye as he voiced the Poetry and Mysticism in those familiar lines of the great Icelandic Poet—Ivar Nattak. A Stout Woman leaned forward so as not to miss Anything. A Venereal Harlot, Dealer seemed to recognize the Quotation and nodded his head Solemnly. The Preacher didn't know what to talk to the Talkers at as all the Parishioners had paid their money for Tall Talk and were prepared for all Styles of Delivery. Percipient that the Congregation would stand for Anything, the Preacher knew what to do—

MORAL—Give the People what they Think they Want.

ONCE A THIEF (Three Parts—May 6).—The cast: Paul Kendrick (Bryant Washburn); Mary Fulton (Nell Craig); Franklin Cates (S. F. Cobb); James Overton (Richardson Cotton).

THE MOVING PICTURE WORLD

Dorothy (Mary Kennedy); Jack (Arthur Albert- son); Dorothy's mother (Mary Taylor-Rose); Sis' lover (Henry Murdock); Aunt Clara (Oliver West); Uncle Dick (Richard Purdon); The barsman (Frank Minzer); Sheriff Bur- lington. Directed by Robert Ellis.

Bar's becoming all too attentive to Dorothy to suit her mother, so she ships off to Aunt Clara. As her aunt has never seen her, Dorothy in her new environment finds she draws a great deal of attention. She will thus be able to see Jack without any suspicion because she is called the "young lady of the house," while Dorothy remains the real head of the house. But the arrival of Sis' persistent suitor—none other than Bud Blake (Richard Purdon)—sets up that everybody gets tangled in a web before Doro- thy's mother comes to possess the entire affair.

THE GOVERNOR'S SPECIAL (No. 76 of the "Hazards of Helen" Series—April 22).—The cast: Washington at Lone Point (Helen Gibson); Tom Arnold (Frank Gillette); Governor (True Boardman); the Governor's son (Harry Parson); the Governor's aide (Harry Schum and Ed. Gibson). Dorothy (Helen Stone). Interesting scene that the detective on the way to the Capitol with the evidence that will convict him must stop off at Lone Point to make train connections he determines to make use of the opportunity. He spring's him on the train, and the proof at the Governor's Special, barely grasping the hanger on the train is enough time escape injury: But she succeeds in bringing the real story and justice and setting Arnold on his feet again.

BIOGRAPH.

SWORDS AND HEARTS (Reise—May 1).—The cast: The Countess (Clifford Locas); his father (Vernon Clangers); A different but (Clair McDowell); the poet (Dorothy Curl); herstrom (W. J. Butler); The Union soldier (Charles H. West); 

Bushing (Francis Grandin, AlfredPaget and W. C. Robinson).

In the war, the wealthy belle is wooed by her neighbor's son. When he rides away to join his regiment, she kisses him before the assembled crowd. As a "poor while" on the plantation, who loves him secretly, she watches him when he is shot down and plans to escape. She is wounded, but makes her escape, roaring into the woods when she is being suspected. Her father heads a band of Confederate bushwhackers, who one night breaks into the Union soldier's father's house. The Marylander has a treasure chest in the house, but as he goes to get the treasure chest, the contest begins. Before the contest begins, the Union soldier finds the chest and hides it. The contest is for the chest, and the close of the war the officer returns home a beggar and is routed by his former sweetheart in favor of a Union man. The old butler discloses the secret hoard and tells of the poor girl's love. The old butler offers the hero the life she saved, and she confesses her love.

FIT FOR BURNING (Three Parts—May 3).—The cast: Constance Grey (Vera Sisson); Rev. Mr. Masters (John Slocum); Mr. Martin (Gretchen Hartman); Richard Foraker (Charles H. West); Mrs. Masters (Cora Drew); Sophie Masters (Grace Hamilton).

Constance Grey meets and falls in love with Dick Foraker, the editor of the reform paper. Dick is a man of truth, and is noble and unselfish champion of every cause that he thinks worth supporting. He has no idea what the city thinks, except poor Master Martin.

Our good Master Masters disappears. Con- stance searches for her in vain. Then she finds that Mrs. Masters is the wife of the owners of a notorious resort. Constance de- scribes the missing girl to Master. That night Constance goes to the resort. Master leads her to a door and asks her to look through the window of the room. She sees little Sophie Masters in the arms of Dick Foraker. There are empty wine glasses by the table, which tells their own story. Dick sees
the face through the transom. But in his drunken condition he thinks it is a phantom. The young man, with a mild and helpless look and rage when she learns that her beloved Constance has been seen in company with a man. She confronts this arf-hypocrite, the author of her own first great suffering, and the woman who so recently made her establishment come to her assistance and it goes down.

The next day the editor is seated at his desk reading in his own paper an account of how he took the drunken man in, and then, when he is off on a mission of uplift in the slums. He and the editor are both in company of Constance Gray when he tells her of the outrage, and how she will love the proof of her husband's faithlessness. She has suffered for humanity's sake. But his complacent musings are interrupted when she tells him that it is — it is the ring he gave Constance — it is accompanied by a letter of the most bitter, direct, from her broken heart. But it is enough to convince Dick Froebel that the woman is not to be trifled with, that those pure serene eyes had been held for too long to this world. This whole world could be again hide his shame.

And poor Midge Martin, tormented beyond endurance by her conscience, seeks oblivion in the river, while Constance Grey, strong of mind and high of soul, rises superior to the shocks of life and continues her work of love and kindness among the weak and down-trodden.

**VIM.**

**THE BRAVE ONES (May 4).** —The cast: Aleda Shannon (Ann); Elise Martin (Hattie Ruge); Sister Ruth (Billee Bletcher); Her Daughter (Elsie Martin). Plump and Runt are once again in hard luck. They have just finished cutting the woods after devoting a plate of newly-made pies, and prove to make love to the Sheriff's daughter with whom they are in love. The worthy official himself. Not having the decency to call on the young lady he sends a note to her that if they will sleep for one night in an untenanted house on his property, he will not report them. One night, they agree to his proposal and take up their new quarters in the old abandoned house, which is not disturbed by unearthly noises, creakings and such.

Finally, giving up hope of sleeping, they lay awake. Their door slowly opens and in the wali is the man who has been observing the finishing touch to their nerves and they hurry out of the house. A gang of countrymen while, a gang of counterfeiters who have long house as the house of their headquarters decide to scare them off. Dressed in white sheets, they invade the bedroom, and finally by force, but thoroughly aroused, attack and make prisoners of them. In a moment, a voice is heard to have a joke, also done a sheet and is broken by the officers for one of themselves.

Convinced that they are being set up to try to escape. The Sheriff fires at them. Else is rescued by a fellow who calls on the police that the Sheriff is a coward. A posse is dispatched to capture him. The Sheriff is stopped on the explanation from Plump and Runt who are now hailed as the savages of the village. A game of Robin Hood and the Sheriff truly the means of the making the ghost walk.

**HOME-MADE PIES May 5.** —The cast: Hobbs (Robert Burns); Jabs (Walt Stull); Ethel (Eiben Burton). No one could blame Jabs for being dis- gunned when he was forced to attempt to eat some home-made pies. In a recent production of Ethel, a recent graduate of the Culinary Cor- poration. Convinced that the condition of his first failure, Ethel bravely attempts a second trial. This time she tries her hand at home-made pies using all the ingredients she can find in the kitchen. On a hot day, with the window to cool, the aroma attracts the atten- tion of the young man. When he comes to the door, Ethel attempts to get away with the pies, but it is no use in separating himself from some of his feelings.

Finally, when he is contentedly munching one, he finds that he has lost a part of his face. He has found amongst the sad efforts of Ethel he has the face of a man and a mouth of a woman. Ethel, whom he had previously insulted. Vigorously defending himself by using the pies as am- muniition. The Sheriff intercedes and manages to set Ethel and carry her off. Fol- lowed by the posse. They carry off the quarry which Jabs owns. Here he pauses to reflect on the danger of being an armed employee, whom Jabs had discharged. He is in an apron from before. The explosion occurs. The blast burns both Pokes and Ethel high in the air and Ethel falls in on top of her and astonished crowd. When they look in on top of her they find her蒙面. A large crowd of people, to their chagrin they see him perched on the back of the last of the home-made pie.

**KINICKERBOCKER STAR FEATUR-ES.**

**THE BROKEN RING (Three Parts—April 25).—**The cast: Edith. Alda Shannon (Ann); Nona Foltz (Geo. Larkin); Mr. Shannon (Henry Stanley); Mrs. Shannon (Mollie McConnell); Miss- ter Burke (Frank O'Burke); Miss Watson. Edith Shannon, a child of nature, full of life and talent for classic dances, dances in her garden to the music from the birds. Roland Estes, a handy fellow who dances for them that can't realize their beauty. He wanders off with the ring, which Miss Watson has lost and is of the same kind as the one Roland possesses. She and a couple of tourists buy a trip and a ball is given in her honor, but the tourists are not interested in her. Angered over it and urged by Edith, who has fallen in love with Roland, Alda ac- cuses Roland of theft and he appears to appear on the stage for the season's performance.

Edith sets her cap for Roland and Mr. Shan- non spares no expense in aiding her to keep him in the family. She gives Roland the wrong address to Aleda and his letter never reaches her. She then calls him home. He would wait till Roland has written first. Later Alda acquires an old letter of Roland's letter but had no time to answer. As the time goes, Roland believes he cares for Edith. However, Edith's father, Mr. Shannon, a New York of the stage and longing to see his beloved daughter, persuades Roland to attend the performance. He goes to her dress- ing room, having a large performance and she promises to quit the stage and marry him. Mr. Shannon gives his consent to the marriage, but only if Roland is to be in the city. She is welcomed back home, where Edith, who now has the gilding over, is losing Roland. Burke tells Aleda any time she wants to return, he will give her $2,000 a night. Aleda, who is still in love with Roland, decides to stay. On December 9, during a reception, Shannon receives a letter that says Roland's is $2,000 note was being paid, allowing him to January 1 to pay, otherwise his property will be repossessed. Aleda reads this and decides to save him, writing Burke her way. Burke is interested and assures her secrecy, she has requested for the money to be paid. Aleda, who is cooking at night. Edith reads this and takes Roland that night to the theater and shows him Aleda entering the office with Burke. He is heartbroken, but does not respond to Edith's love making. Aleda, who has already been declared love herself to be falsely accused and is driven from home. She writes Roland of taking a dangerous trip. Roland is back and takes Aleda from her and she is rescued. Roland's father attends later and brings with him a man whom Aleda does not know. He is their supposed to be fellow a night. She shows him she was there and he recognizes her. The maid is substituted, his father is substituted and nobody knows that she is not Aleda. Aleda, who has nothing to do with Burke. On Christmas Eve, while Shan- non and Aleda are writing a letter and receipt for the $2,000 from Aleda, who had made her hotel and is shown the contract she made with Burke. On Christmas morning Aleda re- ceives her letter and is given her a large check for keeping her promise.

**THE OATH OF HASTE (Three Parts—May 5).—**The cast: Captain Mark Stone (Arthur Stone); Stone Keating (Mary King); May Mathias (Marguerite Gilroy). Captain Mark Stone of the freighter, Anna- bel, goes to his cabin and finds that she has dec- ided to marry another man. He puts back to the boat and goes to the city. He borrows money, Forcing his way into the house, he faces the girl and swears vengeance, vowing to have the boy if the boy and his children as he hates her.

In search of the influence to have Stone discharged. Stone lies in wait for him behind the door. Stone is the one who is injured in the head. A specialist is doubtful whether he will recover his sight. Mindful of his insufferable cold (French for grum- ming), the slave at his boarding house, and he is nearly the last to learn the news, the blind man stumbles from the house in the dark in a state of depression, and, meeting with an old shipmate, he asks for help. One of the crew bears a grudge against Stone and on the boat one night, he drops him overboard on a dark night. The shock restores his sight. Reaching the shore, he makes his way to a fisherman's cabin, where a doctor, in attendance upon the fisherman's wife, declares that Stone's normal mind, degraded by a former blow on the head, has also been restored. His one idea now is to get back to his wife and child. But they are in another state. Stone, who is now in the city, decides to go there. May, his wife, seeks work to support her child and gets a position in a fancy little waterfront restaurant. Stone, seeking her, is recognized on the street by his former sweetheart, who, having married another man, is now an outcast. To avoid her he enters the res- taurant and, meeting her, she asks him to see May. Explanations ensue, and he discovers that the weapon he chose to work evil against the wo- man who once hated has turned to love in his hands.

**EDISON.**

**BLADE O' GRASS (Three Parts—April 25).—**The cast: Dorothy Ward (Leonie Flugurah); Dorothy Brower (Mrs. Culler); Mary Peabody (Mrs. Culler); Emerson Peabody Winthrop (Pat O'Malley); John Ward (Charles Sutton); Mrs. Ward (Mabel Du Bois); John Wadsworth (Mr. Wallace Erskine); Catherine Van Schuyler (Elsie); Pikes (Iggelund); Col- leul; Jerome, a guide (T. Tamamoto); the Hunter (E. Adkins; Daring William Addison Lathrop) Directed by Darryl P. Zsasz. John Ward, deserted by a wife he adored, and his son, seeks his fortune and a new life in a wealthy New Yorker, learns the reputation of the woodsman. He passes for a woodman and establishes a cabin near the camp of Ward. One day, in the woods, the woodsman who was a virgin when Ward entered them becomes known for his abundance of game and they are sought by hunters. Ward, however, confines himself to a wealthy New Yorker, learns the reputation of the woodsman. He passes for a woodman and establishes a cabin near the camp of Ward. One day, in the woods, the woodsman who was a virgin when Ward entered them becomes known for his abundance of game and they are sought by hunters. Ward, however, confines himself to such a man is able to turn his back on the machine.
THE REAL DR. KAY (One Part—May 3.)—The cast: Dr. Kay (Guido Colucc); Adom Claus (Raymond Dwan); Mrs. Sickler (Mrs. Sickler); Mary Kay (Dorothy Dwight); Her Ward (Gayle Gune); Felice Terpsichore (Nella Walker); Dr. Sickler (William Ruge) Author, Webster Gilmore Director, Will Louis. Dr. J. J. Kay visits Adom Claus, a lawyer, at his office. Neither of them has had a case in ages. The law is so slow, however, that they often have cases at the heels. Dr. Kay goes away and forgets his bag and Adom Claus goes out in search of it. The police are called. The police find it. Mrs. Sickler has a billowing attack and her niece, Nella Walker, goes to the lawyer's office for her. The lawyer says that Adom is a good lawyer. Adom says that he has a big case. Mrs. Sickler gives him her money and, sending her wife out, accuses of stealing it. He has his arrest and refuses to go. Meanwhile, the real Dr. Kay has returned to Adom's office. In the meantime, the great lawyer, Adom, is found dead. Mrs. Sickler says that he is guilty. The police, of course, examine Mrs. Sickler and are soon convinced of her innocence, but they are not satisfied enough to give her an override.

THE BUCKSHOT FEUD (May 1.)—Written and directed by Edwin McKim. Don, a lawyer in a mountain town, has the distinction of winning the first case he ever tried in the town. It happens that a feud breaker is keeping the peace in the town. Don has been selected to defend him. The confidant for the feud breaker is a good defense when he is shot at by the friends of the feud breaker. WRITTEN and DIRECTED by Don. Do not change his mind and proceeds with the trial. After he has seen the jury and file suit. We then see the Judge and his wife and credent of "Not Guilty" is announced the friends of the opposing feudists proceed to shoot up the court.

THE CAIL (Two Parts—May 2.)—The cast: James Carr (Lester C. Dewe); Margaret Bancroft (Melvyn Mayo); Art Evans (George Hofman); Louisa Gunn (Clara Ewing); Jimmy, crooks (Robert Gray and J. C. Culley); Mr. Wiseman (Grace Eddy); The Old Woman (Grace Eddy); The Old Woman (Grace Eddy). Written by Maude Thomas and Julian Lapphite. James Carr, a young author, is working by canyon, the mountain town. He puts in a supply of new candles, and goes out for a walk. While he is out, he is attacked by a man who knocks over one of the candles, and puts poison in a drink. This drink is given to the youth. She is set up in the room. She is so excited that she - as just as he is about to raise the glass to her lips, she tells him to his face, that she is a member of the family, the woman who is behind the glass. "You're not Bancroft," Carr answers that Bancroft's shack is half a mile down the mountain. The youth rushes to the door, but Carr seizes him. There is a struggle in which the lighted Match is extinguished. When Carr lights them again, he sees the freezing traces of a girl before him, for the youth is Sue, a young woman who is known to tell her story. She shows him a letter, "Things are looking up and the youth is happy, for he has just told his story. As he is about to raise the glass to his lips, she looks him in the eye, and tell her story. He shows him a letter, "Things are looking up and the youth is happy, for he has just told his story. As he is about to raise the glass to his lips, she looks him in the eye, and tells her story. He shows him a letter, "Things are looking up and the youth is happy, for he has just told his story. As he is about to raise the glass to his lips, she looks him in the eye, and tells her story. He shows him a letter, "Things are looking up and the youth is happy, for he has just told his story. As he is about to raise the glass to his lips, she looks him in the eye, and tells her story. 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poison when Carr tells her to look at the candle carried toward the woman. And then he tells her how he bought some candles from an old woman that day, and later discovered they came from the woman who fell down the mountain, where Bancroft lay dead, killed by a sabre wound in a treacherous brawl. When Sue hears this, she throws the poisoned wine out of the window, and rushes out gladly into the night.

NONE SO BLIND (Three Parts—May 4)—The cast: Mr. S. B. Nye; Mrs. F. C. Redfern; Leslie Galliiff (Evelyn Page); Mrs. Remington (Adelaide Brent); Ukana, a Hawaiian belle (stats); Mrs. Hesser (Cecil Van Auker); Magde (Ruth Saville) by C. A. Franceson, directed by Melvin Mayo.

Lieutenant Fred Watson, U. S. N., is assigned a mission on the submarine Machinery. His plan of Sunset Shipbuilding Company to supervise the construction of an experimental ship for the Government. Watson hears Hesser, president of the company, that the submarine war, measure up to the plans and specifications in every particular. When the submarine is selected for the mission, Hesser refuses to take a thorough test and as a result writes Hesser advising him that certain changes will have to be made before he will approve the vessel. Hesser bribes Magde, Watson's stenographer, to rewrite the first page of Watson's letter in such a form that it will look as though Watson had offered to sell the company's secret to the submarine rival and gave him $25,000.

A Court of inquiry is formed to hear Hesser's changed story, and the Court destroys the original copy of the letter, substituting the forged one. Watson learns from an informant that Hesser resigns from the service under a cloud. Magde living in lusus, is a woman of beauty, and one night the book containing the original letter, and armed with this, goes one day to his office department to examine the book. She overhears from Gladys Remington inviting Hesser to a ball. The Court solves the mystery by showing the evidence to reinstate Watson and incriminate him. Gladys, having an appointment with Hesser, telegraphs Watson. Watson tries to get the book from Magde and overthrows the lamp. She, finally persuades Magde to go with her to the Superintendent and tell the whole story. Magde supplants Watson in the girl's of Watson's reinstatement as soon as the true facts are suddenly brought out.

Meanwhile Watson has drifted down the scale of life in his new identity of an ex-fancy man Ukana, a Hawaiian belle, from some rough character and the girl gradually leads him back to the life which makes that woman love him and all he owes her, resolves to marry her. The wedding day is set and preparations started. Mrs. Remington and a party of friends arrive on the Island the day of the wedding festivities. Fred Watson, a Bishop, celebrates for that day and promise Gladys to take dinner with her. The day is filled with a bevy of beachcombers who have seen the yarning party and decide to rob Bill's luck. They have overheard the plans and realizing her lover is on board swins to the vessel to warn him. She is met by Ukana, who is her own, but Ukana is mortally wounded in the sight and gives death to the culprit which he deems that he is fired. Fred learns of his vindication and goes back to start a new life.

FATHER’S NIGHT OFF (May 6)—The cast: Marie (June Daven); Banks (James Cassidy); Corbina (Francis Joyer); His wife (Eleanor Blanchard); Corbina’s friend (Krempens Greenw.); written by A. R. Lloyd, directed by Clay M. Greene.

Corbina’s wife is a new butler. Corbina decides to take a night out. The family is in the country. Corbina and Jack arrive for a visit. Marie, the maid, goes to a masque ball, to which Jack also goes. The saddest part of the evening is the dancing of a certain couple, which Marie recognizes as the mother of which guesses the other identity. Marie, being in on the game with Marie and jealous, follows her to the ball, and having recognized her, assaults her partner when the pair comes to the dance floor. Marie dreaming that in so doing he has given his wife to another man, and now that he has reached home from the ball, and is called to explain his disfigurement. This he does, making many matters up to himself. He interrupts his narrative to go into the adjoining room, where Marie, the maid, recognizes Marie, hears, and hastily puts on a mask to cover up the sadlooking face. Marie fronts her idle master, and by threatening to expose him, to retain Banks. Returning to his wife, Corbina calls a lawyer to send her out in to other room, Marie murmurs a like sentiment to Banks.

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RED FEATHER.

DR. NEIGHBOR (Five Parts—May 1).—The cast: Dr. Joel Samson (Hobart Bosworth); Hazel Hall (Gretchen Lederer); Hamilton Powers (Emory Johnson); Morgan Keith (Charles Hickman); Mrs. Preston (Adeline Farrington); Mrs. Albright Rhodes (Margaret Whistler), written by Agnes Ayres submitted by L. C. Colton.

Hazel Rogers, a young girl eighteen years old and heiress in her own right to millions through the death of her father, falls in love with Winslow Hesser. Powers is cold, calculating, indifferent, wrap...
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THE MARRIAGE OF ARTHUR (Two Parts — May 7).

The cast: Arthur Bates (Rupert Julian); Alice Bates (Adeline Wilkins); Mrs. Bates (Irene Ware); Fritz (C. de Vidal Hudnut); Batt’s Friend (H. H. Williams). Written and produced by Rupert Julian.

Arthur Bates spends his time with wine, women, and other pleasures. One night, while he is away from home, his wife, Alice, discovers his wandering ways and decides to take matters into her own hands. She returns to find him in bed with his mistress and confronts him with their affair.

The parents of Miss Grey find the young man very handsome and desirable. He is much loved by his wife, and his reputation is enhanced further.

To commemorate his newly-found inheritance, Arthur gives a big party and refuses to listen to his wife’s objections. He is accompanied by his wife, who is much disappointed. She is much displeased with the guests and the way they conduct themselves.

George tries to escape through the window, but Dick catches him, and slips a pair of handcuffs on his wrists. The Judge, however, requests Dick to release the handcuffs and let his prisoner get out and leave the country, telling him that he will not back up the theft. George then thanks the Judge for saving them from prison.

LAEMMLE.

THE THIEF OF THE DESERT (May 5).

The cast: Paul Panzer (Pachiruz (Myrtle Gonzalez)); Hassan Bey (Walter Heldaco); Evver Kabin (Fred Church); Sold Shrad (Wm. H. Wirtz); Hassan Bey (Walter Reynolds).

All Ben was on his annual pilgrimage to Mecca. All Ben is accompanied by his daughter, Zoradi, whom he expects to see a Turk. The pilgrimage is not at all welcome to Zoradi, as she has met a man before whom she must become a severe, fat, old man. She renounces with her father’s help the complaint he tells him that the merchant, being wealthy, can furnish her with the silks and other clothes fitting her character.

All Ben and Zoradi camp near a water hole in the sands. There are two camel thieves dividing their loot. One of them takes the larger share, and the other a smaller. Said Shrad thinks he has tricked in the transaction and warns his partner, Enver Khan. Enver Khan will fight a “fight to the death.” Enver rides away dejected.

Later that evening, as the girl goes to the water hole, she sees Enver riding by and is much taken with his handsomely meny appearance. She watches him in admiration and does not notice that he keeps watch for her to kill, without success. Enver, in turn, discovers him and throws him into the water hole. As the girl turns away, Enver, in return, sees the girl watching with admiration, but she is too far out for him to reach her, but as he reaches camp the girl’s father comes out and gives him a beating.

That night, Zoradi dreams of her gallant cavalier, and offers up a prayer that she will never see him again. She is taken to the merchant. She wanders out on the desert, nearly dying from thirst, and is discovered by Enver. He gives her water to drink and discovers the girl is gone. Her father is pleased.

The girl says she will not steal the camel. The girl sees him prowling around, and a stealthily creeping up behind him, places the other camel against his back and lets the camel alone. She then asks him why he would not allow her to steal the camel herself. He takes her at her word and, placing her on his horse, makes haste to leave the vicinity. All Ben wakes at sunrise and discovers his daughter gone, and thinks that what has happened is a stroke of good fortune because he was willing to do the duties of the trip in order to be nearer the girl he has admired.

LEN’S COLLEGE CAREER (Two Parts — May 9).

The cast: Hal Craven (Eddie Lyons); Mary (Kitty Cropper), Rollin (Lee Moran); His College Room (Nellie Drake), directed by Al E. Christie.

Mary is a farmer’s daughter and Lem the owner of Bar 3 Ranch. They are happy until one day Mary’s mother is in a car accident. She receives a very flattering proposal to be present at her son’s return to the ranch. Mary is delighted, and Lem takes leave of his father with a partial warning regarding the West, but Rollin refuses his father’s advice.

Lem is now as calm and civilised as the college city, in the midst of the dismay of all the cowboys and Lem succeeds in making a great impression on Mary and her family. A dance is later given in his honor and he attires himself in full dress for the occasion.

Every girl in the place, including Mary, is for the dance. Mary is delighted, and Rollin the cowboys don’t have a look-in. As time goes on Lem takes over the dance and when his Wednesday evening for calling on Mary rolls around the boys have to coax him to go, as he feels too much love and esteem for her as far as her front porch, where he bears host and drinks with his rival for a lovers’ stroll in the woods. This dashes out his last hopes and he returns to the cowboys and they set down.

They decide to take a hand and proceed to give Lem a hand. They arrive at the hotel and much to his discomfiture and pain, and the next day they start to see him and his host and peace. Mary is broken-hearted and Lem over-joyed, thinking he may again re-establish their engagement. Lem expects his future husband must have a college education, and they go to meet the demands of his enemies. He discovers he is attending the school himself, and Mary, and the latter plans that he will now get even.

College days are rough ones and the boys play many pranks on Lem, but he has his ever-reads and gun and succeeds most of the time in getting away, and Lem has grown out of his life and decides that if he must do without...
Mary, it is better than to go through the misery of college education. He jumps a freight train to the next town and does all kinds of work for that he feels Mary is no longer his, as his education has been brief. But glad tidings await him when he is told that she tells him she will marry only him.

JOKER.

A PERFECT MATCH (May 6.—The cast: Old Man (Gale Henry); Old Woman (Anna Sten); Fortune Teller (Lillian Peck); written and produced by Roy Clements.)

Old Man and owner of an oat-meal factory, stated for his lovely disposition of the men in his house, his own private fortune and the old man's sole heir, and her suitors were numberless as the store. Herman Schultz was father of the son, and he, a millionaire for his father's millions, opened a theater parlor in the town, to be near his lady love.

He was addicted to the use of music, as it was the badge of his profession. One evening, during a song he is to play, a boy drags, Archibald, a sent-mindlessly, pulls out his bottle of music and sprays himself with it, and it is thought the music is some new kind of disinfectant. He goes through the house in an unconscious that the crowd is infected with some sort of disease. He thinks there is a general house cleaning. The guests are encouraged to go to the kitchen, and Archibald, who is the housekeeper, leaves for the kitchen. The next day Archibald snubs Herman. He makes a date with Archibald to visit a fortune teller.

Herman visits the fortune teller's booth and issues the fortunes he has come to have. Archibald tells her to write the answers, then proceeds to have his fortunes told. After he has presented her with money, she speaks of money she consents. The fortune teller tells the fact that she knows of a man at a time and Anna makes it in time. Her fortune-teller's words were an upset. Herman is handling the answering, and he learns that Archibald already has a wife and that her true love is a little man with a moustache. In reply to another question he writes down the answers, and Archibald, and watch them. The one who eats the biscuits will be the winner of the game, and Archibald takes her place. In reply to his question, Herman tells him that Archibald has already married, and Archibald, who loves Herman, comes in at this opportune moment and makes a cake which is true with horror.

An interesting fact about the prediction was true and Archibald was merely tricking with her affection on the dance and the woman who was his. Herman comes in at this opportune moment and makes a cake which Archibald, who loves her true love, finds and goes to the wall, while Archibald raises congratulating himself on his narrow escape from poisoning.

BIG U.

THE BELOVED LIAR (Three Parts.—May 5.)

John Carlin (Thomas Jefferson); John Fontaine (Frank McHugh); Marjorie Bliss (Wanda Burden); William B. Davidson (Frederick Weeks); Marion Byron (Annie MacDonald); Louise Allston (Frances Logan); Seton Hawley (Perry Hadley); Jeanne Reatt (Olive Russell); E. V. Taylor.

Cari Varden, first violinist of the National Opera Company, has for years lodged with Mrs. Quinby, occupied by her daughter, Mary, who is favored by the old musician and is soon the object of the adoration of Cari, who adopts a new baby, and soon the little baby and mother fall in love with each other. As Cari loses his position and soon is in hard straits, he resolves to secure another position, he resorts to street playing, but his old employers call and it is learned that he is working elsewhere.

The quinby family moves to Mrs. Callow, only the last of her family. The old violinist tries to care for the children, but the case is reported to a nearby clergyman, and it is told about that the children are adopted by a wealthy marquise.

For many years Carl has been working on an opera which however he is unsuccessful in selling. Some time after the children are taken away from Cari, Carl learns that Cari is at another leading hotel and he rushes there to return a few toys of the children.

The new landlord opens the old trunk, finds the opera and sells it for a small sum. Meanwhile the milkmen have been searching for Carl and have succeeded in making a successful search for Carl. He returns to the opera and sees that the opera has been returned to the house. He rushes to the opera, and Carl makes an unsuccessful search for Carl. He returns to the opera and sees that the opera has been returned to the house. Carl thinks that he has been notified in case of accident. Thus are Mary and John reunited with their old friend.

Tells the story of the man in his delirium, does not recognize them, but Mary, on seeing her old harmonica and Jack's violin, gives the man a message to make his debut, and takes the old opera to her and sells it at a good profit. Mary recognizes Carl in the opera itself. The work of Carl.

Carl returns to the city and visits his old home. He is permitted to open the old trunk. On opening the opera goes, believes he has been drugged. He learns he is in a trance. On his person is found a business card from one of the people who has been drugged and he is notified in case of accident. Thus are Mary and John reunited with their old friend. Carl's delirium does not recognize them, but Mary, on seeing her old harmonica and Jack's violin, gives the man a message to make his debut, and takes the old opera to her and sells it at a good profit. Mary recognizes Carl in the opera itself. The work of Carl.

The Roxbury is the opera house and Cora is the opera singer. For many years Carl has been working on an opera which however he is unsuccessful in selling. Some time after the children are taken away from Cari, Carl learns that Cari is at another leading hotel and he rushes there to return a few toys of the children.

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Must a woman cling to a faithless husband? Must she continue to live with him and suffer the torture of unhappiness when he has proved himself unworthy of her love—has admitted his preference for another woman?

These are the vital questions in the TRIANGLE-Fine Arts Picture, "The Children in the House," released for the week of April 30th, in which Norma Talmadge, the popular star, is given every opportunity to display that versatile ability which won her fame and popularity.

Real Human Interest

With the possible exception of the war in Europe there is no other subject today so intensely interesting to your patrons as that of domestic relationship—divorce and marriage. So closely is this picture related to their own individual happiness that told in a TRIANGLE sort of way it should prove particularly attractive.

Men and women alike, married or single, all will be enthusiastic over the presentation of this story of the pretty young girl who turned love down to marry money only to realize her mistake after it was too late. The heart aches, the unhappiness, proved to her satisfaction at least that it is never worth while to marry without love.
Full of Thrills
Laughter and Tears

Many indeed are the varied scenes which furnish thrills, tears, joy and laughter to your audience in this latest TRIANGLE PLAY.

Take for instance the spectacle of the auto load of bank robbers plunging after a flying battle with the police over a steep precipice 300 feet high. Its occupants shot down one by one the car is seen to zigzag as it speeds along the mountain road. Then as a shot pierces the brain of the man at the wheel the machine takes one wide swerve, balances for a moment on the edge of the cliff, and then topples down the rocky declivity until it arrives at the bottom a mass of shattered and broken metal. The sight of the big car as it falls over the cliff to certain destruction is warranted to give every audience at least one gasp.

Then there's another thrill when the burglars capture the TRIANGLE kiddies, tie them in a hut for safe keeping, and in a fiendish moment decide to set the house afire. Your patrons will feel their hearts go down to their shoes as they watch the flames creep nearer and nearer to the struggling bodies. It's a race neck and neck between an automobile and the raging fire, and the machine wins just by a hair.

H. B. Warner in
“The Beggar of Cawnpore”

The TRIANGLE-Ince Picture for the same week will be H. B. Warner in "The Beggar of Cawnpore." Warner gives a terribly convincing portrayal of a morphine-ridden wretch who sank from a handsome officer in a crack regiment to a half-crazed beggar in the crawling slums of a mysterious Oriental city. It is one of the swiftest, most amazingly picturesque screen dramas yet offered the public. If you are an exhibitor and are not running TRIANGLE PLAYS why not send in the attached for information in regard to their presentation?

Triangle Film Corporation
1459 Broadway New York
VICTOR.

THE GIRL WHO FEARED DAYLIGHT (Two Plays)—May 3.—The cast: Mrs. May and Mary, her daughter (Mary Fuller); Viola Dexter (Edna Pendleton); Frank Forrest (Clifford Gray); Bruce Hamilton, Carlton Brinton, Leon Green (William Webel). Produced by Lucius J. Henderson.

Mary, a girl of eighteen, lives with her uncle, lives in a cabin in the mountains. From her infancy she has been warned never to expose her eyes to the light of day else she will become blind. She has obeyed her uncle implicitly by always remaining in a darkened room.

With a party of gay young people, Frank Forrest is spending a holiday at a luxurious hunting "camp" not far from the girls' cabin. Viola Dexter, a girl of millions, is in love with Frank, regarding the love making of Bruce Milton, of the same party, with indifference. Hence the reason Frank, who really does not care for Viola, from marrying her. On one of the hunting expeditions Bruce maneuvers until he separates from the rest of the party and, being carefully screened, fires at Frank. He merely wounds him in the shoulder. This sends Frank hurrying to Mary's cabin for aid. Her uncle is away on his hunting trip. Mary bathes Frank's wound and binds it.

Under his persuasion Mary tells her life story and the reason she fears daylight. Years before in the same cabin lived her mother and father, the former ill and half-crazed, the latter prey to sudden heart attacks. The mother tries to revive him and then rushes to the door in the hope of seeing some chance of help. There is not a soul in sight. Nearly mass is over and the grief the mother gets on her knees and blasphemy against the sun and the maker of it. Hours later Mary tells Frank, the men returned and found her mother in a faint across the threshold and her father dead. She explains that her mother, when her baby was born, swore that baby should fear the daylight, and when on her death, Mary's uncle came, he, too, carried out the same vow. Frank determines to help her all he can. Frank calls upon Mary a number of times and soon falls in love with her. But her only hope is that he has arranged for an eye specialist to come and examine her.

Her uncle's hunting trip has come to an end and, burdened with same, he sits by his camp fire on the last night of the hunt. He takes a blimy document out of a stout envelope and pokes over the contents. It is a crude will, evidently written by Mary's mother, entrusting the life of saving three times to her brother to be kept for Mary. There may be a reason, as Frank suspects, for the old man's idea in keeping Mary from the light. The uncle glows over the three bonds, wondering how soon Mary will live and keep them from being really his.

Next day the society people leave on a long tramp. Viola is disappointed because at the last minute Frank declares he must go to the village. Frank says it is to meet Dr. Trenaugh, the eye specialist.

Meanwhile the uncle has returned, and learns that Mary's unusual happiness is due to the fact that Frank, whom she says is her lover, is due with an eye doctor. The uncle rains with rage and dashes off to encounter Frank. The doctor is a soldier who has saved off, wounding him. The society people hear the gun go off. And Mary hears it louder than any one else. She matches in a gun, slams the door open wide and stands for a second blinking, blinded by the sun. Then she goes out to save her lover.

The uncle has unlim Frank from him. The doctor has been since been overcome. The big gun is aimed at Frank. Mary points her gun at the old man. But she does not have to kill him, for the tramping party breaks in upon the scene and save the situation. Drown, new.

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weak and mortally wounded, collapses as they approach him. Mary flies to Frank's arms. Dying, the uncle is asked why he raised the girl in darkness. He says: "Starving for light, though she would die and let the hands of the three bonds to Mary, it is clear to Frank the aversive promise makes her marry to her. She sees as well as any one. Not many lights later, Mary, unattended, finds Frank's remains at the camp and she gets her first glimpse of the life that will soon be hers for all time.

REX

SCALING THE JUNGFRU (May 7) — Frederick Burlington, the famous Alpine climber and cinematographer, whose ascent of the Matterhorn and pictures of the great Swiss peaks created such a sensation, has obtained some wonderful pictures of the Jungfrau.

These pictures show the actual climbing of the mountain, which is 15,700 feet high. We are shown a "summer" season in which people are enjoying a game of snowballing; other scenes picture the vast fields of snow. More wonderful still, however, is a picture taken at the moment of the descent.

We are shown the mountaineering party climbing the Rotheda Saddle, which is the way, slopes 70 degrees; and later we see them breaking the ice cornice at Rotheda Saddle, after an exciting climb of 1,000 feet. Above the Saddle the panorama is beautiful.

We are then shown a marvelous dangling mountain, which they believe is the safest. At a height of 13,000 feet we see Mont Blanc quite distinctly, although its height is 15,700 feet. It is 7 miles away from the Jungfrau.

Our party, the students, are on their way to the Jungfraujoch, from which Mr. Burlington started on his perilous ascent of the Jungfrau, the mountaineering party were watched with breathless interest by some 200 people who had gathered to see the beginning of the journey.

UNIVERSAL.

ANIMATED WEEKLY NO. 16 (April 19).

Girl "Cops" Keep Order.—Skirted police guard smaller school's building in Harlem.—New York City, Subtitles; Clearing fire-escape, "Finching" a bad boy.

Frank soaks off the last of his debts.—John Philip Sousa heads march of star names as Hippodrome celebrities.


Autos Pulls Nont.—Gasoline replaces horses in hauling guns over mountains for target practice.—Columbia River Gorge, Ore.

Bless Clair's Ambulance.—Russia's officials serve ceremony before "made in America" vehicles are sent to bring line.—New York City, Subtitles; Quick flashes of up-to-the-minute news as army parades into Mexico.


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and this feeling was intensified when he discovered she had learned something about him. He told the Weaking that the girl he had made quite an impression on was a schoolmate. He then saw her for the first time in his life. The Weaking showed some spirit. He denounced the Bully, and declared he would go out and get the girl. But the Bully threatened him with death if he ever laid his hands on her. The Bully told the girl that the other man was a fugitive from justice and feared arrest. She begged him not to do it on which he replied, "Of course, if you won't marry me, I will kill you!"

A few seconds the Bully held the gun trained upon his accountant ready to fire, but as the other showed no fear, the gun wavered more and more, for the Bully was really not brave and he did not dare to carry out his threats. The Weaking came back to the room and said, "You have bullied me all my life, but now the honor of the woman I love is at stake." For a few seconds the Bully held the gun trained upon his accountant ready to fire, but as the other showed no fear, the gun wavered more and more, for the Bully was really not brave and he did not dare to carry out his threats he had made. The Weaking came to his side, took the revolver from his hand, and sternly ordered him to leave that section of the country forever, and the Bully obeyed.

MUTUAL
MUTUAL WEEKLY NO. 60 (April 26). Berkeley, Cal.—University girls give pretty pageant. Fifth annual "Parthenaea" is presented in Faculty Hall.


St. Louis, Mo.—School children buy elephant for Park Zoo with their saved pennies.

Mt. Diablo, Cal.—Eight tons of dynamite clear way for new mountain boulevard.


Washington, D. C.—"One Ole Max"? The government seizes and burns $7,000,000 worth of bad eggs.


San Francisco, Cal.—Belgian market fete. Society women hold fund for needy Belgium.

Boston, Mass.—Boston's "Nehemiah" makes its first appearance in dry dock for overhauling. Subtitle: "Off for home after a month on the make." 

Alameda, Cal.—Death wins in grueling grind of speed kings. Three killed when speeding monster rolls into spectators. Subtitle: "Bob Burman, who was killed, and his wrecked car."

Syracuse, N. Y.—Two Cubans, after long training in an indoor tank for regatta at Poughkeepsie, are sent to the east coast. Subtitle: "Cody, Wyo.—New oil fields are discovered at Elk Basin. Shooting a gusher." 

Someplace-in-Mex.—Native Indians are used in staged fight in the learning to protect women from the carousing upon grounds of desertion.

The walk he returns to the farm.

Jacob Decker, who has no daughter, Doris. Eric makes no comment. He leaves the beauty of his sending divorce and that he will marry her as soon as possible. He is willing to come to terms for the affair and stops the divorce proceedings for a time. Later he returns to the city, but to his horror he finds she is having the divorce. He pleads with her but to no avail. He returns to the farm to tell Doris of the difficulty he is having over the divorce, and to assure her that everything will come out all right in the end, and then returns to the city.

Later, Doris becomes desperate and has lost all hope, she writes an angry letter telling him of the real existing conditions and that by the "honor" of her father's recommendation will have ended it all down in the marsh. After sending the letter she goes to the marsh. Eric upon finding this letter he reads it. He then goes to the hospital. Weeps and Doris, receiving no word from Eric, at the hospital. The painting is named "L'Amour Abime", or "The Lost Love," and sent to the exhibit, where it hangs in the place of honor. The last, Eric, seeing what she has caused, grants him his divorce.

Doris and her father having taken up life itself with renewed hope. Soon after a few days, Eric return to the city and his father.

TEN DAYS FREE TRIAL

THE COUNTERFEIT EARL (Two Parts—April 24).—The cast: The Earl and Banjo (Frank Morgan); Mr. and Mrs. Rawley (Vivian Rich); Mrs. Bronson (Louise Lester); The Earl's secretary (Dorothy Coates); Mrs. Bel- knap, Mr. Bronson's sister (Marie Van Tas- sel); Miss Bronson (Margaret Lockyer Alford); Mrs. Bronson (Catherine Duff); Mr. Bronson (Al For- dyce). Directed by Karl M. LeVine; Scenario written by William Parker.

Thiss is a delightful mystery and love story of the farm and to his old trusty horses and while he is home it is a familiar spot to another. Doris and her father's farm. The first and after they are happily married, their child is remarkable hard at work again with brush and palette.

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T EN DAYS FREE TRIAL

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ALTUS, OKLA.
the Earl's valet was called to war. On arriving
in America, he employed one of the
hotel valets. "The Ban'ed Kield Kid," a well-
known character, was employed by the
Earl's valet. The Kid then becomes the Earl's
cowardly valet. The Earl requests a
Belknap house party with the intention of
stealing jewels. At the house party, the Kid
disguises himself as the Earl so that he can move about
the house without detection. As
he does, however, becomes suspicious of the disguised
Earl, and the Kid gets into numerous dramatic
situations. He carries along a key to keep out
sight of the real Earl and at the same
time continue his thefts. The maid impairs
her suspicions to Mrs. Belknap. Mrs. Belknap
writes a note summoning the Earl to her. The
Earl drops the note enroute to her room. It
is found by Mrs. Belknap's husband. He
grabs a revolver and rushes to the
room. The maid, seeing this, and having
repeatedly read the note, tells Lucy. Lucy runs
to her aunt's room, arrives before
Belknap and locks her in. When
Belknap rushes in, he finds the Earl
and Lucy, in neglige, in the room.

At this point, Karl, in seeing
from a guest who discovered him in her room,
makes his escape through Ralph's room, dropping
a jewel basket in his flight. The guests
crowd in just as Ralph picks up the jewels. He
is accused of the theft. He is dragged to
Mrs. Belknap's room. Here he learns
Belknap's plan. The Kid-dressed Earl
rushes her. She then learns he is accused of
robbery and is uncertain of his fate because of his
tricks. The disguised Earl in his flight gets
into Mrs. Bronson's room where he is
captured by her. Her appearance with the cipher
sets him free. Mrs. Bronson bemoans her luck
that the Earl will not propose to Lucy now. She
is surprised to learn that the Earl and Lucy
are to be married and to be married she is
in London. This pleased Lucy and Ralph, and
Mrs. Bronson, upset by the whole affair, gladly
gives her permission to their marriage.

A BROKEN GENIUS (Three Parts—April 27)
The Cast: Karl Rittan (Edward Gwyn); Jack
Henderson (George O'Her); Agnes, Karl's wife
(Lizette Thorne). Directed by Thomas Rickert.

Karl Rittan, a young artist, is considered as
a genius in art circles. He leaves his wife,
Agnes, his parents and his friends to work alone
full-time while he works in the studio. Misunder-
standing arises between them over this new
reality, especially over the nude and semi-nude models
he finds it necessary to use in his work. After
a series of other events, during which she
tells him that he must choose between her
and this "obscene" branch of his art, he promises
to use them no more.

During the absence of his husband, Agnes has
formed a friendship with Jack Henderson, a
fascinating social parasite. He finally wises his
wife who is in trouble with the police and
enters the situation to him that she loves him and he pleads with her to go away.

Karl has been granted a commission to paint
a series of immense mural paintings for the new
expansion buildings. Jacqueline, his model, is
exulted, would be the making of him, he
recommends her to Jack Henderson, Agnes concurs.

At the studio Jack convinces him, by telling him that any man is a fool to allow a woman to come between him and his success, and that the right thing to do is to
get the models and go to work. Jack
then brings Agnes to the studio, where she sees
Karl and the model in what she thinks a
comproemising position. Jack, again plays
her and she agrees to go, leaving Karl a note. Jack
then goes to the studio, where he finds
eliminating the sum of money which he paid to
Karl, she has been discovered, and a shuffle follows, during which
Karl is struck senseless by a cowardly blow. Jack
then realizes nothing the girl or the theft and they leave.

Karl, heartbroken, abandons his art, and his

one thought is for revenge upon the man
who has wrecked his life. Later he learns of the whereabouts of his wife and Jack. Jack
has been spotted out and in looking for
him, and is sent to the penitentiary and that Agnes,
under an assumed name, now lives in Canton
and is living in Canton. Karl, seeking diversion,
takes a trip to the mountains during which he
comes to Canton. Lured by his old love for her,
he cautiously goes and watches the house,
and is surprised to discover that
Jack, broken down in health, breaks
from the penitentiary. He and Agnes suddenly meet.
He pleads with her to hide him until he can
make his get-away. Seeing the physical condi-
tion he is in, she succumbs to his plea and
hidest him. Hearing a knock at the door, he hides in
the opening in the back, and the police
rushes in, and upon opening the door is greatly
surprised as Karl enters. He soon finds Jack's hiding
place and learns that Agnes
pleads with him and asks him by all the
love he once had for her, and for the sake of
his child not to have murder on his soul. As
she speaks of the child as he is, he is bound
and

The DVD THE RAGING SEA—EIGHT MONTHS OLD IS COMING UP!

THE MOVING PICTURE WORLD

May 6, 1916

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LOS ANGELES, CAL.

In answering advertisements, please mention The Moving Picture World

G.W. THE TRAITOR (April 29)—The cast: Jerry (George Ovey); Gen. Fitzfoy and Judge Ful-
er (Louis Fitzfoy); Col. Rastmore (George Ovey); The Trailer (Tommy Hilfiker); Gerard (Arthur Munden); Sgt. Zookle (Harry Jackson); Capt. Williams (Jefferson Osborne); Officer Kelly (Gordon McGregor); Fila (Rosebud Hill); Dora (Clair Alexander). Directed by Milton Farnheir.

Whenever anything happens, the police first blame Jerry on grounds of suspicion, then proceed to find the real culprit. An incident of this kind results in a misunderstanding between Jerry and his enemies, the police, and, when the battle is over, they lend him to the police station. To the great surprise of all the of-

ficers, the Captain of Police finds Jerry in the possession of a rare collection of

and about a dozen brick-bats. They proceed to find through the third degree and generally abuse him when they are interrupted by the arrival of an interested old couple who witness the altercation between

Jerry and the officers. The old folk agree that there is something in the fellow's head and induce the Captain to permit them to take

Jerry and have his head examined by a private

nephew. After some difficulty, the old couple manage to land Jerry at the phrenolo-

gist's house, where he manages to create a small riot between the old man and the stored examination. In the interval of the police and the arrest of the old gentleman.

Jerry is escorted into the office where the

photographs—why?—are made for that dreaded military spy—proceeds to hypnotize him, puts him on a bench and diseases him to resemble the spy, places incriminating papers in Jerry's pockets and takes this captive. The

soldiers arrive and arrest Jerry, who is taken before the General at army headquarters. There they search and cross-examine Jerry, and

it necessary to handle him in no gentle

man.

With the aid of a few handy bottles and some extra fresh pies Jerry subdues his tormentors and

go to the gates of the army post by other soldiers, who help him on his escape. Running across the aviation field, Jerry sees an appropriate car and sails away to safety. In making a

(Continued on page 1088)

Honest Reviews By An Experienced Film Man Who Sees Every Feature. Gives You in “Wid’s” Comparative Opinions. Wid is the Only ReviewerWho Sees Every Feature.
The Show
Third Annual Motion Picture Exposition

The Place
Grand Central Palace

The Time
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Peace reigns and the victory rests with the Exhibitors. They hereby cordially thank their friends who have made victory possible and invite full cooperation from all others who believe the Exhibitor is essential to motion pictures.

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Famous Players
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Typhoon Fan Company
Menger and Ring
Automatic Ticket Company
American Photoplayer Co.
William Sherry Film Co.
B. F. Porter
American Seating Company
General Electric Company
Moving Picture World
Morning Telegraph
Novelty Slide Company
Motion Picture News
Exhibitors' Poster and Supply Co.
Northwestern Electric Co.
Champion Sport Exhibition Co.
National Cash Register Co.
Motography
Motion Picture Mail
THE DRUGGIST

M. T. DOME'S AWFUL NIGHT (May 5).—The cast: M. T. Dome (Hilly Armastrout); His Wife (Ethel Turpin); Jigger (Tommy Hayes); Maid (Meta). M. T. Dome has just established his new bride in a cozy little flat, and to lighten the burden of housekeeping decides that his wife must have a maid. He visits an employment agency and, man-like, selects the maid of his book rather than for her qualifications.

Returning price, M. T. Dome cannot understand why his young wife is not enthusiastic for his selection, but the new bride naturally resents the good-looking servant being made a member of the household. Dome is a man of honor, however, and loses no time in starting a flirtation with the new bride’s maid.

He is caught in the act of showing a fatherly interest in the maid and the truth comes out that between the newweds occurs, resulting in M. T. Dome seeking the comfort of his old bachelor friend. The end.

THE CENTAUR.

eve, His, member New marriage everyone certain A. domes strongholds maid.

ant bride and, very upon gun examiner high iate one carries spirit worse promise, Dome that one he offered night at the warning house failed the annoyance flight cast:

of tenants, because the the girls is made

annoyed continually the time is.

the druggist's DILEMMA (May 4).—The cast: Hilda Kruger (Margaret Wilson); Richard Mann (Francis McDonald); Jan Kruger (Harry Yorke); Charles (C. DeLore); Hona (David Allen). Richard Mann, a young English engineer, has been commissioned to make a preliminary survey for a new railroad in South Africa. At a farewell luncheon at his club, the charm of the ultra-fashionable young ladies of the metropolis is the topic of discussion. The subject does not interest young Hilda, but her friends that his work will always be his bride.

In the Transvaal, the Boer population is restless towards a war and particularly against the proposed encroachment of their lands for railroads. Jan Kruger, a prosperous farmer and leader among his neighbors, was particularly bitter against any and all changes in the general conditions of their country.

His daughter, Hilda, a sweet and lovable young miss, quite naturally was a partisan to her father's views. But the conditions that Richard was obliged to contend with upon his arrival at the field of his activities, in addition to the hard work, the dangers of the wild beast-infested jolts through which he had to travel, and the half-breed, was foreman for Kruger, and had long cherished a wild desire of love.

While the old Burgher was away from home one day, Hontas, after being repulsed by the girl's parents to her, he receives a beating from her father, and is summarily discharged. He's a violent temper and given to beating any lazy blacks who worked for him and has thus earned their hate, which he returns with such energy as for his purpose later on.

The surveying party pitch their camp near
Pipe Organs and Self Playing Orchestras

The Master Instruments for Interpreting the Pictures

The following biggest and most successful motion picture theatre enterprises use and endorse SEEBURG instruments as the most satisfactory:

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65 North Pryor Street

SAN FRANCISCO
52 Turk Street
The love and faith of Marna are the two abiding lights. His literary work also fails of success at the same time.

Louise has married Carlton. But the bottom of the pit will be reached by Richards, and success as a writer at last comes to the erstwhile minister. With renewed popularity, Louise, who was weary of her husband, decides to trap again catch Richards with her wiles, but he proves himself strong, and is rewarded by the love and devotion of Marna. Alford, the factory owner, succumbs to the temptation before Baker comes from prison to kill him because he was the cause of the strife and tragedy at the mill.

Triangle Film Corporation.

His BREAD AND BUTTER (Keystone—Two Parts—April 9).—The test, Hank Mann; Peggy Pierce, "Slim" Summerville and Bobbie Dunn. Hank Mann is a waiter in a restaurant run by "Slim" Summerville, who is about to hire a new cashier. Hank sees an opportunity to increase the family income and telephones to Peggy to apply for the place. She conceals the fact that she is married and obtains the job without difficulty. While she is receiving instructions from the boss in his office Hank is assigned to a private dining room which has been reserved for a party of three. The trio eat well and drink much, running up a large bill. During an opportune moment Hank goes to his employer's office and finds his wife dancing with "Slim." In spite of his protests he is ordered back to his post.

Back in the dining room Hank finds a lively argument as to who is to pay the check. It is suggested that the customers split it, but "Slim" holds the head waiter responsible and discharges him. In revenge Mann plans to make a mark.

From here on the complications are fast and furious. "Slim" wins the battle, but takes a beating in the scrabble and is discovered hiding under Peggy's bed. Dragged out by Hank, he is bound to a bed of powder in a room on the upper floor of a garage. After lighting the fuse Hank goes downstairs only to find that the door is locked. There is a lot of excitement before the car escapes and the picture ends with a real thrill.

THE LAST LAUGH (Keystone—Two Parts—April 9).—The cast: Harry McCoy, Julia Fay, Mary Thurman, Joseph Callahan, Billie Bennett, Sutherland Bly, David Acheson and Lige Cromling. Jack Delac Perdi, while playing a piano in a cabaret, sees the picture of a pretty American girl and determines to win her. His sweet heart finds the clipping and follows him. Meanwhile two crooks rifle his belongings and steal a portrait of his ancestor, who had ridiculed the

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Real contest stuff—Crack riders and ropers—Action every wink—Ideal light conditions—Picturesque surroundings—A different wild west celebration.
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Clever salesmanship or advertising may have secured the first order, but YOUR PROJECTOR must demonstrate its ability to "deliver the goods" right along before you buy another of the same make.

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Projection Lenses

pay and pay handsomely because their clear cut, brilliantly illuminated images both attract and hold the best sort of patronage.

Give your house the best chance you can—equip with Bausch & Lomb objectives and condensers. They are always supplied with Edison and Nicholas Power Machines, and you can get them through any film exchange.

Bausch & Lomb Optical Co.
566 ST. PAUL ST., ROCHESTER, N. Y.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
Leading American makers of Photographic Lenses, Projection Lanterns (Bolopticons), Microscopes, Stereo Prism Binoculars, Ophthalmic Lenses and other high grade optical products.
theory of Christopher Columbus that an egg could be made to stand on end. On the back of the painting in the room they followed they believe will reveal a fortune. They are instructed to obtain a certain ring. It develops that this ring has been given to the rich American girl by her suitor.

As the girl is off toward the railroad bridge and rescues her, but not until the crooks have obtained the ring. But the duke is now successor of the head and her family. She will never account for her actions. But he pleads a headache and goes to bed. She finishes the work and delivers the papers to person in Elba.

Jasper is a powerful operator in Wall street and is a big man. He is attracted to Mary and in an effort to help her.she starts to an interview. He soon finds that the man is worthy of consideration, but because of the woman he gives Al many tips that make the crooks ill at ease.

Mary and Shorty go to work and get together, but he pleads a headache and goes to bed. She finishes the work and delivers the papers to person in Elba.

Jasper, a subscribing lawyer, is unable to pay the wages of his stenographer, Dora Rogers.

Jasper, a subscribing lawyer, is unable to pay the wages of his stenographer, Dora Rogers. Mary deports him and photographs the document.

Buckling Society (Keysone)—Two Parts—April 29. The cast: Shorty,
For Artistic Lobby Display
AND STAGE DECORATIONS

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Is it equipped up-to-the-minute with the latest Automatic ticket seller?
It drops one, two, three, four and five tickets into your patron's hand at a flash by merely
pressing a button—then remember—it registers the sale of a ticket, gives accurate account and
prevents the slightest error. Don’t fail to see it at the shows.

COMING SOON
You will find us at the two coming exhibits, Grand Central Palace, April 1—6th Space,
No. 80, and at Madison Square Garden, April 6—13th Space, No. 142. Our welcome
awaits you at both these exhibits and we hope you will not fail to look us up.

The Automatic Ticket Selling & Cash Register Co.
1737 Broadway, New York, N. Y.

In answering advertisements, please mention The Moving Picture World
In joint session his decision on the submarine issue. The House gave the resolution a gloomy reception. Its fate is in the hands of the Senate. The controversy. 2-His Majesty, Kaiser Wilhelm II. 3—Americans for the safeguard of its citizens on the high seas.

The movement, Number in his note poisonous write Grand about." is choking, bad controversy.

outrages the theaters Hate"—gone esque The affairs loop-holed—Chihuahua, Bradford, this he? plains. shoots far who she? Myra, The identification.

Tunisian,transport wagons with supplies for the American troops at the Front proceed cautiously across the battalions' treacherous plains. At times they are cornered, seeing a band of marauders, rushes back to the base for protection. When the camp gets ready for action and responds to the hurry call.

Bradford, R. —Five are killed and scores seriously injured when the fast Gilt-Edged Express creeps over the track. The police seek The Mask and trap him in the box. Godden, on whom Maynard, in previous episodes, has sought to wreak vengeance. Margery, Godden's daughter, saves The Mask. The aspiring Bandit is trapped by Godden. David Manley, her father's secretary, who loves her, has not been dis- covered. He and Margery are bound hand and foot, thrown into a room and the gas turned on. As they are about to be rescued through Manley's ingenuity, Legar's lieutenant appears and shoots the three minute steel arrow believed to be poisoned. But The Laughing Mask has contrived to neutralize the poison. Still, the Laughing Mask eludes identification. Who is he? The next episode will be entitled "The Living Dead."

THEM WAS THE HAPPY DAYS: (Phmun—April 29).—A motion picture company is ready to start out to find a location where it is discovered that the hero, Lonesome Luke, is missing. A search is instituted, tracked down Luke, who has slid to the floor of the company's auto, has fallen asleep. The picture that follows is his dream which in comedy ef-fects far surpasses the ingenuity of the foregoing "set.

Luke dreams that he is again a schoolboy and that he and his fellow-actors are all young again. They are running through the school, skipping, playing with the boys in knee-breeches. They attend the little schoolhouse on the outskirts of a small town, of the dioscor ma'ry, the all the school of the school of the old school. The bell rings, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the students disperse, the school is cleaned up, the 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she is able to go, a cruise in search of the girl is started, in which Towne takes part.

A year later, as the search is being abandoned, the Daltons free the island, Wadsworth takes the cage, the yacht, and climbing to the top of what they have called "the cage," attracted the attention of the people on board. Just then a branch breaks and he falls, breaking a leg. A boat from the yacht lands, Anne, tendering her care, sees her father and Towne. They induce her to go to the yacht, after Towne has been sent to the "signal tree" to tell Wadsworth. He reports that Wadsworth has been killed by a fall, but has left him helpless and hurt. The boat reaches the yacht and with Anne unconsciously, they sail away Wadsworth crawls back to the hut, and faints. The parents plead with Anne to marry Towne to give the child a name, and last she consents. In the meantime a cruiser naturalist finds Wadsworth, fixes him up and brings him back to civilization, where he learns that Anne is to marry Towne.

Believing that Anne has deserted him, Wadsworth determines never to look on the face of woman again, changes his name and falls into blindness. It is introduced, four years later, to the Dalton house, as the literary lion of the hour, having written a famous novel. He meets Towne and removing his glasses, shows Towne the man he had left to die on the island, Towne, terror-stricken, goes to his room and shoots himself, and Anne, later, coming into the room where Wadsworth is, with her child, recognizes Wadsworth, and they embrace, showing that "the chain invisible" has held through all the trials to which they have been subjected.

GEORGE KLEINE.

THE MISFORTUNE OF MUSTY SUFFER NO. 10, "COMING DOWN" (May 3).

Musty holds down a job as general factotum at the Busy Flour Arcade, one of the cleaning duties being that of taking tickets at the entrance to the moving stairway which leads to the cinema theater on the second floor. A "tough guy" slips Musty a milk ticket and inserts it in the stairway, but Musty proves himself equal to the ocassion by reversing the escalator which causes the miscreant to lose his footing and slide down a nasty exit hall over heels.

The boss introduces Musty to Woof-Woof, the wild man, and Leonardo the Lion, who share a cage in the museum of the arcade. "If they act rough, and they don't act rough, they'll be as peaceable as two lambs," he informs Musty, as he presents him with several of the wonderful bits of pastry. The boss deports and Musty happily enjoys teasing the occupants of the cage. Then he passes on to a chicken box, which he succeeds in putting out of order. Woof-Woof and Leonardo, much pleased at the teasing Musty has given them, escape from the cage and chase him patrons and employees through the various rooms of the arcade until Musty subdues them with one of the magic crackers and has them back in their cages.

While cleaning the hat of a patron, Musty carelessly covers the headpiece, which is burning on the electric dryer, with shoe blacking instead of cleaner. The whirling drier covers the unfortunate patron from head to foot with the blacking. In this emergency Musty calls upon the Hindoo Scout Remover for aid. While trying to explain to the Hindoo how the accident occurred he splatters the Indian's white robe with the remaining contents of the blacking bottle. Unperturbed, the Asiatic waves his magic handkerchief over the spots and they disappear. Musty seizes the handkerchief and hurries back to the disgruntled patron. He waves the handkerchief before the blacking-stained victim, and to the latter appears clad in a new suit of clothes.

Floosie, the ticket-seller, attempts to steal a tune from the music which Musty has broken, and finding it out of order hangs upon it a sign reading "Out of Order!" and calls upon Musty for aid. Musty fixes it so well that it explodes. Then he hangs a sign reading "Now It's Behind the Original Sign of "Out of Order!" The escalator or moving stairway is operated by people, and the human elevators are operated by riding a stationary bicycle, and when the fat boy from the freak room steps on the slanting lift, the human elevator breaks down. Musty has to pull him in order to start the elevator again. Later Musty takes his race tinoring, with work, using a magic cracker to cox Leonardo the lion to ride the stationary wheel, Leonardo goes beautifully until he catches in the mechanism, when Musty has to hurry to the rescue.

Musty's boss sets him to operating the old prize package game in one of the box offices and Musty's job habitually attracts a large crowd consisting of two children until the seller spies a copper and throws a hasty retreat. Once more taking tickets at the escalator another "tough guy" tries to enter without the formality of presenting his credentials, but Musty once more proves equal to the occasion. He pulls the cord connecting with the trick doors at the head of the stairs, and the "tough" loses no time in "coming down."

BLUEBIRD PHOTPLAYS, INC.

THE CRIPPLED HAND (May 1). The cast included: Mary Lenard (Nor- land); The Little Girl (Rilla Hall); The Man and Woman (Ripley Johnson and Gladys Rockwell); The Cripple (Kingsey Benedict). Directed by Cal Johnson. Produced by Robert Leonard and David Kirkland.

There was a little girl who toiled in a de- partment store and lived a lonely existence in her attic room. Every night she would look through the window and see her aunts, only she was going into the court of fairyland. She was a rich man's daughter as well as a rich man's daughter and sought work elsewhere in vain. The rich man has conceived as a means of advertising the show he is backing the idea to place a slipper on exhibition and give employment to the girl who can wear it.

The little dreamers wander past the theater and her attention is attracted by two girls who had worked with her in the store, talking ex- citedly as they looked at a notice on the window. The little girl picks up the paper and sees the announcement of the competition. After a moment's hesitation she goes in, tries on the slipper and it, of course, fits her perfectly. She is given the promised employment.

A man with an injured hand is waiting at the stage door. When the prima donna enters he thinks of the time when he was an accomplished violinist. The prima donna had a most unfortunate look with which she请联系他。
banks and rages through the streets of Roches-
ter, inflicting heavy property damage and en-
dangering lives of residents of the city.

A little girl, Azalia Hermann, is skating in the ice on Lake Erie and drags aquatic creatures from their home in the water.

Luring of fur-bearing rabbits is a profitable pursuit on a novel farm near here.

Grand Rapids, Mich.—Business men of this city form volunteer military company and re-
ceive instructions in handling weapons of war-
fare.

Bat, Me.—Full-rigged schooner slids into the
sea at ceremonious launching.

New York.—The season's latest fashions are paraded on the screen by attractive models.

Krazy Kat proves himself a hero and wins a medal for saving the life of Mr. B. Pub in a screamingly funny cartoon by George Herriman.

THE LITTLE SHEPHERD OF BARGAIN ROW By Rosas—Pierce—Parts April 24.—The cast: Nora Blake (Sallie Fish); Joseph Hy-
am (Richard C. Travers); Dickie Hyman (John Junior); Henry Hyman, the father (John Cossar); Lucille Hudson (Betty Brown); Mrs. Hudson (Florence Oberre); Edna Allen (Alice McChesney); Manso (Richardson Cotton).

Nora Blake, brought up among the poor of the tenements where her fathers mother has found time to hunt bargains though every penny counts, has become a sort of gypsy herself, as they called her "The Little Shepherd of Bargain Row.

The little shepherd herself, a woman with a heart of gold, has become the trusted private secretary of Henry J. Hy-
am, owner of the famous Hyman's jewelry store.

Dickie! Hyman, the youngest son, has just been expelled from school because when the older brothers and the elder Joseph, a rich man's son too lazy to study, came to him and asked Lucille Hudson, daugh-
ter of a scheming mother, Travers, the man-
ager, for the jewels of 30 years standing with the owner, who has repeatedly explained that in event of his death he wished Nora to assume the management for his sons.

On the night of his death he asked repeatedly for Nora, but there is no scheming Travers, already in too deep from purloined jewels, sees that his work is not found. He flashes letters from Hyman's deadbolt to prove he is his manager. How-
ever, he is wise—or unwise—enough to keep Nora in her position.

Travers gives Lucie an expensive necklace, substituting an imitation, and also schemes with her mother, Mrs. Hudson, for the disposition of other jewels.

In the meantime the two Hyman boys go on an auto trip to forget their grief. Joseph, the elder, to whom Nora feels a genuine affection, is badly hurt, and Travers claims the neck-
lace was a duplication. Resourceful young wo-
man that she is, she recovers the lost jewels, has Travers arrested for the fraud, and gives all rights of Travers's duplicity. Resourceful young wo-
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**BIOGRAPH.**

| Apr. 5 | Paths that Crossed (Three parts—Dr.). |
| Apr. 10 | The Tender-Hearted Boy (Drama) (Biograph—Release—No. 45). |
| Apr. 11 | The Man Who Called After Dark (Two parts—Dr.). |
| Apr. 12 | The Stampede (Three parts—Drama). |
| Apr. 17 | A Cry for Help (Drama) (Biograph—Release No. 46). |
| Apr. 19 | The Larimore Case (Three parts—Drama). |
| Apr. 24 | The Blind Princess and the Peat (Drama) (Biograph Release No. 47). |
| Apr. 25 | Celeste (Two parts—Drama). |
| Apr. 26 | The Spring Chicken (Three parts—Comedy). |
| May 1 | Swords and Hearts (Drama) (Biograph—Release No. 48). |
| May 3 | Pit for Burning (Three parts—Dr.). |
| May 6 | During the Round-Up (Drama) (Biograph—Release No. 49). |
| May 9 | Merry Mary (Two parts—Com Dr.). |

**EDISON.**

| Apr. 25 | Blade o' Grass (Three parts—Dr.). |
| May 2 | The Matchmakers (Three parts—Dr.). |
| May 5 | The Real Dr. Kay (Comedy). |

**ESSANAY.**

| Apr. 8 | The Lightharbor (Three parts—Dr.). |
| Apr. 10 | The Agony of Mary Page No. 12. |
| Apr. 11 | The Slums (Two parts—Dr.). |
| Apr. 12 | March (Two parts—Drama). |
| Apr. 12 | Vernon Howe Bailey's Sketch Book of Boston (Cartoon). |
| Apr. 15 | The Last Adventure (Three parts—Drama). |
| Apr. 17 | The Strange Case of Mary Page, No. 19. |
| Apr. 18 | The Elder Brother (Two parts—Drama) (Release). |
| Apr. 19 | Animated Nooz Pictorial No. 9 (Cartoon). |

**KALEM.**

| Apr. 11 | Millionaires by Mistake (Comedy). |
| Apr. 12 | Passion and Danger (Comedy). |
| Apr. 14 | Romance and Riot (Comedy). |
| Apr. 15 | The Race for a Siding (No. 75 of the "Hazard of Helen" Railroad Series—Drama). |
| Apr. 17 | A War of Wits (No. 4 of the "Social Pirates" Series—Drama). |
| Apr. 18 | Ham and Preparedness (Comedy). |
| Apr. 19 | Their Taking Ways (Comedy). |
| Apr. | A Double-Headed Torpedo (Com). |
| Apr. 22 | The Governor's Special (No. 76 of the "Hazard of Helen" Railroad Series—Drama). |
| Apr. 24 | The Millionaire Plunger (No. 5 of the "Social Pirates"—Two parts—Dr.). |
| Apr. 25 | Ham's Watercolor (Comedy). |
| Apr. 26 | Counting Out the Count (Comedy). |
| Apr. 28 | A Lucky Mistake (Comedy). |
| Apr. 29 | The Trail of a Ticket (No. 77 of the "Hazard of Helen" Series—Drama). |
| May 1 | The Master Swindlers (No. 6 of the "Social Pirates"—Two parts—Dr.). |
| May 2 | Ham and the Masked Marvel (Com). |
| May 3 | Rome of the Coal Wagon (Com). |
| May 5 | The Dumb Heiress (Comedy). |
| May 6 | The Humor Telegram (No. 78 of the "Hazard of Helen" Railroad Series—Drama). |
| May 8 | The Rogue's Nemesis (No. 7 of the "Social Pirates"—Two parts—Dr.). |
| May 9 | Title not decided. |
| May 10 | Not What the Doctor Ordered (Com). |
| May 12 | A Lunch-Room Legacy (Comedy). |
| May 13 | Title not decided. |

**LUBIN.**

| Apr. 6 | The Scarlet Chastity (Three parts—Drama). |
| Apr. 8 | A Wise Walker (Comedy). |
| Apr. 9 | The Bell Boy (Comedy). |
| Apr. 13 | The Greater Wrong (Comedy). |
| Apr. 15 | Mr. Housekeeper's Comedy. |
| Apr. 17 | Frocks and Frills (Comedy). |
| Apr. 18 | One of the Pack (Two parts—Drama). |
| Apr. 20 | The Heart's Tribulations (Three parts—Drama). |
| Apr. 22 | Millionaire Blend (Comedy). |
| Apr. 24 | Grooms and Co. (Comedy). |
| Apr. 27 | Playhants of the Gods (Three parts—Drama). |
| Apr. 29 | Love and Bullets (Comedy). |
| Apr. 1 | The Buchan Mystery (Comedy). |
| Apr. 2 | The Candle (Two parts—Drama). |
| Apr. 4 | The Man's Turn (Three parts—Drama). |
| Apr. 6 | Father's Night (Comedy). |
| Apr. 8 | Skirts and Cinders (Comedy). |
| Apr. 11 | The Wheat and the Chaff (Three parts—Drama). |
| Apr. 13 | Jenkins' Jinx (Comedy). |

**SELIG.**

| Apr. 6 | Selig-Tribune No. 28, 1916 (Topical). |
| Apr. 8 | Along the Border (Western—Dr.). |
| Apr. 10 | Women of the Years (Three parts—Society—Drama). |
| Apr. 15 | Selig-Tribune No. 29, 1916. |
| Apr. 15 | Selig-Tribune No. 30, 1916. |
| Apr. 15 | The Beauty Hunters (Comedy). |
| Apr. 17 | The Three Wise Men (Three parts—Drama). |
| Apr. 17 | Selig-Tribune No. 31, 1916. |
| Apr. 22 | Too Many Devils. |
| Apr. 24 | The Woman Who Did Not Care (Three parts—Drama). |
| Apr. 27 | Selig-Tribune No. 33, 1916. |
| Apr. 27 | Selig-Tribune No. 34, 1916. |
| Apr. 29 | The Conqueror (Topical). |
| May 1 | The Man Within (Three parts—Dr.). |
| May 1 | Selig-Tribune No. 35, 1916. |
| May 4 | Selig-Tribune No. 36, 1916. |
| May 6 | The Elephant's Gratitude (Animal—Drama). |
| May 8 | A Stranger in New York—Three parts—Drama. |
| May 8 | The Selig-Tribune No. 37, 1916. |
| May 10 | The Selig-Tribune No. 38, 1916. |
| May 15 | The Presto Circus (Drama). |

**VITAGRAPH.**

| Apr. 1 | Out of the Quagmire (Broadway Star Feature—Three parts—Drama). |
| Apr. 3 | Her Partner (Drama). |
| Apr. 17 | Freddy the Fireplug (Comedy—Drama). |
| Apr. 8 | Myrtle, the Manicurist (Broadway Star Feature—Three parts—Com). |
| Apr. 20 | The Hornet (Drama). |
| Apr. 14 | Busle, the Sleuth (Comedy). |
| Apr. 15 | Sin's Penalty (Three parts—Drama). |
| Apr. 17 | Life and Training in the U. S. N. (Educational). |
| Apr. 21 | His Lucky Day (Comedy). |
| Apr. 25 | A Caliph of the New Baghdad (Three parts—Comedy—Drama (Broadway Star Feature). |
| Apr. 25 | The Rookie (Drama). |
| Apr. 28 | Terry's Tea Party (Comedy). |
| Apr. 29 | The Man Hunt (Three parts—Drama). |
| May 6 | The Resurrection of Horror (Three parts—Drama). |
| May 1 | Jane's Husband (Comedy). |
| May 5 | Some Chicken (Comedy). |
| May 6 | The Resurrection of Horror (Three parts—Drama). |
| May 13 | The Millionaire's Son (Three parts—Drama). |

**KNICKERBOCKER STAR FEATURES.**

| Apr. 7 | The Millionaire (Comedy). |
| Apr. 14 | Hounded and Hounded (Three parts—Drama). |
| Apr. 21 | When Midsummer's Right (Three parts—Drama). |
| Apr. 25 | The Broken Promise (Three parts—Drama). |
| May 5 | The Oath of Hate (Three parts—Dr.). |
| May 12 | Broken Potters (Three parts—Drama). |

**UNIT PROGRAM RELEASES.**

| Feb. 7 | The Surprises of an Empty Hotel (Comedy). |
| Feb. 7 | A Cripple Creek Clandestine (Vitagraph—Comedy). |
| Mar. 6 | Mrs. Dana's Danger (Vitagraph—Four parts—Drama). |
| Mar. 6 | Bitterroot (Comedy). |
Move Into the Quality Class

Quality does not imply bigness. However large or small your theatre, you can rise to the Quality class.

Here are some of the theatres that have succeeded by giving their patrons good films by means of White Light Projection. It has paid them in lowered expenses and increased receipts.

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**Wagner WHITE LIGHT Converter**

for every style and size of theatre.

Details in Bulletin 10923 and booklet, "Ghosts."

**Wagner Electric**

Manufacturing Company, St. Louis, Mo.

In answering advertisements, please mention The Moving Picture World
### Universal Film Mfg. Co.

<table>
<thead>
<tr>
<th>Date</th>
<th>Title (Comedy)</th>
<th>Title (Drama)</th>
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<td>The Double Trouble</td>
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<td>A Meeting for a Cheating</td>
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<td>Little Bitty's School Days</td>
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<td>Bill's Narrow Escape</td>
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<td>The Bankruptcy of Bogue &amp; Schultz</td>
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<td>Mr. S. Briggs Bungling</td>
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<tr>
<td>May 10</td>
<td>The Great Smash</td>
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### L-KO.

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<td>Apr. 17</td>
<td>His Masterpiece</td>
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<td>The Counterfeit Earl</td>
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<td>Apr. 27</td>
<td>A Broken Genius</td>
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### GOLDSMITH.

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<td>Apr. 8</td>
<td>Behind the Mask</td>
<td>Two parts--Dr.</td>
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<td>Apr. 15</td>
<td>The Rival Pilots</td>
<td>Two parts--Railroad--Drama</td>
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<td>Apr. 22</td>
<td>The Passing of Hell's Crown</td>
<td>Two parts--Western--Drama</td>
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<td>Apr. 29</td>
<td>The Torrent of Vengeance</td>
<td>Two parts--Drama</td>
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<tr>
<td>May 6</td>
<td>The Leap</td>
<td>Two parts--Drama</td>
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<td>May 13</td>
<td>A Fight for Love</td>
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### IMP.

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<td>Mignonette</td>
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<td>Apr. 11</td>
<td>Held for Damages</td>
<td>Comedy</td>
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<td>Apr. 14</td>
<td>Doctor of the Afternoon Arm</td>
<td>(Two parts--Northwest--Drama)</td>
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<tr>
<td>Apr. 18</td>
<td>Love Laughs</td>
<td>Three parts--Drama</td>
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<tr>
<td>Apr. 21</td>
<td>The Sham</td>
<td>Three parts--Mystery--Drama</td>
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<tr>
<td>Apr. 25</td>
<td>The Other Half</td>
<td>(Three parts--Society--Drama)</td>
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<tr>
<td>May 2</td>
<td>The Purple Mage</td>
<td>Two parts--Drama</td>
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<td>May 9</td>
<td>The Hunter</td>
<td>Three parts--Drama</td>
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### JOKER.

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<td>Apr. 1</td>
<td>The Tale of a Telegram</td>
<td>Comedy</td>
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<td>Apr. 8</td>
<td>His Honeymoon</td>
<td>Three parts--Comedy</td>
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<tr>
<td>Apr. 10</td>
<td>A Christmas New Year</td>
<td>Comedy</td>
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<tr>
<td>Apr. 22</td>
<td>Just Yet But Not Quite</td>
<td>Comedy</td>
</tr>
<tr>
<td>Apr. 29</td>
<td>The Engine Driver's Romance</td>
<td>(Com.)</td>
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<tr>
<td>May 6</td>
<td>A Perfect Match</td>
<td>Comedy</td>
</tr>
<tr>
<td>May 15</td>
<td>A Wife for a Ransom</td>
<td>Comedy</td>
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### LAHMILE.

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<tr>
<td>Apr. 12</td>
<td>The Brink</td>
<td>Drama</td>
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<td>Apr. 18</td>
<td>Public Approval</td>
<td>Three parts--Society--Comedy</td>
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<td>Apr. 16</td>
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<td>Apr. 22</td>
<td>The Gambler</td>
<td>Drama</td>
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<td>Apr. 29</td>
<td>No release this day</td>
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<tr>
<td>Apr. 27</td>
<td>Miss Bloom</td>
<td>Two parts--Drama</td>
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<td>May 4</td>
<td>No release this day</td>
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<tr>
<td>May 5</td>
<td>The Thief of the Desert</td>
<td>Drama</td>
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<tr>
<td>May 7</td>
<td>The Marriage of Arthur</td>
<td>Two parts--Drama</td>
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<tr>
<td>May 11</td>
<td>Her Husband's Faith</td>
<td>Two parts--Drama</td>
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<td>Her Great Part</td>
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### NESTOR.

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<td>Apr. 10</td>
<td>Putting Her Foot in It</td>
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<td>Apr. 14</td>
<td>Some Homewood</td>
<td>Comedy</td>
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<td>Apr. 17</td>
<td>His Neighbor's Wife</td>
<td>Comedy</td>
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<tr>
<td>Apr. 21</td>
<td>Eddie's New Cartoon</td>
<td>(Comedy)</td>
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<td>Apr. 24</td>
<td>His Wooden Leg</td>
<td>Comedy</td>
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<td>Apr. 29</td>
<td>The Newjewed Mixup</td>
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<td>Her Hero Maid</td>
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<td>May 5</td>
<td>Lena's College Career</td>
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<td>May 8</td>
<td>Pots Bungies Again</td>
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<td>May 12</td>
<td>Never Look her Wife</td>
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### POWERS.

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<td>Apr. 15</td>
<td>The Stolen Melody</td>
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<td>The Toyland Villain</td>
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<tr>
<td>Apr. 28</td>
<td>A Family Affair</td>
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<td>May 6</td>
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<td>May 11</td>
<td>Mr. Fuller Pen--He tries Mesmerism</td>
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### RED FEATHER PHOTOPLAYS.

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<tr>
<td>Apr. 19</td>
<td>Brigadier Gerard</td>
<td>Five parts--Dr.</td>
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<tr>
<td>Apr. 21</td>
<td>Her Better Cup</td>
<td>Fire parts--Dr.</td>
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<td>Apr. 24</td>
<td>Thrown to the Lions</td>
<td>Five parts--Drama</td>
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<td>May 1</td>
<td>Dr. Neighbor</td>
<td>Five parts--Drama</td>
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<td>May 3</td>
<td>A Bunt of Men</td>
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### REX.

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<td>Apr. 14</td>
<td>The Toll of the Tollus</td>
<td>Drama--Rescue</td>
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<td>Apr. 16</td>
<td>The Other Hub</td>
<td>(Drama)</td>
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<td>Apr. 18</td>
<td>300 Arrivals from South America</td>
<td>Drama</td>
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<td>Apr. 23</td>
<td>His World of Darkness</td>
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<td>The Unexpected</td>
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<td>Chicken and Hen</td>
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<td>Their Anniversary</td>
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<td>Eleanor's Catch</td>
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<td>Sealing the Juggernaut</td>
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<td>Virginia</td>
<td>Drama</td>
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<td>May 14</td>
<td>A Soul for Sale</td>
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### VICTOR.

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<td>The Ladder of Truth</td>
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<td>Rose Love</td>
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<td>Globe Trotting</td>
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<td>May 3</td>
<td>The Girl Who Feared Daylight</td>
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<td>Strange Confession</td>
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### UNIVERSAL SPECIAL FEATURES.

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<td>Grant No. 19</td>
<td>&quot;Photo Barker Game&quot;</td>
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<td>Grant No. 20</td>
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<tr>
<td>May 1</td>
<td>The Adventures of Peg o' the Ring</td>
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<td>No. 2, &quot;Strange Habitation&quot;</td>
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<td>The Return</td>
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<td>A Man or Honor</td>
<td>Two parts--Dr.</td>
</tr>
<tr>
<td>Apr. 29</td>
<td>The Carriage of Death</td>
<td>Three parts--Drama</td>
</tr>
<tr>
<td>May 2</td>
<td>The Weaking</td>
<td>Two parts--Drama</td>
</tr>
<tr>
<td>May 4</td>
<td>The Spirit of '61</td>
<td>Three parts--Drama</td>
</tr>
</tbody>
</table>

(Mutual Releases continued on page 1005.)
EXHIBITORS and OPERATORS

We have arranged for

A COMPLETE PRACTICAL DEMONSTRATION of

SPEER PROJECTOR CARBONS

Operating on both Alternating and Direct Current

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For Regular Speer Carbons

<table>
<thead>
<tr>
<th>Size</th>
<th>Description</th>
<th>Price per M.</th>
<th>Case Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4 x 12</td>
<td>cored, pointed both ends</td>
<td>$70.00</td>
<td>1,000 in a case</td>
</tr>
<tr>
<td>9/16 x 12</td>
<td>cored, pointed both ends</td>
<td>$40.00</td>
<td>1,000 in a case</td>
</tr>
<tr>
<td>5/8 x 12</td>
<td>cored, pointed both ends</td>
<td>$50.00</td>
<td>1,000 in a case</td>
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<tr>
<td>7/8 x 12</td>
<td>cored, pointed both ends</td>
<td>$70.00</td>
<td>1,000 in a case</td>
</tr>
<tr>
<td>1 x 12</td>
<td>cored, pointed one end</td>
<td>$150.00</td>
<td>500 in a case</td>
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<td>$115.00</td>
<td>500 in a case</td>
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</tbody>
</table>

Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices

Speer Carbons are absolutely guaranteed to give satisfaction or money back

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Kleine Optical Co., 166 N. State St., Chicago, Ill.
<table>
<thead>
<tr>
<th>List of Current Film Release Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHUNPHILMS.</strong></td>
</tr>
<tr>
<td>Mar. 22—In Soft in a Studio (Comedy).</td>
</tr>
<tr>
<td>Mar. 23—Lonesome Lake, Circus King (Com.).</td>
</tr>
<tr>
<td>Apr. 3—Skylight Street (Com.).</td>
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<tr>
<td>Apr. 18—Lady Killers (Comedy).</td>
</tr>
<tr>
<td>Apr. 20—Them Was the Happy Days (Comedy).</td>
</tr>
</tbody>
</table>

**STARLIGHT.**

| Mar. 5—Gfeatul Guardians (Comedy). |

**Miscellaneous Feature Releases.**

| ALL FEATURE BOOKING AGENCY. |
| Apr.—The Fire King (Five parts—Drama). |

**AUTHORS FILM CO., INC.**

| Mar.—Her Redemption (Drama). |
| Apr.—Love’s Sacrifice (Drama). |
| May—Sins of the Father (Drama). |
| April—Alise (Five parts—Drama). |

**BLUEBIRD PHOTOPLAYS.**

| Apr. 3—Tangled Hearts (Five parts—Dr.). |
| Apr. 10—John Needham’s Double (Five parts—Drama). |
| Apr. 17—The Great Problem (Five parts—Dr.). |
| Apr. 24—The Gay Lord Waring (Five parts—Drama). |
| May 1—The Grippled Hand (Five parts—Dr.). |
| May 8—The Gilded Spider (Five parts—Dr.). |

**CALIFORNIA MOVIE PICTURE CORP.**

| Mar.—The Unwritten Law (Seven parts—Drama). |
| May—The Woman Who Dared (Seven parts—Drama). |
| July—Kismet (Ten parts drama). |

**CELEBRATED PLAYERS’ FILM CO.**

| Mar.—The Birth of a Man (Five parts—Dr.). |

**CHAMPION SPORTS EXHIBITION.**

| Apr.—Willard-Moran (Four parts—Sports). |

**CLARIDGE FILMS, INC.**

| Mar.—The Birth of Character (Five parts—Dr.). |

**DOMINION EXCLUSIVES, LTD.**

| Apr.—Nurse and Marry (Drama). |

**EL DORADO FEATURE FILM CO.**

| Mar.—The Impersonation (Five parts—Drama). |

**E. & R. JUNGLE FILM CO.**

| Apr.—“Napoleon” and “Salty” (Comedy). |

**ESKAY HARRIS FEATURE FILM CO.**

| Apr.—Alice in Wonderland (Six parts—Fairy Tale). |

**FOX FILM CORPORATION.**

| Mar.—The Bondman (Drama). |
| Mar.—A Wife’s Sacrifice (Drama). |
| Apr. 3—Blue Blood and Red (Five parts—Dr.). |
| Apr. 16—Slasher (Five parts—Drama). |

**GREAT NORTHERN FILM CO.**

| Mar.—The Mother Who Paid (Five parts—Dr.). |

**HIPPODROME FILM COMPANY.**

| Mar.—At the Front with the Allies (Topical). |

**IL GIORNALE ITALIANO.**

| April—On the Italian Battlefield (Five parts—Topical). |

**INTERNATIONAL FILM SERVICE INC.**

| Apr. 24—The Mysteries of Myra (Two parts—Topical). |
| Apr. 24—Has It Ever Happened to You? (Caroon). |
| —With the Allies at Salonica (Topical). |

**IVAN FILM PRODUCTIONS, INC.**

| Apr.—City of Illusion (Six parts—Drama). |

**JUVENILE FILM CORPORATION.**

| Mar.—A Chip Off the Old Block (Comedy). |
| Mar.—Chapel’s Blemo (Comedy). |
| Mar.—Chips’ Backyard Barnstormers (Two parts—Drama). |
| Mar.—Chips’ Rivals (Comedy). |

**METRO PICTURES CORPORATION.**

| Apr. 27—Her Great Price (Rollo—Five parts—Drama). |
| Apr. 3—The Kiss of Hate (Columbia—Five parts—Drama). |
| Apr. 10—The Half Million Bride (Columbia—Five parts—Drama). |
| Apr. 17—Playing With Fire (Popular Play—Players—Five parts—Drama). |
| Apr. 21—The Comeback (Five parts—Drama). |
| May 1—Derian’s Divorce (Rollo—Five parts—Drama). |

**MODERN MOTHERHOOD LEAGUE.**

| April—Twilight Sleep. |

**B. S. MOSS MOTION PICTURE CORPORATION.**

| Mar.—One Day (Five parts—Drama). |
| Apr.—The Salsambier (Drama). |

**NEW YORK FILM COMPANY.**

| Apr.—The Polly of Revenge (Nola—Five parts—Drama). |

**OLYMPIC MOTION PICTURE CO.**

| Mar.—The Little Orphan (Five parts—Drama). |

**PARAMOUNT PICTURES CORPORATION.**

| Apr. 6—The Race (Lasky—Five parts—Comedy—Drama). |
| Apr. 10—Molly Make Believe (Famous Players—Five parts—Drama). |
| Apr. 13—The Love Mask (Lasky—Five parts—Drama). |
| Apr. 17—The Eternal Grain (Famous Players—Grain—Five parts—Drama). |
| Apr. 20—Mind-the-Paint-Girl (Famous Players—Five parts—Drama). |
| Apr. 24—The Stowaway Girl (Lasky—Five parts—Drama). |
| Apr. 25—The Moment Before (Famous Players—Five parts—Drama). |
| May 1—David Garrick (Paiges—Five parts—Drama). |
| May 4—The Red Widow (Famous Players—Five parts—Drama). |
| May 8—Maria Ross (Lasky—Five parts—Dr.). |

**PARAMOUNT-BRAT CARTOONS.**

| Apr. 13—The Stone Age Boost-Robber. |
| Apr. 29—Inbad, the Sailor, Takes Gas (Silhouette Panorama). |
| Apr. 27—Col Hezaa Liar Wins the Pensan (Comedy). |
| May 3—Al Pafna’s Scientific Diary (Comedy). |
| May 10—A Toyland Paper Chaise. |
| May 17—Bobby Bumps and His Goatsmobile (Cartoon—Comedy). |

**PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.**

| Apr. 10—Bülbül, the “Sing Sing” of the Philipp-ines. |
| Apr. 17—The Pasig River (The Filipinos Themselves). |
| Apr. 24—The Lowlands of Luzon. |
| May 1—The Dog Eaters of Bencuet. |
| May 4—“Hiking” With the Igorot. |
| May 15—Among the Head Hunters. |

**PUBLIC SERVICE FILM COMPANY.**

| March—Defense or Tribute? (Topical). |

**RAVEN FILM CO.**

| Mar.—Dirtwood (Five parts—Drama). |
| Mar.—The Fortunate Youth (Drama). |
| Mar.—Life Without Soul (Drama). |
| Mar.—Austria at War (Topical). |

(Continued on page 1002.)
TYPHOON COOLING SYSTEM

WILL BE EXHIBITED AT THE

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LAST SUMMER ONE TYPHOON COOLING SYSTEM WAS INSTALLED IN CHATTANOOGA, ONE IN CHARLESTON AND ONE IN SAVANNAH.

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CIRCULAR W'GIVES INFORMATION
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 1016, 1018.)

(Continued from page 1060.)

TRIANGLE FILM CORPORATION.

Releases for week of April 9:

Little Meena's Romance (Fine Arts—Five
parts—Comedy—Drama).
The Aryans (Ince—Five parts—Comedy—
Drama).
His Last Laugh (Keystone—Two parts—
Comedy).
His Bread and Butter (Keystone—Two
parts—Comedy).

Releases for week of April 16:

Sold for Marriage (Fine Arts—Five parts—
Drama).
The Stepping Stone (Ince—Five parts—
Drama).
The Other Man (Keystone—Two parts—
Comedy).
Bucking Society (Keystone—Two parts—
Comedy).

UNICORN FILM SERVICE CORPORATION.

May 1—The Option (Supreme—Two parts—
Drama).
May 1—Percy's Transformation (Comedy).
—With Bulgaria's Fighting Forces.
May 2—The Chief's Ward (Hiawatha—Two
parts—Drama).
May 2—Neighboring Neighbors (Comedy).
—A Valiant Romance (Comedy).
May 3—The Viper (Buffalo—Drama).
May 3—Chaps and Chaperons (Comedy).
May 3—In the Fangs of Jealousy (Purtian-
—Drama).
May 4—The Spirit of Revenge (Lilly—Two
parts—Drama).
May 4—Red Redskins (Comedy).
—Boy Scouts (Comedy).
May 5—The Smiling Bandit (Rasche—Dr.):
May 5—Pete's Peculiar Pal (Gayety—Com.).
May 5—The Sacrifice (Supreme—Drama).
May 6—Our First Harvest of Mexican Ban-
dits (Two parts—Drama).
May 6—A Dog Gone Romance (Comedy).
—A Bare Escape (Comedy).

May 7—The Rivals (Utah—Drama).
May 7—Count Moco (Comedy).
May 7—Gold and Gown (Puritan—Drama).

WORLD-EQUITABLE.

Apr. 10—Human Driftwood (Shubert—Five
parts—Drama).
Apr. 10—The Shadow of Doubt (Equitable—
Puritan—Drama).
Apr. 17—The Social Highwayman (World—
Five parts—Drama).
Apr. 17—By Whose Hand? (Equitable—Five
parts—Drama).
Apr. 24—The Closed Road (World—Five parts—
Drama).
Apr. 24—The Chain Invisible (Equitable—Five
parts—Drama).
May 1—The Feast of Life (World—Five parts—
Drama).
May 1—Twin Triangles (Equitable—Five parts—
Drama).
May 8—Her Maternal Right (World—Five
parts—Drama).
May 15—Sudden Riches (World—Five parts—
Drama).

Y. L. B. E., INC.

Apr. 10—Mr. Jack's Hat and the Cat (Comedy.
Apr. 10—Hearst-Vitagraph News, No. 29, 1916
(Topical).
Apr. 10—Charlie Chaplin's Burlesque on Car-
men (Essanay—Four parts—Com.).
(Topical).
Apr. 17—Hearst-Vitagraph News No. 31, 1916
(Topical).
Apr. 17—Arnie, the Millionaire Kid (Vitagraph—
Five parts—Comedy).
Apr. 17—Mr. Jack's Artistic Sense (Comedy).
Apr. 21—Hearst-Vitagraph News No. 32 (Top-
ical).
Apr. 21—The Little Shepherd of Bagman Row
(Essanay—Five parts—Drama).
Apr. 21—Gold's Country and the Woman (Vita-
graph—Eight parts—Drama).

GEORGE KLEINE.

Apr. 5—The Mishaps of Musty Sufer "The
Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Musty Sufer "Salle
and Belle" (Comedy).
Apr. 19—The Mishaps of Musty Sufer "Just
Imagination" (Comedy).
Apr. 26—The Mishaps of Musty Sufer "Out of
Order!" (Comedy).
May 3—The Mishaps of Musty Sufer "Coming
Down" (Comedy).
May 22—Gloria's Romance, No. 1 (Drama).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

WAR FILM SYNDICATE.

Mar.—On the Firing Line with the German
(Eight parts—Topical).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—
Topical).

NEW YORK FILM CO.

April—The Polly of Brownie (Nola—Five parts—
Drama).

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<tr>
<th>Country</th>
<th>1910 Imports</th>
<th>1911 Imports</th>
<th>1912 Imports</th>
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<td>Argentina</td>
<td>34,972,868</td>
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*December, 1910, estimated.

TO SECURE YOUR SHARE OF EXPORT BUSINESS to these various countries, advertise in OUR SPANISH MONTHLY CINE MUNDIAL. RATES ON APPLICATION.

CHALMERS PUBLISHING COMPANY, 17 Madison Ave., New York City

Anti-Censorship Slides

Four Slides................. 50c.
Six Slides.................. 75c.
Twelve Slides All Different $1.50

MOVING PICTURE WORLD
17 Madison Avenue N. Y. City

Moving Picture Exhibitors and Theatre Managers. The fight against Legalized Censorship of Moving Pictures is your fight. Show these slides on your screen for the next few months and help create a strong public sentiment against this unnecessary and un-American form of legislation. See page 1743 of our issue of March 20th for text matter. All slides neatly colored, carefully packed and postage paid.

"Keeping Everlastingly at it Brings Success"

Send your slide orders and remittance at once to

Moving Picture World, 17 Madison Ave., N. Y.
The Golden Rule

Do Unto Retired Actors and Actresses As They Have Done Unto You

Actors are the pivot of the motion picture business—instruments of public entertainment—they soothe the distressed and make life brighter.

It's Art—their art—and art is a hard master. Many are successful in youth and many have no energy left to provide for their own old age. The pathos of the sick and helpless—our own sick and helpless—should force us to help—we of the film world must—each of us do our share to help—and then the big-hearted American public will open its purse-strings.

The Public will help, but we must set the Good Example
Charity begins at home and this is the Worthiest American Charity

Exhibitors and Theatre Owners:

Have you agreed to give 10% or more of the gross on National Motion Picture Tribute Day—May 15th? Hundreds have responded saying YES heartily—but we need thousands. Will you contribute 10% or more to endow the Actors’ Fund and Home? Please write or wire now!

SAMUEL GOLDFISH, Chairman
Executive Committee
30 East 42nd St., New York

Checks or P. O. M. O. payable to Motion Picture Campaign Actors’ Fund, J. Stuart Blackton, Treas., Locust Ave., Bklyn., New York
Presents

MIGNON ANDERSON AND PAULA SHAY

Supported by

Carlton Macy, Bradley Barker
and a cast of unusual excellence, in

"THE CITY OF ILLUSION"

A Photodrama in five acts, founded on a story of great breadth of theme, written and directed by Ivan Abramson

Released in April through the following Ivan Exchanges

New York and Northern New Jersey—Merit Film Corp., 138 W. 46th St., New York.
Western Pennsylvania, West Virginia—Liberty Film Renting Co., 225 Fourth Ave., Pittsburgh, Pa.
Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch Office, Cincinnati.
Michigan—Standard Film Service Co., Smith Bldg., Detroit.
Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.

North and South Carolina, Mississippi, Alabama, Georgia, Florida and Tennessee—Queen Feature Service Co., Potier Bldg., Birmingham, Ala.
Minnesota, North and South Dakota, Northern Wisconsin—Liberty Film Supply Co., Minneapolis, Minn.
Iowa, Nebraska, Kansas, Missouri, Kansas and Oklahoma—Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.
Texas, Arkansas and Louisiana—Central Feature Film Company, Waco, Texas.

New York City
“Sixteen Years of Knowing How”

BEST IN PROJECTION—SERVICEABILITY
BASED AND BUILT ON
ORIGINAL DEVELOPMENT AND EXPERIENCE

ALL DEALERS AND USERS OF OUR
PRODUCT ARE HEREBY GUARANTEED PROTECTION AGAINST
ANY LITIGATION ARISING OUT
OF THE USE OF OUR MACHINES

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY
Scene from "Sweet Kitty Bellairs" (Lasky).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510
Edwin Thanhouser

**WHEN SHE PLAYED BROADWAY**

Released May 9th

Two Reels of compelling action.
A theatrical theme which makes a splendid vehicle for a captivating star.

with

GLADYS HULETTE

FALSTAFF

**KIDDIE'S KAPTAIN IDD**

Riley Chamberlin and Walter Hiers produce the hilarity

**FREDDIE'S FRIGID FINISH**

Frances Keyes in one of her best efforts.
You know what that means.

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.
Sallie Fisher
Famous Dillingham Star

Richard C. Travers
and
John Junior
are presented in

The Little Shepherd
of Bargain Row
in 5 acts

By Howard McKent Barnes
Directed by Fred E. Wright

The lily springs up from the murky
 tarn, pure as chastened silver.

The Little Shepherd rose from the
muck of the foul tenements as
untainted as the lily of the mire.

As the lily radiated beauty and sweet-
ness on the tainted swamp air,
She spread love and sunshine amid
the dank drafts reeking from the
dens of vice.

It is the story of a girl's brave fight
from the depths of poverty and
vice to the heights of purity and
success.

Essanay
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago
THE very announcement of the Release of the Universal's latest and greatest Serial has brought a flood of bookings to 72 Universal Exchanges. This is the Serial with the tremendous punches—the real thrills, the gripping love interest—the fiery romance—This is the ONLY Serial of its kind ever filmed with 15 weeks and 30 reels of wonderful photo-play entertainment, the kind that grips, and holds the crowds. This is the first and ONLY Serial with genuine circus acts in it. This is the first and ONLY ALL STAR Serial with the best known Players, any number of them, featuring such drawing cards as

GRACE CUNARD and
FRANCIS FORD

And a Huge Supporting Cast

This is the Serial that tops 'em all for Box Office power. Produced at Universal City the one and only incorporated community on the face of the earth where nothing but moving pictures are made.

15 WEEKS—30 REELS
THE GREAT UNIVERSAL
ALL-STAR CIRCUS SERIAL
EG O'THE RING

THIS is the Serial with a great idea behind it. A brand new idea, a series of incidents, events and happenings to grip-thrill-sway and rivet the attention of the multitudes, to get and hold the business for 15 straight consecutive weeks for All Exhibitors. Don't let anyone tell you that there is or will be a Serial of any kind that will begin to compare in any detail with "The Adventures of Peg O'The Ring." Wonderful posters—wonderful newspaper ads all ready prepared for you.

Have You Received Your Copy of the Big Advertising Campaign Book?

This is the greatest book of its kind ever published. It tells you how to get the big money with this Serial. It shows you all the ads—the posters in colors, the publicity props, the novelties and a thousand and one other things, ALL to get the "kale" for you. Write your Exchange for a copy of this great book. Study it from end to end. Write, wire, phone or call on your nearest Universal Exchange for booking. DO IT NOW—TODAY.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
PRESENT
KING BAGGOT
WITH
EDNA HUNTER IN
"HALF A ROGUE"
FROM THE DRAMATIC STORY BY THE FAMOUS AMERICAN NOVELIST HAROLD MCGRAITH DIRECTED BY HENRY OTTO
TRAWS do not indicate the way the wind blows one half so surely as the Exhibitors’ NET PROFITS indicate “what the public wants” in the matter of pictures. When the Exhibitors of Feature programs quit kidding themselves and begin counting the NET instead of the GROSS, there will be fewer fat fees for the sheriff and many more regular movie patrons in your town. A glimpse at the character of the features released week of May 22 on the Regular Universal Program, as briefly reviewed below, will convince you that when it comes to variety, to stars, to all the qualities that make two and three reel subjects popular, you have to come back to the UNIVERSAL PROGRAM. If you can get its service now grab it quick. If you can’t—watch your very first opportunity.

King Baggot in “Half a Rogue.” With Edna Hunter and Clara Beyers. From the celebrated story by Harold MacGrath. Directed by Henry Otto. Eighteenth Red Feather Production. Released May 22. Here’s a happy combination for you. One of Harold MacGrath’s rollicking romances with the punch that has made his books “best sellers” for years; with King Baggot and lovely Edna Hunter; with the direction in the capable hands of Henry Otto, who produced the famous “Undine”; with an unusual cast and the usual lavish Red Feather production. King’s reputation as “a gay dog” is largely due to his constant association with “actresses”—he is a playwright by “trade”—and it gets him in bad back in the little town where his aunt-mother lives in the old homestead. The girl lives there, too, and a most absorbing story tells how King lets folks know that he wasn’t as black as he was painted. Clara Beyers in a vampire character, who wasn’t really a rogue, either, adds spice to an all-round fine production. Book this for popularity and profit.

“The Woman Who Followed Me.” Two Reel Gold Seal Romantic Drama with Gladys Brockwell and Juan de la Cruz. Directed by Robert Leonard. Released May 23. By Gosh, if Gladys ever started following you the way she did the hee-ro in this punch drama, the chances are you’d forget all about your fin-an-cer and fol ler her around like you liked it. Gladys Brockwell has already made a name for herself on the Universal screen and she gets better every picture. If this cast and story were in the hands of the average “feature” producer the only thing for you to do would be to put your hand on your watch and beat it. Story, acting, and production make this a mighty fine attraction.

Mary Fuller in “The Limousine Mystery.” Two Reel Victor Detective Drama. Directed by Lucius Henderson. Released May 24. A detestafic drama as is. That is, as it should be. That is, again, the mystery of the death in the limousine is not solved (and your audiences can’t guess how it happened) until the final scene of the picture. “Our Mary” in a new role, that will fill the fans with delight.

Thomas Jefferson in “Corporal Billy’s Comeback.” Two Reel Laemmle Memorial Day Drama.

From the stirring Saturday Evening Post Story by Harry Leon Wilson, co-author of “The Man from Home;” Author of “Ruggles of Red Gap,” and many other successful stories and plays. Directed by George Cochrane. Released May 25. Corporal Billy was the last of the G. A. R. boys in town. He had always led the Decoration Day parade, and when they left him out he was heart-broken. How he proved his heroism and showed he was neither too old nor too proud to fight makes one of the strongest Memorial Day stories the Universal has ever presented. Book this special if you are not fortunate enough to be showing the regular Universal Program.

“The Unconventional Girl.” With Edith Roberts and Joe Girard. Two Reel Unconventional Drama. Directed by Robert F. Hill. Released May 26. If Edith hadn’t been an unconventional girl she wouldn’t have tried amateur burglary, nor would she have learned of her lover’s perfidy. It is quite possible, too, that she would never have met Joe and a startling climax would have been deprived of a telling love scene.

Harry Carey in “The Wedding Guest.” Two Reel 101-Bison Western Romantic Drama. Directed by Jacques Jaccard. Released May 27. Harry is sure some sheriff, and as bold and brave as a real Western sheriff should be. There is only one person he’s afraid of and that’s old Colonel Dan Cupid. What he does to Harry makes the sheriff throw away his star in disgust. A particularly fine Western, with enough heart punches to make a five reeler.

Ben Wilson in “A Gentle Volunteer.” With charming Dorothy Phillips in the title role. Three Reel Memorial Day Rex Special. Directed by Ben Wilson. Released May 28. Book this, good friends. Book it for Memorial Day, or do you call it Decoration Day? A wonderful drama of the Civil War. A really big production. Cut from four reels. You’ll wonder how it was done for it’s packed so full of action now that it might easily be padded to five reels. This will make a wonderful picture for Decoration Day. Get busy, if you are not fortunate enough to be showing the Universal Program.

UNIVERSAL FILM MANUFACTURING COMPANY
Carl Laemmle, President
“The Largest Film Manufacturing Concern in the Universe”
1600 BROADWAY
NEW YORK
Your Last Chance

The wise State Rights Buyers were quick to take advantage of the splendid and unusual opportunity offered them on the sale of State Rights for the tremendous PAVLOWA picture, the most lavish of all moving picture productions. A few States remain unsold and these will not be announced again.

The famous Pavlowa's name proved the big drawing card in Chicago and New York at the leading theatres, record business being done for extended runs. Remember while there is still time that

A Few States are left in the State Rights Sale of PAVLOWA

The Incomparable in
"THE DUMB GIRL OF PORTICI"

Produced by the Universal Film Mfg. Co. By Arrangement with Max Rabinoff
Directed by Lois Weber and Phillips Smalley

Special Advertising matter and a complete publicity campaign has been prepared, which will prove of the greatest value to buyers of State rights and to Exhibitors as well.

Write immediately for samples, for testimonial letters from enthusiastic exhibitors and complete particulars of this opportunity of a lifetime. Immediate consideration given to telegraphic and special delivery communications. Do not delay. Write at once to

STATE RIGHTS DEPT.
UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK
THOS. H. INCE
TAKES PLEASURE IN ANNOUNCING TO THE TRADE THAT
CIVILIZATION
HIS TEN PART CINEMA SPECTACLE, BY
C. GARDNER SULLIVAN
MET INSTANTANEOUS SUCCESS WITH ITS PREMIERE AT THE MAJESTIC THEATRE, LOS ANGELES
ON APRIL SEVENTEENTH

IT HAS BEEN SHOWING TO A RECORD-BREAKING ASSEMBLAGE AT EACH PERFORMANCE. THOSE WHO HAVE SAT SPELLBOUND AT THE SWEET SIMPLICITY OF ITS PRELUDE, THE GRIM HORROR OF ITS WARFARE AND THE MIGHTY LESSON OF ITS CLIMAX HAVE UNEQUIVOCALLY PRONOUNCED IT TO BE THE MOST REMARKABLE GEM THE SCREEN HAS EVER KNOWN.

CIVILIZATION
WILL BE PRESENTED IN WASHINGTON, NEW YORK AND CHICAGO WITHIN THE NEXT FEW WEEKS AND THEN WILL BEGIN A MISSION THAT WILL CARRY IT TO THE FARTHERMOST PARTS OF THE EARTH.
CLARA KIMBALL YOUNG

IN

"THE COMMON LAW" BY ROBERT W. CHAMBERS

The "Seven Points" in Sterling Pictures

THE STAR
Empress of Screenland

THE STORY
Most Popular Novel of the Century

THE PICTURE
A Revelation in New Film Art

ADVERTISING VALUE
Star and Story Make an Unbeatable Combination

DRAWING POWER
Will Overflow Any Theatre at Double Prices

GOOD WILL
Our Franchise Will Make Your City Your Patron

THE FUTURE
This Is Merely the First of the Pictures That Will Never Fade

JULY 15th IS DRAWING NEAR—ARE YOU ON OUR LIST?

LEWIS J. SELZNICK
PRODUCTIONS, INC.

EXCLUSIVE DISTRIBUTOR FOR

CLARA KIMBALL YOUNG

FILM CORPORATION

130 W. 46th Street New York City
BLUEBIRD PHOTOPLAYS ANNOUNCE
FLORENCE LAWRENCE
"ELUSIVE ISABEL"

THAT GREAT STORY OF LOVE, INTRIGUE,
THE SECRET SERVICE, BY JACQUES FUTRELLE.
ALL STAR CAST, INCLUDING WM. WELSH,
SIDNEY BRACEY, HARRY MILLARDE, DIRECTED
BY STUART PATON.

BOOK THROUGH YOUR LOCAL
EXECUTIVE OFFICE.
BLUEBIRD INC.
NEW YORK.
PROOF of the marked excellence and artistic superiority of BLUEBIRD Photo-Plays is evidenced by the rapidly growing sphere of their presentation.

Discriminating Theatre-Owners who understand the real value of the super standard BLUEBIRD Photo-Plays have set—are rapidly discarding ordinary multipart features and are concentrating on BLUEBIRD attractions, pronounced by all who have seen them—"Supreme in extraordinary screen accomplishments."

Viewed from the angle of sure financial returns, no features up to the present day surpass BLUEBIRD attractions.

Recent BLUEBIRD Releases include:

Mary Fuller, in "THE STRENGTH OF THE WEAK"

Violet Mesereau, in "THE GREAT PROBLEM"

Tyrone Power in "JOHN NEEDHAM'S DOUBLE"

Louise Lovely, in "THE GILDED SPIDER"

J. Warren Kerrigan, in "A SON OF THE IMMORTALS"
FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
PRESENTS
THE FASCINATING

PAULINE FREDERICK

IN A THRILLING PICTURIZATION OF ISRAEL ZANGWILL'S POWERFUL DRAMA

"THE MOMENT BEFORE"

IN FIVE PARTS
RELEASED APRIL 27TH ON THE

Paramount Program

FAMOUS PLAYERS FILM CO

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR

124-130 WEST 56TH STREET, NEW YORK

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.
Lasky
Photoplays
Produce
Profits

**National Tribute Day, Motion Picture Campaign Actor's Fund, May 15**

American Distributors
Paramount Pictures Corporation

JESSE L. LASKY FEATURE PLAY Co (Inc)
FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky  Samuel Goldfish  Cecil B. DeMille
Pres.          Vice-Pres. and Treas.  Director Gen.
Feature Films as Wid Sees Them

WELL PLAYED, CORRECTLY STAGED PICTURIZATION OF CLASSIC.

Dustin Farnum in

DAVID GARRICK
Pallas-Paramount

WIDE we have a picturization of the well-known classic of by-gone days in London. In attempting to portray before the camera a story of this period, the director is marking out for himself a tremendous amount of work in the way of preparing proper detail as to costumes, settings and properties.

The Pallas company must be complimented on the production they have given us and Director Lloyd is surely to be praised for the manner in which the atmosphere of this period has been maintained. The best compliment of all is that the story moves along so humanly you forget the fact that it is a costume production and live the action with the characters.

Since this story is a simple tale of a human incident, the whole is, of course, not a tremendous offering, but it certainly is a little gem, in that it

is an almost perfect presentation of a classic.

The photography throughout is remarkably clear, the lightings are good and we have intelligent use of close-ups. The atmosphere is not obtrusive, but still, is in perfect keeping throughout, and the detail has been given very careful attention, even down to the cutlery used at the table in the famous dinner scene.

"David Garrick" has been done before in a less pretentious way in the films, but this offering truly marks the advance which has been made in the production of films in the time which has elapsed between the previous offering and this one.

Mr. Farnum as Garrick seems exactly equipped for the role, because he has always been rather the matinee-idol type and in this, as the gentleman-actor, of the period of powdered wigs and diadems, he fits in perfectly.

Winifred Kingston as the merchant's daughter gives us one of the best portrayals she has ever put over in any film offering.

Herbert Standing as the father is excellent. In the remainder of the cast we found some splendid types and every part was nicely handled.

In the titles we found the use of border designs made from old wood cuts, which helped decidedly in maintaining the proper atmosphere. These titles are following, in a way, the thought of Tom Ince, who has been giving us title cards for some time which suggested by the painting thereon the theme of the action at that period in the story.

Taken as a whole, I consider this offering to be one of the really splendid films of recent months, for the reason that it is a finished production, in every way, of a classic which can be shown to any audience with an assurance of genuine appreciation.

It is most decidedly very much "worth-while." Others in the cast were Frank Bonn, Lydia Yeaman, Titus, Olive White and Mary Merseh.
Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

The Paramount Trademark stands for the best in photoplays. The theatre displaying that Trademark is, in its locality, the best theatre. The people attracted to the theatre by the display of the Trademark are the best class of people. Herein is assured both present and future prosperity to the Paramount exhibitor.

On what foundation do you build?

Write Our Exchange To-day

Paramount Pictures Corporation
Four Eighty Five Fifth Avenue
New York, N.Y.
**Paramount Pictures**

**ON WHAT FOUNDATION DO YOU BUILD?**

Released This Week

Daniel Frohman Presents

Valentine Grant in
The Innocent Lie
produced by
The Famous Players Film Co.

Pallas Pictures Presents

Dustin Farnum in
David Garrick
produced by
Pallas Pictures

Paramount-Burton Holmes
Travel Pictures No. 13
“Dog-eaters of Benguet”

Paramount Pictographs No. 13
Preparedness—Navy, Reuterdahl.
Superstition—Thirteen Club at Dinner.
Better Babies.
Bray Political Cartoon.

Paramount-Bray Animated
Cartoon No. 17
“Bobby Bumps and his Goatmobile.”

Write Our Exchange To-Day

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 Paramount Pictures

Short Subjects

Planned and produced to help you in the vitally important task of interesting in motion pictures a greater percentage of your possible patrons.

Paramount Pictographs
Paramount-Burton Holmes Travel Pictures
Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

Not only does the Paramount exhibitor make a good profit for the present, but he is always "building up" for the future.

On what foundation do you build?

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

In answering advertisements, please mention The Moving Picture World
Here's Something You All Have Been Looking For

A TWENTY-ONE reel Program of Quality, Drama, Comedy and Western Subjects, one and two reels in length—with stars of national reputation—at prices that are particularly reasonable. Surely no more attractive offer has ever been made. Don't delay. Save money by booking Unicorn Film Service and please your audiences by giving them the best short subjects ever produced.

Unicorn Film Service Posters are of exceptionally striking designs; one and three sheet posters with one reel subjects; one, three and six sheet posters with two reel subjects.

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Boston, 207 Pleasant St. S. M. Moscow
Springfield, 167 Dwight St. Wm. F. O'Brien
Bangor, Eastern Trust Bldg. W. J. Brennan
Buffalo, 23 W. Swan St. H. E. Hughes
Syracuse, 548 S. Salina St. Geo. A. Hickey
Albany, 440 Broadway William Lawrence
Philadelphia, 1309 Vine St. A. G. Steen
St. Louis, 4259 Olive St. Sam Werner
Kansas City, Gloyd Bldg. J. W. Morgan
Minneapolis, Produce Exchange J. C. Woolf
Indianapolis, 129 W. Washington St. L. J. Meyberg

Chicago, Malters Bldg. L. J. Schlaifer
Cleveland, 750 Prospect Ave. L. C. Gross
Pittsburg, 125 Fourth Ave. Jack Kraemer
Detroit, 187 Jefferson St. W. D. Ward
Cincinnati, 531 Walnut St. Harry E. Coffey
Western Division Manager J. A. Eslow
Eastern Division Manager Fred B. Murphy

TO BE OPENED MAY 15th
Atlanta San Francisco Dallas Washington
Denver Salt Lake City Seattle Portland
New Orleans Los Angeles

We are ready any time now to serve you—are you ready? For particulars write to the exchange office in your territory, or direct to New York Main Office.

UNICORN FILM SERVICE CORPORATION
IKE SCHLANK, General Manager
126-130 West 46th Street New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)
SECOND NOTICE!

STATE RIGHTS SELLING
FOR THE SUN PHOTOPLAY CO. PRODUCTION OF
ELSIE LECLAIRE
IN
“A WOMAN WILLS”
A FIVE REEL PICTURE THAT SATISFIES THE DEMAND FOR RAPID ACTION, TENSE DRAMATIC SITUATIONS, GOOD ACTING ATTRACTION SETTINGS, AN APPEALING LOVE STORY AND HIGH- GRADE PHOTOGRAPHY
11 STATES SOLD ON THE DATE OF OUR FIRST ADVERTISEMENT. ACT NOW!

THE SUN PHOTOPLAY CO., Inc.
Popular Pictures Building
218 WEST 42nd STREET
NEW YORK, N. Y.
You know Publicity is the life of your business.
You know the name William Randolph Hearst is synonymous with Publicity.
You know the International Film Service is William Randolph Hearst.
You know The MYSTERIES OF MYRA is its first feature series.
You know it must be better than any other series to succeed.

AND IT IS --

-book it:
20 million people daily
see the
MYSTERIES of MYRA.
GENERAL FILM SERVICE

An exhibitor's worry vanishes when he subscribes for General Film Service

THERE IS NO WASTE—EVERY RELEASE A PRODUCER

No experimenting at patron's expense—Experience bulwarked by consistency and dependability

Pictures of variety, snap, punch and the right length make friends

General Film Company
200 Fifth Avenue
New York
Thomas A. Edison, Inc.
Present
Petite, bewitching
LEONIE FLUGRATH
in
"CELESTE OF THE AMBULANCE CORPS"

A three part drama of love and duty, delineating a remarkably powerful character transformation in which a society "butterfly" turns Red Cross nurse.
Heart-stirring episodes of tender emotion—blood-stirring battle scenes of startling realism.
An unusually strong supporting cast reinforced by a large body of National Guardsmen.

Released Tuesday, May 9th
One, Three and Six-Sheet Posters.
Order from Morgan Lithograph Co.,
Cleveland, Ohio.

ALSO

"A Mix-Up in Black"

single reel comedy featuring the monkey-shines of Ray McKee with Billy Bowers, old-time minstrel, in support.

Released Wednesday, May 10th.
One-sheet Posters
Order from Morgan Lithograph Co.,
Cleveland, Ohio.
SIS HOPKINS
in
"A LUNCH ROOM LEGACY"

Which finds the inimitable fun-maker in charge of a fashionable cabaret restaurant. When Sis starts to clean up according to her own quaint ideas things begin to happen—and the happenings come so fast and furiously that there is never a let-up in the laughs till the final scene.

Released Friday, May 12th

One Reelers That Are Features in Drawing Power and Quality—Everything But the Price.

Laff Yur Hedz Off
I've Lots more Where Them Came From
Sis Hopkins

"The Tank Town Troupe"
Ham and Bud with a broken-down theatrical troupe. The sheriff’s daughter yields to the stage’s lure, which brings the wrath of her father and the cowboys on Ham and Bud.

Released Tuesday, May 9th

"Not What the Doctor Ordered"
Ethel Teare takes the real nurse’s place—which starts mix-ups that find the three men in the house seeking the benefit of her treatment before the reel is over.

Released Wednesday, May 10th

"THE BRIDGE OF DANGER"
Daring HELEN GIBSON in a thrilling "HAZARD OF HELEN"

Helen tosses a lasso from the cab ether engine to the brakebeam of the runaway box-car on the adjoining track and then, tossing fear to the winds, climbs hand over hand on the sagging rope to the runaway. After a tense struggle with the brakes it is brought to a stop within inches of the approaching special. A fitting climax for a railroad story possessing unusual interest.

Released Saturday, May 13th

Kalem’s Business-Pulling Posters Are Famous—One and Three Sheets in Four Colors With All Releases

KALEM COMPANY
235-239 W. 23d St., New York City
It's a Long Program That Has No Short Subjects

You know the old adage, "It's a long lane that has no turning."

This holds good in photoplays. Watch the restlessness of your spectators if you have nothing but long features.

Run a good short comedy and a short drama and see how their interest quickens.

Essanay is making a specialty of high class one, two and three reel dramas and comedies, with its stars featured. Book them and see how they please your patrons.

Truly, it is a long program that has no short subjects.
Essanay's Short Subjects

A RETURN TO YOUTH—AND TROUBLE

presenting

Lillian Drew—Edward Arnold—Harry Dunkinson

Mark Twain's style of humor as seen on the screen—showing how it doesn't pay for an old-young husband to flirt with his neighbor's wife, for you never can put it over on the "old girl."

2 act comedy-drama, May 9

THE FABLE OF THE GOOD FAIRY
WITH THE LORGNETTE AND WHY SHE GOT IT GOOD

By George Ade

1 act comedy, May 10

THE JESTER

presenting

John Junior and Gertrude Glover

Stung by the taunts of a girl, a wealthy good-for-nothing goes to work in overalls—and makes good. His pluck first wins the girl's admiration, then her love.

3 act drama, May 13

1333 Argyle St., Chicago
Slapstick Comedies

May 25th
"BABY DOLL"
with
"Plump and Runt"
(Hardy and Ruge)
Ain't it funny what some men will call Cutey?

May 26th
"VILLAINS and VIOLINS"
with
"Pokes and Jabbs"
(Burns and Stull)
The dastardly affair at the pawnshop and elsewhere

Slapsticks with stories. Superior casts
Comedy posters that start the laugh
326 Lexington Avenue, New York City

May 15th
National Motion Picture TRIBUTE DAY

Exhibitors!
The American public is aroused to help endow the Actors’ Fund of America on this great day. Your theater will be packed; your receipts increased.

Exhibitors!
All exhibitors in the United States! The public expects you to contribute 10 per cent. of your gross on Tribute Day.
Change of Release

The Knickerbocker Star Feature release of May 19 will be "

A Child of Fortune

featuring

FRANK MAYO

and

LILLIAN WEST

This is a strong three reel drama of modern society, a powerful contrast between the lives of the rich and the poor

Remarkable posters by special artists

Direction of H. M. and E. D. Horkheimer
VITAGRAPH
PRESENTS
HARRY T. MOREY
IN
"THE ACCUSING VOICE"
A Three Reel Newspaper Story

Hard Luck O'Hagan, on the trail of his biggest story, sees his own sweetheart used as a shield by the cornered slayer---

But through perseverance and daring, O'Hagan gets his man and his paper's greatest scoop.

"THE ACCUSING VOICE"

is enacted by an all star Vitagraph cast including Harry T. Morey, Belle Bruce, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Another example of Broadway Star Features that are known as the best three reelers in the world.

Released Saturday, May 13th
Through the General Film Co.
Regular Vitagraph Releases

"THE DOUBLE DOUBLE CROSS"
One-Part Comedy, Monday, May 8th
Presenting:
WILLIAM DANGMAN, Lucille Crane, Winthrop Mandell, Jessie Miller, William Lyttell, Jr.

"OUT AG'IN, IN AG'IN"
One-Part Comedy, Friday, May 12th
A smashing, bouncing comedy with action in every flask
Presenting:
John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Donald MacBride.

"THE ACCUSING VOICE"
Three-Part Drama, Saturday, May 13th
BROADWAY STAR FEATURE.
Presenting:
HARRY T. MOREY, Belle Bruce, Thomas R. Mills, Robert Gaillard, Harry Davenport.
I'm a Padded Pictureplay
And generally unconscious
From the ears up;
There's somebody home, all right,
But they appear in Reel Four
And I wander around from one theatre
to another
In a sort of Twi-light Sleep
And a what-of-it-attitude!
But even a Book worm will turn
And I am getting hep
On padded stuff!
One, two and three reelers
Bolstered up to five, are
Delusions and snares!
But five reelers cut down
To two and three reelers
Are chock full of Pep, Power and Punch!
"The Hard Way" with
Jack Pickford, and
"A Boarding House Ham,"
A giggling comedy,
Are not
Padded Pictureplays!

The Selig-Tribune
Released twice weekly,
Is really and truly
The World's Greatest News Film!

Selig Polyscope Co.
Chicago and Everywhere
GENERAL FILM SERVICE

LUBIN RELEASES

Monday - May 8
Davy Don Comedy
"SKIRTS AND CINDERS"
(One Act)

Thursday - May 11
"THE WHEAT AND THE CHAFF"
(Three Act Drama)

Saturday - May 13
"JENKINS' JINX"
(One Act Comedy)
Waiting to serve.

**THE GENERAL FILM COMPANY**

maintains many branches

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<thead>
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<td>New Orleans</td>
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<td>Charlotte</td>
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**CANADA**

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<td>St. John</td>
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<td>Winnipeg</td>
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</table>
A Five Reel Feature in the General Film Service

Knickerbocker Star Features present the distinguished star

LOIS MEREDITH

in a sensational five act drama of modern society, made notable by its strength of story, its brilliant cast, its able direction, magnificent sets and supreme photography—

Spellbound

Direction of H. M. and E. D. Horkheimer

The Publicity

WEDNESDAY MAY 17

Two styles of one, three and six sheet posters.
A lobby display 6 feet by 21/2.
Colored and sepia photographs.
Two-color press sheets with ready-made newspaper ads and stories.
An edition of one million heralds.
Hand-colored slides.
Cuts, mats, etc.

This extraordinary picture will be followed by others of equal quality, each with a big star,

EVERY FOUR WEEKS on WEDNESDAY

The greatest offering ever made in the General Film Service
Backed by a big publicity campaign

326 Lexington Avenue
NEW YORK CITY
New York Papers Laud

EDNA MAY

in

"Salvation Joan"

Special Blue Ribbon Feature

BY

MARGUERITE BERTSCH

THE EVENING MAIL

Set it down to Edna May's credit that she is a better screen actress right now than most of those who have been practicing the art for many months.

Her placid beauty, her big eyes, striking profile and persuasive smile are positive assets on the screen.

The New York Press

Edna May scores in new film play. Friends of the former "Belle of New York" crowded into the Fulton Theatre last night to see the one-time comic opera star appear in "Salvation Joan," a stirring seven-part romantic drama filmed by the Vitagraph Company.
Edna May in "Salvation Joan" was a part of the reincarnation of her famous characterization of the Salvation Lassie in "The Belle of New York.

**The New York Times.**

Edna May returns as a movie star in "Salvation Joan." The charming beauty that made Edna May a musical comedy favorite is still potent. It looked more like a Monday night at the Opera than a movie first showing.

**The World.**

Her admirers last night were delighted with her appearance in the familiar costume and in familiar scenes.

**The Morning Telegraph.**

The character of Joan Crawford, heroine of this gripping drama of the screen, is fully within the dramatic and emotional grasp of Edna May.

**Brooklyn Eagle.**

Edna May as a screen player makes good—there is no doubt of that. The cast is of unusual quality, whether we speak of leading players or of those portraying character parts. The staging is sumptuous.

**Evening Sun.**

"Salvation Joan" is similar to Miss May's most noted role in that she portrays a Salvation Army girl and she makes a charming figure on the screen.

**N. Y. Journal of Commerce.**

Miss May, since her retiring from the stage, proves that she lost none of her talent as an actress. The photography of the picture is wonderfully good, and the star, as a portrayer of emotions, left nothing to be desired. She was especially attractive in the Salvation Army uniform.

**New York American.**

Another film debut of unusual importance occurred at the Fulton Theatre, last evening when Edna May, clever actress and noted beauty, appeared in a new film drama, entitled "Salvation Joan."

Book now at all V-L-S-E Branches
"HIS DUKESHIP MR. JACK"
RELEASED MAY 8th
Completes the Series of Twelve

"THE ESCAPADES OF MR. JACK"
THE INDEFATIGABLE

These crackling one reelers have lifted the tired feeling from countless thousands. They are clean—they are whimsical and they are enacted by

THE WORLD RENOWNED COMEDY KING

FRANK DANIELS

For many months leading American exhibitors wrote the Vitagraph requesting a series of superlative one-reel comedies.

For many months Vitagraph sought a comedian who was different and who would be able to take his place at the head of all the motion picture fun-makers.

They finally sought out FRANK DANIELS.
That was the beginning—and the end is not yet.

THE ESCAPADES OF MR. JACK are the first samples of the soundness of the exhibitor's theory as to the market for superlative one reelers and redound to the credit of Vitagraph for selecting

FRANK DANIELS
The Greatest of Them All

This Series of Superlative One Reelers
Released Through the V. L. S. E.
A Contributing Factor

As a bank is judged by its reserves, so you will find it wise to consider a film service in relation to its resources in capital and—in men.

V. L. S. E. owes its substantial success, not alone to the strength of its product, nor to the unassailable fairness of its marketing methods.

Who are vitally concerned in the merit of the product they represent, and jealous as to the correctness of the principles and policies they are asked to employ in marketing that product—

Who seek to give the best of that which is theirs in the furtherance of their customers' interests, and so demand that they shall be unfettered by office politics or like handicaps—

Who ask only to stand on their own feet and to be measured solely by that which they accomplish, not only for their company, but for their trade.

It is because these principles are so stolidly implanted in the very foundation of this organization that exhibitors are assured of always finding the same people with whom to do business.

And it is by reason of these same principles that they are guaranteed a service at all times which goes further than the mere letter of the word, and which, large numbers of exhibitors are good enough to tell us, make for unusual pleasure and profit in their dealings with us.
“God's Country and the Woman”

From the widely known novel of the same title by James Oliver Curwood
In Eight Parts
Featuring
Nell Shipman
William Duncan
George Holt

A super picture of the land of Big Snows and Deep Woods, where men can shoot, and
love runs wild—a story as big and untrammeled as the country in which it is laid, with a
scenic grandeur unsurpassed by any picture ever screened.

THE VITAGRAPH COMPANY OF AMERICA
Released through V.L.S.E. Inc.
Daniel Carson Goodman’s

Latest great drama
of life in the real

"LOVE’S TOLL"

Presenting

Rosetta Brice

as the woman who
stumbles but once on
the path of life, and
marries with a lie in
her heart

and

Richard Buhler

as the man from whose
lips the cup of trust
and happiness is
dashed by one whom
he held in closest re-
gard.

LUBIN FEATURE
Released through V.L.S.E. Inc.
SE Liz
Offers

"AT PINEY RIDGE"

David K. Higgins' greatest stage success picturized in five sensational and appealing parts by Gilson Willets

Featuring Fritzi Brunette ably supported by Al W. Filson, Leo Pierson, Frank Clark, Edward J. Piel, James Bradbury, Wm. Scott and Vivian Reed.

"A breath from the Tennessee mountains"

SE Liz
Released through V.L.S.E. Inc.
William Gillette

is presented in

"SHERLOCK HOLMES"

in 7 acts

Arthur Berthelet, director

Essanay Features

"The Little Shepherd of Bargain Row"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Mislading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Released through V.L.S.E. Inc.
Majestic Theatre

V. D. Caldwell

Billings, Montana

V. L. S. E., Inc.,
New York.

Gentlemen:

I seldom pass around the bouquets but feel so inspired at this time I am going to tell you what I think of the "BIG FOUR" service.

First of all I want to compliment the V. L. S. E. organization on their system of booking. There is absolutely no question but that the 'open booking' policy is as far ahead of the regular feature programme service as that service is ahead of the service programme when we used to take what the exchange shipped us and asked no questions. Now that there is some variety to select from I candidly think the BIG FOUR has made a move in the right direction. The others will come.

It has been my pleasure to use the V. L. S. E. service since the first release and picture for picture I have certainly been well pleased. The coming subjects look even better than the average of the past and certainly you have had some of the best pictures ever released on any programme. I am starting now to repeat many of your subjects and find that they take exceptionally well.

I also want to express my appreciation of the courtesies and co-operation received from your office. It is a genuine pleasure for me to be associated with the BIG FOUR FAMILY and I trust that our future business relations will be as pleasant as they have been in the past.

With very best wishes,

Very truly yours,

V. D. Caldwell
Dullest Week of Year, Made Largest of Any Year by CHARLIE CHAPLIN'S Burlesque on "CARMEN"

An Essanay-Chaplin Comedy in Four Parts

WESTERN UNION TELEGRAM

RECEIVED AT
N115 D ADJ 76NL
DENVER COL APR 21 16

WALTER W IRWIN
GENL MGR VLSE INC 1600 BLDWY NEW YORK NY

CHAPLIN IN CARMEN OPENED AT THE PARIS THEATRE LAST NIGHT AND BROKE ALL HOUSE RECORDS PLAYING TO OVER NINE THOUSAND PEOPLE IN THE DAY. HOLY THURSDAY AND GOOD FRIDAY UNDOUBTEDLY THE WORST DAYS OF THE YEAR WITH DENVER PICTURE THEATRES. MATINEE CROWD ON GOOD FRIDAY LINED UP BEFORE THE BOX OFFICE FOR NEARLY HALF A BLOCK. PARIS MANAGEMENT AT A LOSS TO KNOW WHAT THEY WILL DO WITH THE PEOPLE ON SATURDAY AND EASTER SUNDAY.

FRANK HARRIS

RELEASED THROUGH ALL
V. L. S. E. OFFICES
POLICE! POLICE!

Is the title of

Essanay's Next Charlie Chaplin Feature

CHAPLIN HIMSELF
said:

"It's A Scream"

Released May 27

Thru All Branches of the

GENERAL FILM COMPANY

Advertising matter, posters, etc., ready
next week—especially attractive

1333 Argyle Street, Chicago, Ill.
Decidedly big . . . . .
worth while
with any audience, high brow or low brow"

from

Films and Wid

THE MOVING PICTURE WORLD
Exhibitors the country over are clamoring for the new World Pictures, Brady-made. The response was instantaneous.

With the issuance this week of our double page ad in the Saturday Evening Post, the public will do likewise.

Don't take any chances on your competitor getting these advertised Brady-made pictures.

Wire the nearest World Film Corporation office for your contract today.
Consider the possibilities in World Film's past releases.
Every day we receive letters from exhibitors who have cashed in on a World Film week or a World Star week.
Many of these past releases are being definitely advertised in the Saturday Evening Post. Cash in on it.
Exhibitors who have contracted for Brady-made pictures can further profit by running World's past knockouts on other days or repeating them.
WILLIAM A. BRADY

In association with World Film Corporation presents

KITTY GORDON

The Most Beautiful Woman on the American Stage
in

HER MATERNAL RIGHT

Produced at
Paragon Studios

A vivid, pulsating story of today, strong in action, humanly appealing in heart interest, thrilling in its climaxes, rich in its settings and gowns.

Robert Thornby has excelled himself in its direction.

Better arrange your booking now, before it is too late.

IT'S A WORLD PICTURE, BRADY-MADE.
Is He A Winning Card?

The best judges of an actor's effect on his audiences are the Exhibitors. Read what some of those say whose opinions were asked regarding:

(1) His Acting Ability
(2) His Personal Appearance
(3) His Popularity with Audiences

JACK SHERRILL

He has consistently built up a reputation in juvenile leads, and has completed his popularity throughout the country in his latest leading part opposite ALICE BRADY in "THEN I'LL COME BACK TO YOU."

WHAT THE EXHIBITORS SAY

<table>
<thead>
<tr>
<th>Theatre</th>
<th>Acting Ability</th>
<th>Personal Appearance</th>
<th>Popularity with Audience</th>
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<tr>
<td>Shubert</td>
<td>Good</td>
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<td>Universal</td>
<td>Very Good</td>
<td>Fine</td>
<td>Better than average</td>
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<tr>
<td>Crecent</td>
<td>Excellent</td>
<td>Good</td>
<td>Have not shown him often</td>
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<tr>
<td>Forrest</td>
<td>Strong</td>
<td>Fine</td>
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<td>Rialto</td>
<td>Very Good</td>
<td>Pleading</td>
<td>If given the proper</td>
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<td>Peabody</td>
<td>Good</td>
<td>Pleasing</td>
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<td>Blue Roll</td>
<td>Very Good</td>
<td>Good</td>
<td>soon be of prominence</td>
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<td>Ziegfeld</td>
<td>Good</td>
<td>Fine</td>
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<td>Roger</td>
<td>A very clever</td>
<td>Excellent</td>
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City
Asbury Park, N. J.
Monroe, N. Y.
Baltimore, Md.
Stamford, Conn.
Auburn, N. Y.
New Haven, Conn.
Hampton, Ohio.
Akron, Ohio.
Ashtabula, Ohio.
St. Louis, Mo.
Baltimore, Md.
Chicago, Ill.
Galena, Ill.
Columbus, Ohio.
Erie, Pa.
Burlington, N. Y.
Paterson, N. J.
Cincinnati, Ohio.
Youngstown, Ohio.
New York City.
New Haven, Conn.
New York City.
Doll, Tex.
Cincinnati, Ohio.
Youngstown, Ohio.
Cincinnati, Ohio.
Cleveland, Ohio.
Hartford, Conn.
Huntington, N. Y.
Ashland, Ohio.
Manhattan, Ohio.
Marion, Ohio.
New Haven, Conn.
New Haven, Conn.
Buffalo, N. Y.
Huntington, N. Y.
Ashland, Ohio.
Manhattan, Ohio.
Marion, Ohio.
New Haven, Conn.
New York City.
Natchez, Miss.
Omaha, Neb.
Queensbury, N. Y.
Pawtucket, N. J.
Buffalo, N. Y.
Stamford, Conn.
Syracuse, N. Y.
Youngstown, Ohio.
Equitable Motion Pictures Corporation presents

EMILIE POLINI

The Little Church Around the Corner

The famous Blaney stage success that has thrilled audiences in almost every city of America. Its success on the stage was unprecedented. Its success in film will be even greater. It should be your week’s biggest feature.

Then to complete your week’s bill book some of these past great money makers on the Equitable program:

CLARA KIMBALL YOUNG and WILTON LACKAYE in “Trilby”
CARLYLE BLACKWELL in “The Shadow of Doubt”
HENRY KOLKER in “The Warning”
MARGARITA FISHER in “The Dragon”
JANE GREY in “Man and His Angel”
FRANK SHERIDAN in “The Struggle”
LILLIAN LORRAINE in “Should A Wife Forgive”
ALICE BRADY in “The Woman in 47”
EDWIN STEVENS and ADELE BLOOD in “The Devil’s Toy”
CHAS. CHERRY in “Passers-By”

Equitable Motion Pictures Corporation releasing through World Film Corporation
Released on the Metro Program, May 8th

A MILLION A MINUTE

FRANCIS X. BUSHMAN
AND BEVERLY BAYNE IN
Five Smashing Acts of romance and power
Directed by John W. Noble. Produced by QUALITY PICTURES CORPORATION.
MAY 15th
The Spell of the Yukon  Edmund Breese

MAY 22nd
Notorious Gallagher  William Nigh, Marguerite Snow

MAY 29th
The Scarlet Woman  Mme. Petrova

JUNE 5th
Dorian's Divorce  Lionel Barrymore, Grace Valentine

JUNE 12th
The Night Rider  Harold Lockwood, May Allison

JUNE 19th
The Flower of No Man's Land  Viola Dana
SOUL MATES

A five-part Masterpicture dealing with a gripping theme of love and romance, society life—and business. William Russell and Charlotte Burton, Leona Hutton and Harry Keenan, are featured in the leading roles.


The Touch on the Key
This two-part "Flying A" drama is a virile story of newspaper life. Resourceful and vivacious Vivian Rich plays the lead with Alfred Vosburg.
Directed by Carl M. LeViness. Released May 8th.

The Profligate
Winnifred Greenwood and Edward Coven have registered another tremendous success in this intense three-part "Flying A" drama.
Directed by Thomas Ricketts. Released May 11th.

The Gulf Between
A thrilling "Mustang" drama in two parts, in which Nita Davis and Perry Banks have the prominent roles portraying a red-blooded story of plains and forest.
Directed by William Bertram. Released May 12th.

Skelly's Skeleton
Carol Halloway and John Sheehan in a side-splitting "Beauty" comedy dealing with ghosts and spooks that turn the tide of love in favor of a worthy young man.
Directed by Arthur McMackin. Released May 10th.

No Title
Another "Beauty" comedy with Orral Humphrey and Lucille Ward. This is a smashing laugh-getter.
Directed by Phil Walsh. Released May 14th.

Book These Sure-Fire Successes Today. They Mean Packed Houses and Big Profits

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON
President
CHICAGO, ILL.
The SECRET of the SUBMARINE

Strenuous Scenes from Chapter Two!

Cleo Discovers Murdered Inventor!

The Submarine is Doomed!

The Battle of the Spies!
CIAL FEATURE

Fast and Furious!

"The Secret of the Submarine" astounds with its terrific surprises—stampedes the enthusiasm of those who sit enthralled by its fast-succeeding climaxes. It holds every element of success for the exhibitor, every element of absorbing interest for the audience—Great Adventure—A Double Mystery—A Globe-girdling Chase—A Closely Knit Web of International Intrigue—Clear-cut Characters. An intrepid company, headed by Thomas Chatterton, the popular leading man, and Juanita Hansen, the film favorite, enact the most dramatic situations with wonderful power! Hundreds of thousands of dollars have been spent to make this the greatest screen triumph ever known!

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See the early chapters of "The Secret of the Submarine" now at your nearest Mutual Exchange. Every one is crowded with big sensations—makes the onlooker get on the edge of his seat! Chapter Two, which will be shown everywhere beginning May 15th, is a whirlwind series of exciting events—opens with the submarine flooded and sinking—shows the escape of the spy, the company's fight for life, the murder of the inventor and the search for "the Secret!" Every foot of film grips the attention, arouses enthusiasm!

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The novelization of "The Secret of the Submarine" has been written by Mr. E. Alexander Powell, the well known war correspondent. It is a stirring story—crowded with remarkable adventures—which will make millions want to see the moving pictures. To be published by the leading newspapers of every section—

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Remember this is another Freuler-Hutchinson winner—produced by the creators of the record-breakers—"The Diamond from the Sky" and "The Girl and The Game." Samuel S. Hutchinson, the master producer, has built another gigantic success! John R. Freuler, at the head of the Mutual Film Corporation, offers you the greatest business-bringing co-operation known in the industry! "The Secret of the Submarine" has fifteen two-act chapters—one chapter is released each week. Here are fifteen weeks of crashing profits within your grasp. Act today.

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CHICAGO, ILL.
Convulsions of laughter from start to finish will spell the success of this VOGUE comedy. Paddy McQuire, Rena Rogers and Arthur Moon are a scream.

Directed by Jack Dillon. Released May 14th.

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Just what the name implies. In this VOGUE comedy Madge Kirby and Arthur Tavares become the victims of a love germ, and fun is turned loose in clouds.

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HER FATHER'S GOLD

Staged in Florida
by
W. EUGENE MOORE
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CRITTENDEN MARIOTT

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And an excellent cast including
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NEW ROCHELLE, N.Y.
MARVELOUS FILMS OF THE WORLD WAR'S GREATEST BATTLE ON THE GERMAN-RUSSIAN FRONT IN FIVE ACTS

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OF ACTUAL WARFARE

THE BOMBARDMENT,
CAPTURE AND FALL
OF IVANOGRAD

GERMANS

Pictures Presented By-
MUTUAL FILM CORPORATION
WITH THE DISTINCT GUARANTEE
THAT THEY WERE TAKEN AT THE FRONT
UNDER GOVERNMENT SUPERVISION:

by A.K. DAWSON
WARR UNDER THE AUSPICES OF THE AMERICAN CORRESPONDENT FILM COMPANY

THE ONLY PICTURES IN THIS COUNTRY SHOWING
THE HORDS OF A DESPERATELY FOUGHT BATTLE
FROM THE VERY BEGINNING TO THE VERY END

RELEASED
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HERETOFORE THE ONLY WAR PICTURES ALLOWED
TO REACH THIS COUNTRY HAVE MERELY SHOWN
SOLDIERS MANEUVERING, CANNON FIRING, TRENCH
DIGGING AND OTHER INTERESTING DETAILS OF
THE SOLDIER'S LIFE — BUT NO ACTUAL BATTLE

IN "THE FIGHTING GERMANS" YOU WITNESS
ONE OF THE BLOODIEST FOUGHT BATTLES OF THE WAR

ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A NEW-IDEA NEWSPAPER CAMPAIGN WILL ACCOMPANY THE SHOWING OF
THIS FEATURE IN EVERY CITY — GO TO ANY NEWSPAPER OFFICE AND ASK
THEM TO EXPLAIN THE ARRANGEMENT XHICH YOUR THEATRE WILL
SHARE IN THE TREMENDOUS PUBLICITY PLANNED FOR "THE FIGHTING
GERMANS" THEN GET IN TOUCH WITH YOUR MUTUAL EXCHANGE OR MAIL
THIS SLIP TO THE NEW YORK OFFICE — — — — — — — — — — — — — — — — — —

MUTUAL FILM CORPORATION
71 WEST 23RD ST., NEW YORK CITY

Gentlemen — Please send complete information
regarding the manner in which my theatre may
present "The Fighting Germans" in conjunction
with a leading newspaper in this city.

NAME
THEATRE
ADDRESS

In answering advertisements, please mention The Moving Picture World
MUTUAL PICTURES

Give Your Program Variety with this New Gaumont Single Reel

"Reel Life"

The Mutual Film Magazine

Bearing the same relation to a Magazine that the Mutual Weekly does to a newspaper

May 7

ALLIGATOR LIFE

BIRTH OF A BUTTERFLY

BELGIAN CAVALRY MANOEUVRES

Released Every Sunday

This is a strong weekly addition to the other great Gaumont Single-Reels

THE MUTUAL WEEKLY and

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“THE QUALITY OF FAITH”

with

Alexander Gaden and Gertrude Robinson

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with

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Gaumont Co.

Flushing, N.Y.  Jacksonville, Fla.
By Special Arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE'S GREATEST CINEMATOGRAPHIC ACHIEVEMENT

Miss

Billie Burke in

GLORIA'S ROMANCE

Supported by HENRY KOLKER

A Motion Picture Novel By Mr. & Mrs.
RUPERT HUGHES

High class exhibitors will appreciate this box-office magnet. BILLIE BURKE in GLORIA'S ROMANCE is twenty distinctive features for twenty weeks - a new feature chapter every week. RELEASE DATE, May 22.

Story in 2000 newspapers. This is undoubtedly the finest, the most costly work of cinema literature that ever has been presented.

Bookings are coming in rapidly. See your nearest Kleine Exchange NOW.

GEORGE KLEINE
805 E. 175th St., New York City.
Exchange Everywhere.
Just Billie Burke—the $4000 a week movie star featured in George Kleine's wonderful motion picture novel—Gloria's Romance—Released May 22nd
By Special Arrangement with F. Ziegfeld, Jr.

GEORGE KLEINE Presents

The Star Supreme

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GLORIA'S ROMANCE

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THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
Laboratories: Bayonne, New Jersey
London Office: 93 Conodour St., London, England

DAVID HORSLEY PRODUCTIONS

Mr. Horsley now at Astor Hotel, New York
At last something really new!

PATHE announces
the release of the
first animated cartoon
by the celebrated

R.L. GOLDBERG

The most original and
most celebrated artist-
humorist of the age

"The BOOB WEEKLY"

Striking high "G" in laughs
will be released

MONDAY MAY 8th

Watch the great national
advertising campaign

The PATHE EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK
Goldberg in the Movies

— and the Story of a Young Man’s Climb from Nothing a Week to a Millionaire’s Income

Goldberg — cartoonist of the N. Y. Evening Mail and creator of “Foolish Questions,” “I’m the Guy,” “Father Was Right,” and a half-dozen other syndicated cartoon successes known to 3,000,000 newspaper reading families all over the United States — has evolved a new kind of moving picture.

The House of Pathé has coaxed Goldberg into the moving picture field, and within a few days the Pathé Exchange, in conjunction with the N. Y. Evening Mail Syndicate, will show Goldberg Animated Cartoons in moving picture theatres in almost every city and town in this country.

For months and months, Goldberg has been sketching away in his studio in the tower of The Evening Mail office in New York, and now the Goldberg movie—comic is ready to step out. People who have seen advance performances of these new funny films say that every foot and flicker is a riot of laughter.

It is not strange that Goldberg has taken so well to the movies. Goldberg, beyond all other American cartoonists, is a cartoonist of action. Goldberg’s characters are LIVE, living people. His newspaper cartoons themselves are almost moving pictures.

Goldberg Sees The Fun In Human Nature

But there is always more to a Goldberg cartoon than mere fun and action. Goldberg, in a good-humored way, gets human nature’s name. He sees us with our coats and collars off — just as we are. He understands the human race — its foibles and its funny little frailties. And this explains why swarms of people buy papers with Goldberg cartoons day after day.

The biography of Reuben L. Goldberg reads like a moving picture romance, itself. Nine years ago he was graduated from an engineering college. Then he started to work at $12 a week drawing funny pictures for a San Francisco paper, after his father had advised him to stay out of the newspaper business because there was no money in it.

Sometime later he came to New York and got $50 a week from The Evening Mail, and he has been on The Evening Mail ever since. He jumped to $65 a week — then $75 — then $100. Then other newspapers began to ask The Evening Mail to share Goldberg with them — their readers wanted him — and his cartoons were syndicated and it was not long before Goldberg had an audience of about 7,000,000 readers a day. At this time his earnings increased to $450 a week. Goldberg has now become a national figure, and 3,000,000 families contribute to his income. A contract just signed with The Evening Mail Syndicate gives him an annual salary of $30,000 — and

with moving picture royalties and other percentages his earnings the coming year will probably exceed $125,000.

Goldberg is the father of a dozen phrases that have swept the country like popular songs the past few years: “I’m the Guy,” “Father Was Right,” “It’s All Wrong,” “I Never Thought of That,” and others. He is also the originator of “Old Man Alf of the Alphabet,” “Foolish Questions,” and other famous cartoon series.

In the new Pathé moving pictures Goldberg will introduce some of his old familiar characters and a troupe of brand new ones, and — for the first time ever — Goldberg’s “Booze Weekly.”

Get your double share of Goldberg fun—in your daily newspaper and at your moving picture theatre.

You want to know Goldberg. If your newspaper does not have him — ask why.

And ask the manager of your moving picture theatre to book Goldberg soon.

R. L. GOLDBERG

THE SATURDAY EVENING POST

May 6, 1916

THE EVENING MAIL SYNDICATE, Inc. 26 BROADWAY, NEW YORK

PATHE EXCHANGE, Inc. 25 W. 46th ST., NEW YORK

NEWSPAPERS WHICH HAVE GOLDBERG CARTOONS

New York Evening Mail
Chicago Daily News
Philadelphia Inquirer
Baltimore Sun
Boston Herald
Baltimore Evening Sun
Cincinnati Enquirer
Cleveland Press
St. Louis Post Dispatch
Los Angeles Herald Examiner
Washington Times
Chicago Daily News
San Francisco Examiner
St. Louis Post Dispatch
Cleveland Press
Cincinnati Enquirer
Los Angeles Herald Examiner
New York Times
Boston Herald
St. Louis Post Dispatch
Trans World Syndicate Inc.
PATHÉ announces for release on May two-part ultra-dramatic photo-

WHO'S featuring the eminent ANNA NILSSON

Your audiences will be judge and jury to decide "WHO'S GUILTY?"
In these fascinating dramas of real life every phase of society, both high and low, is revealed under the searching light of truth.

Produced by Arrow

The PATHÉ EXCHANGE inc.
8th the strikingly original series of 14 novels, each complete in itself

GUILTY?
photo-play stars and TOM MOORE

The wonderful list of newspapers cooperating with PATHE to give the very greatest publicity to PATHE serials and series, will publish the WHO’S GUILTY? stories, which are written by Mrs.Wilson Woodrow. This insures the strongest backing to each exhibitor.

Film Corporation
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK
Mr. Wasserman, we're

Your request — together with exhibitors, has caused us to

Therefore — Pathe announces

The Iron

Will be continued to twenty

with the same epochal cast, the same the same sumptuous

of Feature Film

The Pathe

Executive Offices 25
going to do it!
those of a thousand other live change our original plans.
that the sensational serial success

CLAW

EPISODES

big newspaper support, the same big thrills, production by Edward José, Gen'l. Director Corporation

EXCHANGE inc.
WEST 45th ST. NEW YORK
CALIFORNIA PRESENTS

BEATRIZ MICHELENA

CELEBRATED PRIMA DONNA

IN

"THE WOMAN WHO DARED"

A GRIPPING STORY OF EUROPEAN INTRIGUE

BY

C. N. and A. M. WILLIAMSON

through arrangement with

ALICE KAUSER

All Star Cast Including

ANDREW ROBSON and WILLIAM PIKE

Scenario by CAPTAIN LESLIE PEACOCKE

A prima donna, divinely feminine, winning in a battle of courage and wits against the keenest minds of diplomatic Europe—these are the possibilities that make "The Woman" the greatest role of Beatriz Micheleña's screen career.

A "Better than Program" picture, built on a story of big situations and suspense and produced in seven pretentious parts.

Released through State Right Buyers.

California Motion Picture Corporation

Alexander Beyfuss, General Manager

San Rafael, California
It is quality that makes a feature—a packed house that proves a feature—Record-breaking receipts everywhere are showing exhibitors that the two-reel "Social Pirates" give them feature results at rentals that allow a profit.

Results count!—A public that is tired of hackneyed themes padded to weariness will fatten your bank balance when you book the strikingly original, powerfully gripping two-reel feature—

George Bronson Howard's

The Social Pirates

Featuring MARIN SAIS and OLLIE KIRKBY

Next Release: "A ROGUE'S NEMESIS"

Marin Sais is seen both as her usual pretty self and in a male role in an episode vividly telling of the clash of the heroines with a scoundrel who has cast his wife aside by means of perjured evidence. Full of the novel twists and tense dramatic scenes that keep the interest at its height to the end.

Released Monday, May 8th

- A Special General Film Release—Backed by Wide-Spread Newspaper Publicity and a Complete Line of Direct Aids.

EXHIBITORS! Boost "Tribute Day"—May 15th—when the public will pack your house to help you aid the Actors' Fund with 10% of your gross receipts.

KALEM COMPANY

235-39 W. 23rd St. New York
WHAT we need today is fewer pictures and better ones. We must also come to the proper grading of pictures. There is no institution which can furnish the public with grand opera and Coney Island amusements at the same time and with an equal degree of success. This fact is not apprehended by all of our producers. They are too many of them aiming at the same target with all kinds of ammunition. In the period of crystallization which must follow the present period of overproduction the grading of films is bound to be one of the biggest factors.

HERE is a question freely debated wherever exhibitors meet. Is it possible for a producing company to supply the market with programs and with features at the same time? Of course it's possible, but can it be done with advantage to the exhibitor and with profit to the producing company? Opinions vary but not very much. The most commonly accepted idea seems to be that either the quality of the program or the quality of the features is bound to suffer. If both are kept up to the proper high level the cost is tremendous and makes profits doubtful. We would like to hear from practical exhibitors just what they think of the problem. Free expression of opinions might help and enlighten some of our producers.

INDISCRIMINATE denunciation and destructive policies will never reach whatever evils may exist in the production of motion pictures. The plants and studios where motion pictures are made are human institutions devoted to education and entertainment. Mistakes will always be made, but no fair-minded man or woman even slightly familiar with the development of the motion picture from the earliest days to this present moment will want to deny a marvellous improvement. This improvement has been achieved entirely from within. It has never been seriously contended anywhere or by anybody that censorship established by politicians has improved the motion pictures. The influence of the three legalized censors boards upon the industry as a whole has been absolutely negligible.

PROTESTS are pouring in upon the Governor of New York urging him to veto the Cristman-Wheeler Censorship Bill. These protests come not only from the men interested directly or indirectly in the film industry, but from the great body of the electorate itself. Many persons prominent in the civic and social life of this great state have joined in the protest against censorship as an infringement upon the freedom of expression. It was even thus at Washington, where well-known teachers and editors and clergymen appeared to protest against censorship on the broad grounds of public policy. The Moving Picture World in the last state election sent a representative to appeal to the patrons of the motion picture for their support in the campaign against censorship. At that time we gained the firm conviction that if the issue were submitted to the people they would make a certain end of all legalized censorship.
Judging Plays

BY LOUIS REEVES HARRISON.*

SELECTING screen stories is an art in itself. A producer is not to be blamed for picking those least effective and rejecting the strongest. Just as men who are temperamentally enough to picture life naturally seldom qualify in commercial procedure, so the good business man has a limited view of what is really artistic. He feels more sure of the commonplace, and he is often jarred by what is strikingly original. A bull in a china shop is an artist in commercial life or a business man in artistry, as a rule, but either may learn—almost any man of intelligence can adapt himself to his circumstances by keeping thoroughly posted on developments in his situation.

One of the first things to consider is whether the story has its roots in human nature and social environment. The best drama is that which reflects modern sentiment, whether in modern or ancient setting, and provides inspiration for all classes of people. A story without a message is a story without a punch. Put the message down in cold type and study it. If it is offered in defense of a creed, or of a senseless fad, it has no appeal to the greatest number, nor to those who wish the greatest number the greatest good.

The theme of a story, however, may be all the stronger in that it protests against conditions which we have learned to tolerate, particularly against evil forces which seem to endure in our political and social conditions. and it may well be worth a trial. The best plays are those in accord with advancing ideals along the lines of what is known to be scientifically true. The worst are those which tend to perpetuate what has been false and misleading in the past.

The setting may be of any time and of any country if the main idea is up to date and in accord with the truth. Consider the Galsworthy play "Justice," now attracting general attention. It is decidedly British in background and treatment, but it depicts an almost universal attitude of humanity against its erring members who have to atone for their sins in prison and pay the penalty a second time if they dare attempt their own redemption. The plea for compassion is in full accord with modern enlightenment and bound to endure until its object is accomplished. In spite of this, according to Mr. Galsworthy, a well-known American jurist said to him, "I don't think your play is adapted to American conditions." So much for the average jurist. He is becoming more or less of an unpleasant farceur to Americans.

We are reaching beyond stale traditions and institutions which have served their time. Part of the mission of the screen is to fall in line, or lead the line, for improvement in everything that pertains to our welfare as a people.

Themes of the last century, themes of a past generation, themes of last year will not do unless they conform to all that we have learned since then. On that account they are dangerous. If a story submitted for examination is false in basic principle, it should be promptly rejected, and why not apply the same rule to old plays? Why perpetuate in them what is bound to be offensive to intelligence and misleading to the great mass. The man who produces such blights on the industry may travel in steamships, but his whole natural tendency is to paddle along in a dugout. He may be greatly pleased that he is getting along so fast, but his is not the force of mind that made higher speed possible.

Secondary in importance is the establishment of character. Creative imagination is measured by the theme and significance of character more than by development—the latter may vary according to the mood and selective taste of the author. He must be able to give convincing portraiture of life to his people, especially when they are fanciful entities, "turn to shapes the forms of things unknown." It is here that his powers of observation and breadth of experience are called upon quite as much as his creative imagination. He must assimilate what he has seen and read into a believable human creature suited to his needs. Such was Shakespeare's way.

"The harshest analysis of Shakespeare's power," says one of the ablest of modern critics, "detects alike in it and the diction which clothes it a visualization property of magical sensitiveness. I have already compared Shakespeare's mind to a highly sensitized photographic plate, which need only be exposed, for however brief a period, to anything in the life around him in order to receive upon its surface the firm outline of a picture which could be developed and reproduced at will." "Yet Shakespeare's impressions of the persons and things of his environment did not furnish his imagination with all its nourishment. There were, besides, the fancies floating in his mind."

We remember the characters created by Shakespeare quite as well as we remember the stories which established those characters. He grasped a theme from any source, transformed it to suit his day and instructed its exposition to beings of his imagination who suited its development while embodying in themselves characteristics of universal interest. What his people did with his theme constituted his plot.

It is a fault of selection to lay undue stress upon plot. It would not be easy to make a synopsis of "Hamlet"—just try it—which would convey the full significance of the play. It is even doubtful whether any producer could be led by the best possible synopsis of such a story to further investigation. The mental distress and self-analysis of the leading character, wherein the deepest human interest really lies, does not respond to the demand for "action" and "situation."

It might do, under the circumstances, to assign third importance to what is really a part of the characterization, but a part so often lacking in the conduct of a cast that it can be set aside by itself, the mental science involved, the most fascinating portion of such plays as "Hamlet." The observed facts of what takes place in the mind of a character constitute the most profound and the most interesting of all character revelations. Observation and revelation of what goes on within our thoughts establishes the foundation for what is known as "Psychology."

If it be necessary to reduce judgment of screen stories to a formula, it might read thus: 1. Theme, whether modern, whether in accord with scientific truth, whether of general interest. 2. Characterization, of high importance in large plays. 3. Psychology, and thereafter give attention to Originality, Structure, and so much of Treatment as falls to the author of a story, his style of presenting his subject for ultimate treatment by the director. Better than a synopsis might be a clever preamble, which could be used on the screen, foreshadowing dedly the motif and stimulating curiosity to what is to follow in its exposition.

*Copyright, Louis Reeves Harrison.
The Roots of a New Art
BY W. STEPHEN BUSH.

EVERY once in a while a more or less distinguished highbrow scoffs at the idea that the motion picture
is an art or has in itself the roots of an art. Lately
there have been outbursts of this kind in literary maga-
zines, and in the “art sections” of the daily newspapers.
If we kept on ignoring these attacks on the motion picture as a purely mechanical contrivance the belief
might grow that we really have nothing like art on the
screen.
In a sense all art is mechanical or partakes of the
mechanical. The painter, the sculptor and the musician
are certain instruments which in their last analysis are
mechanical. The builder of dramas, as great an artist
as any, must resort to certain mechanical devices to make
his work complete. Now the motion picture has elements
of all the arts. You and I have seen landscapes or char-
acter portraits on the screen, the like of which are un-
equaled in any gallery. Rembrandt and Tintoretto, un-
rivaled masters of light and shade and color, have never
been able to impart the element of motion into their
pictures. Motion, the first and last manifestation of life,
is eminently a fit subject matter for artistic treatment.
We have not yet reached anything like the furthest limit
of camera perfection, but we have proven beyond the
peradventure of all doubt that light and shade may be
controlled and imitated as much by the camera as by the
brush and the palette. Just as the human power and
perception behind the camera determines the use of the
camera, so the power and perception behind the painter’s
brush determines the use of his instruments. There is
art in the efforts of both—camera man and painter.
Do you believe for one moment that successful group-
ing can be done by a man who has not the touch of the
sculptor’s mind? Sculpture is largely a question of
pose and poise. The eye of the sculptor instantaneously
detects the possibilities of beauty and power in any given
group of human beings. The motion picture more than
statuary depends on backgrounds. The successful di-
rector must be something of a sculptor and something
of a painter at the same time. Is the creation of atmo-
sphere an artistic effort? We know it is when the effort
is successful. Neither painting nor sculpture nor even
architecture has the facilities for creating atmosphere
which are possessed by the screen.
So much in a cursory way for the theory of the thing.
What about the practice? We should like to take one of
the hypercritical detractors of the screen by the hand
and show him to what wonderful extent the motion pic-
ture has stimulated and improved the artistic sense and
increased the artistic perceptions of the American public.
We are not as a people suspected of any passionate appre-
ciation of art. I believe most of our Italian sextons living
on twenty cents a day possessed of more artistic intui-
tion and judgment than a dozen Pittsburgh millionaires.
Now there is scarcely one motion picture which does not
embody some touch of art. It may be crude, but it is there.
Some mind gifted in artistic perception, even a
trifle above the average, has put it there, and it is strug-
elling to get into the mind of the man who sees the picture.
If there were no room for artistic expression on the
screen would the greatest actors and actresses of our
day have come before the camera? There is such a
thing as an artistic conscience, which defies mere offers
of money. I do not believe that Forbes-Robertson or
Sothern or Hackett or even lesser lights would or could
consent to desecrate and mock their art just for the sake
of a little easy money. No amount of specious argument
will induce a great artist to sell his soul and all his God-
given talents for money against his better instincts. The
great men I have named and many more whom I might
name felt in their innermost hearts that the motion picture
is a real and precious medium of artistic expression,
otherwise they would never have been attracted by it.

The motion picture is the most popular and most
used of all the arts. It makes good in the realm of art the old political
and economic maxim: The greatest good for the greatest
number.

A Note of Warning to Producers
BY W. STEPHEN BUSH.

I N a recent conversation with an American prominent
in British film circles for many years the question
was brought up whether upon the conclusion of peace
in Europe conditions would revert to a normal basis.
I ventured to hope that the new British import duties on
films might be abolished or at least substantially reduced.
My friend laughed at the idea. “Have you,” said he,
“calculated the interest on the British war debt? The
Government of Great Britain will need the film tax for
many years to come.” At the same time word comes
from Germany to the effect that all foreign films are
barred by imperial decree. The Government of Italy
is for some reason best known to itself putting obstacles
in the way of the export of film. The sale of American
made films in England has notoriously decreased. The
palmy days of 1912 have gone never to return.

From time to time I see articles in the French motion
picture journals and in the French secular press as well
agitating against American films. For stating these obvi-
ous and palpable facts I have recently been taken to task
by an esteemed British contemporary and by a distin-
guished French contemporary. I suppose the nervous
tension now prevailing in Europe is beyond our power
to understand.

What we on this side are naturally concerned about is
the future of the American-made film in Europe. Let us
be candid with ourselves. The prospects are not any too
bright. We must look for other fields to conquer and
there is no doubt whatever that these fields lie to the
South of us right here on our own hemisphere. Having
absorbed this fact the next big fact to be assimilated is this:
The Latin-American market is not going to come after
us. True, so great has been the need of films in
our sister republics that at this moment there are several
buyers for the South American market “in our midst.”
Some of these buyers describe the Latin-American mar-
ket as a sad and hopeless proposition. “You can’t sell
more than four copies to save your life,” laments one;
“your American ideas don’t go with us,” says another.
A third man will tell us that France and Italy have pre-
empted the Latin-American market for at least a genera-
tion or two.

The real facts collected by impartial and disinterested
persons are quite different. The motion picture theatres
of Argentine and Uruguay and Brazil and Chile and
Peru are fully up to our own average and in some cities
like Rio de Janeiro and Buenos Aires the number of high-class motion picture theatres is exceptionally large.
The prices of admission are at least ten per cent higher
than ours. In taste and culture and refinement the audi-
cences in the big cities of South America are, to say the
least, the equal of our best.

Why is it then that but a miserable twelve per cent
of the films used in South America are of American
origin? The answer is simple enough. The business in
Latin-America outside of Cuba, the West Indies and
Central America is controlled by two monopolies. These
monopolies are making huge profits year after year and
they have not the slightest desire to share their good luck with the Yankees. They are not at all interested in American films, in fact they don’t care whether the American film comes south or stays north. With the most primitive implements they are reaping a wonderful harvest, why should they look around for improved machinery? Whether they are right or wrong the American producer who sees the gates of Europe slowly shutting in his face ought to get to work and enlarge his market. He will never be able to do it at long range. It must mean for South America the profits of the monopolies now controlling the market are any criterion he ought to quadruple and quintuple his output for South America with any sort of persistent and intelligent effort.

The Moving Picture World, through its Spanish edition Cine-Mundial, is in close touch with this market, it is not only a splendid advertising medium but it is in a position to render exceptional service to any producer contemplating an invasion of Latin America. Write either to The Moving Picture World or to Cine-Mundial.

Remember Projection Day

It is of the utmost importance that you be present at Madison Square Garden at 3:30 P.M., Wednesday, May 10, to hear an address by F. H. Richardson on practical projection.

This address is one you cannot afford to miss if you are interested in the welfare of the moving picture industry, and the improvement of the performance in your own theater.

Mr. Richardson is not a new comer amongst us. For almost seven years he has been the recognized authority on matters pertaining to the practical projection of pictures. For almost seven years his entire time and energy has been given to the study of projection. He is in intimate touch with thousands of exhibitors, and moving picture machine operators, as well as exchange men and producers, and this fact has given him exceptional opportunities for the acquisition of expert knowledge.

We believe that the exhibitors of New York and vicinity could not in any possible way expend an equal amount of time to better advantage than by listening to Mr. Richardson’s address, which will be amply illustrated by large drawings and photographs.

Remember the time and the place; Wednesday, May 10, at Madison Square Garden.

Picture Players Jubilee Planned

Under the auspices of the Motion Picture Exhibitors League, New York branch, plans are being formulated for an All Star Movie Jubilee, to be held at the Hippodrome on Sunday, May 21. It is stated that the receipts will be donated to the Actors’ Fund and for other purposes. Arthur D. Jacobs has been engaged to complete the arrangements. Mr. Jacobs says that many manufacturers have announced their willingness to take part in the entertainment.

BARRY RESIGNS FROM POWERS

William (Bill) Barry, one of the most popular and best known men in the motion picture industry, former secretary of the Screen Club, and for the past several years advertising manager of the Nicholas Power Company, manufacturers of motion picture machines, has announced his resignation to take effect May 1. Mr. Barry has secured an interest in the Monroe Press, an old established printing house, and is working with the company. The success he merits will be no doubt assured.

Maigne Wrote It

Recently credit was given Samuel Greiner for the authorship of the Rex subject, “Their Anniversary,” released April 30, Charles M. Maigne declares that he is the author of the scenario and that the credit has been wrongfully placed.

Grand Central Palace Opens

Exhibitors’ Exposition Starts Under Splendid Auspices—Exposition Hall Well Filled.

The Third International Exposition of the Motion Picture Art, under the auspices of the National Exhibitors’ League of America, opened on Monday afternoon, May 1, at the Grand Central Palace, New York. Without exception it is the largest and most elaborate affair ever presented by the organized exhibitors. The exhibition hall where the palace is filled with pictures and more pictures. The big producing firm in the country. These firms will present personally to the public at their booths many of their big screen stars.

May 1 was Allies Day and under the direction of the British Relief Association, the patronesses included Mrs. Whitelaw Reid, Mrs. Edwin Gould, Mrs. Frances Hodgson Burnett, Mrs. Bradley Martin, Mrs. E. H. Harriman, Mrs. Harry Payne Whitney, Mrs. Orme Wilson, Hon. Gifford Pinchot, and others. The secretaries, of whom the welcome visitors are Major Livingston Seaman, president of the committee, chairman; C. K. F. Andrews, Mrs. Percy H. Darbishire, Mrs. Oliver Herford, Miss May Noulton, Mrs. Walter Mulliner and Cecila N. Ponsonby. Exhibitors of the latest medical and surgical appliances used at the front are demonstrated by uniformed nurses.

The exposition opened officially at 2 o’clock with a brief address by A. R. Rolfe, managing director of the Strand. The Strand Orchestra of more than sixty pieces furnished the music. Many notable fete are to be seen.

The amateur scenario, a prize of $100, was won by David Schechner of 30 Pitt street. His scenario was entitled “His Daughter—Sacred.” Honorable mention went to Ben Barrish of 1447 Wilkins avenue, Brooklyn, with a scenario entitled “The Regeneration.”

The men in charge of the exposition have planned a series of events and surprises for the public. From the inception of the idea of holding these expositions, they have meant more perhaps to the motion picture industry than anything else attempted. This year no expense has been spared and everything has been arranged without view to limit of any kind.

Lee O. Ochs, president of the Exhibitors’ League of America, declared:

“We will present for the approval of the public this week the greatest motion picture exhibition ever attempted. There has been nothing left undone, and there will be nothing to wish for when the doors of the exposition are thrown open Monday morning. We have had wonderful co-operation from the manufacturers and big producing companies and are proud to thank them publicly for their support.

“Look in the future. Completeness and also for surprises and entertainment, this affair will go down into history as having been the greatest ever produced.

“The members of the various committees express themselves as more than pleased with the way matters have shaped themselves during the past week and with what they will be able to offer to the public next week.

When the exposition is formally declared open, the crowd will at once plunge into a wealth of gaiety and frolic. It is expected that from early morning until late at night there will be a ceaseless flood of mirth and pleasure.

The Week’s Program

The program for the week follows:

Monday—Allies’ Day.
Tuesday—Jewish War Sufferers.
Wednesday—German Red Cross.
Thursday—Cripples and Orphans’ Day.
Friday—California Day and Frolic Night.
Saturday—Actors’ Fund Day (motion picture).

The committees are as follows:

Jewish War Sufferers—Felix M. Warburg, chairman. German Red Cross—Louis Weckman, executive secretary of German Red Cross of America, chairman; Karl Nehoff, Christian Frosch and Chris Rehphan. Allies’ Day—Mrs. Oliver Herford, chairman.

Board of Trade Show Opens May 6

List of Concerns Who Will Be Represented at Madison Square Garden a Long One—Arrangements Complete for Entertainment and Edification of Public.

On Saturday, May 6, at 3 o'clock the exposition of the Motion Picture Board of Trade of America will open at Madison Square Garden. The show will continue until closing May 11 A. M. to 11 P. M., until and including Sunday, May 14. The exhibitors are giving their support and cooperation to the Board of Trade Show and will be in attendance throughout the entire week.


Many manufacturers and "last hour" exhibitors are now trying to obtain space, and efforts are being made to provide accommodations for them in other sections of the building, the Arena and the first balcony spaces all being taken.

Special importance is attached to the many business discussions and trade talks that will be held daily during the exposition that are designed to secure a closer cooperation among the various branches of the industry in future work for its benefit and development. This has always been the purpose of the Board of Trade conducting an exposition, though ample provision has been made to attract the general public and special features have been provided for each day in making of a specially constructed studio, the showing of the biggest and best of the first runs, a monster band and orchestra for concerts and also to provide music for the dance floor that will be open to the public as well as to the actors and actresses from the company of the various film producers who have exhibits in the show.

Each day of the exposition has a special designation, as Exhibitors' Day, Manufacturers' Day, Distributors' Day, California Day, Bankers' Day, Fire Insurance Day, and Board of Trade and Bureau of Standards Day. In conjunction with the questions considered the exposition's program includes a Fashion Day and a Society Day, each of which is becoming a new and important factor in the motion picture field.

Few, if any subjects, are of more interest to the exhibitor or theater owner and the manufacturer of films, than the insurance problems, fire appliances and safety devices, construction of studios, vaults, inspection rooms, the general reduction of fire risks and insurance rates, and the securing of better protection against accidental property damage and loss. All these matters will be considered on Fire Insurance Day and discussed by experts, including New York Fire Commissioner Robert Adamson and Chief Fire Inspector of the New York Fire Department.

The importance of financial support to any industry is too generally recognized to call for any explanation of Bankers' Day, when subjects of interest to the film industry will be discussed by members of the American Bankers' Association. The most important subjects that will be intelligently discussed at the Madison Square Exposition are the "Educational Value of Motion Pictures," covering their importance in our schools and the education of future generations; the Motion Picture Machine and Its Evolution; Value of the Motion Picture in Crime Detection and Police Work; "The Moralizing Force of Motion Pictures," a subject recognized and appreciated by leading clergymen; "Recruiting the Army and Navy by Motion Pictures," the importance of this field having been shown in England, and the "Motion Picture and Commercial Progress," a broad and important subject appealing to practically every branch of the industry in the world. The exhibitors will be invited to show their "Handsomest Man" content at the Madison Square Garden Exposition on May 10th.

California Day has been designated to commemorate the arrival of a special train of motion picture favorites who are coming to the exposition at Madison Square Garden, supplemented by members of the California Society in New York, and also of the special exhibit made by the Los Angeles Chamber of Commerce.

The general features of each day's program will be as follows:

Tuesday, May 1—11 A. M. to 2 P. M., pictures with pipe organ accompaniment; 2 to 3 P. M. dancing with ragtime dance orchestra; 3 to 5.30 P. M. presentation of feature pictures with symphony orchestra; 5.30 to 7.30 P. M. pictures with pipe organ accompaniment; 7.30 to 9 P. M. dancing with symphony orchestra; 9 to 11 P. M. making motion pictures.

The program for the week will be as follows:

Saturday, May 6—Grand opening, on P. M., one hundred actors and actresses on the stage, Rialto Theater Symphony Orchestra playing "America," audience considered to be well received, Commodore W. S. Blackton, president of the Board of Trade, introduction of and addresses by United States, State and city officials; official unveiling of the Motion Picture Board of Trade emblem; "Board of Trade March," composed by Samuel Garber; "The March of the Orchestra March," grand parade, 1,000 motion picture stars.

Sunday, May 7—Actors' Fund Day; famous solosists; Universal Film Manufacturing Day; feature pictures, 11 A. M. to 2 P. M., including the celebrated spectacle, "From the Manger to the Cross."

Monday, May 8—Bankers and Business Men's Day; "Relation of the Banker to the Motion Picture Industry;" "The Motion Picture as One of America's Great Industries," John Goldberg, President; "Hollywood to the Quad," John- ston, editor Motion Picture News; Society and Fashion Day.

Tuesday, May 9—California Day, Organization of Bureau of Standards; Essanay Day.

Wednesday, May 10—Projection Day, 2.30 P. M., Concert Band, Nicholas Pizzicato, President of Board of Trade, presiding. Address by F. A. White, head of White's Camera Company. Facts Concerning the $40,000 a Day Losses Incurred in Projection of Pictures; "Projection and Projection Machines," J. H. Hallberg; open discussion; Mutual Day.

Thursday, May 11—Paramount, Lasky, Famous Players, Monogram.

Friday, May 12—Fox Film Corporation Day.

Saturday, May 13—Battleship Day, Marjorie Sterrett; Preparedness, Army and Navy and National Guard Day; Picture Play Directors, Vitagraph Day.

Sunday, May 14—Children's Day, grand finale; International Film Service.

THE RIALTO FILM CORPORATION

The Rialto Film Corporation has been organized under the laws of the State of New York, the financial backers of the institution being several capitalists of Detroit, Michigan, the majority of the stockholders of the corporation being Messrs. I. S. T. Goldberg, the heads of the Lillian Cigar Company of Detroit and Chicago, a concern that is rated as one of the largest cigar manufacturers of the United States. Jesse J. Goldberg is the general manager of the corporation, and Mr. Harry Goldstein being the president and treasurer of the corporation. The offices of the company are in the Candler building annex, 218 West Forty-second street, New York.

RUDOLPH HANDLING FEATURES

William H. Rudolph, formerly with the Buffalo Times Film Service, resigned several weeks ago to exploit a series of war pictures. His headquarters are in Chicago, Ill.
Moving Picture World

News Reel for April

1138

May 13, 1916

THE MOVING PICTURE WORLD
Big Film Merger Under Way

Famous Players and Lasky Companies Negotiating With Triangle Heads Looking to Union of Studio Facilities.

The latter half of the last week in April was marked by much talk of a merger between the companies contributing to the Triangle program and the Famous Players and Jesse L. Lasky companies. The story broke in the New York newspapers on the morning of Thursday, April 27, in the form of a statement from the Triangle offices to the effect that as a result of meeting of officials of the concerns in Los Angeles the last two named companies had been merged with the Triangle Film Corporation, the new concern to be known by that name. It was stated in the announcement that the Paramount Pictures Corporation, company through which the Famous Players and Lasky products are distributed, would not share in and was not concerned in the new arrangement. This latter statement was immediately disputed by W. W. Hodkinson, president of the Paramount, who called attention to the fact that a twenty-five-year contract existed between the Famous Players and Lasky companies with the Paramount.

Those who took part in the Los Angeles conferences were Adolph Zukor, head of the Famous Players Company; D. W. Griffith, director; Lasky and Samuel Goldfish, heads of the Lasky Company; Nat Kessel and Charles O. Baumann, of the New York Motion Picture Corporation, representing the Keystone and Kay-Bee studios; Henry E. Wessel, president of the United Artists Corporation, and J. F. Griffith and Richard L. Smithers, of the banking firm of F. S. Smithers & Co., New York, and Oscar Gubelman, of Knautch, Nachod & Kuhne, bankers, New York. All of these, with the exception of Mr. Lasky, were also in the New York conference. Mr. Adolph Zukor, return to New York on Friday, April 28. The latter two were expected in New York on May 2.

On Friday evening Mr. Goldfish issued a statement that the Famous Players and Lasky Companies would continue as far as they are able to release subjects representing the names of the respective companies through the Paramount, that there had been no intention of doing otherwise, and emphatically denied that the negotiations had been concluded. Mr. Zukor had had a telegram on Saturday in which he was informed of the reports of negotiations and recanted conditions that confront producers today. Mr. Lasky in Los Angeles outlined to the Moving Picture World correspondent some of the aims of the producers and bankers. The Triangle Company issued a statement, quoting a telegram from Mr. Adolph Zukor, in which he said among other things that the individual component parts would to some extent sink their identity in the new organization. Mr. Kessel would not talk; he said it was too soon.

From what has been gathered East and West it is plain that up to the present moment not a paper has been signed, although all the parties concerned seem to be optimistic that the deal will go through.

One of the objects of the new organization will be to secure the interchange of studio facilities, which will be materially enlarged, and of directors and players. The value of this will be more pronounced in the making of the unusually large subjects contemplated. As an illustration it is pointed out that it would be possible for D. W. Griffith to direct Mary Pickford in a twelve-reel production to be staged at the big Lasky studio in Los Angeles and that the positives to be taken from the negative might be printed at the new Lasky laboratory in that city, the capacity of which is greatly in excess of present requirements. It would mean the doing of laboratory work either in the East or the West, according to convenience instead of all of the Triangle printing being done in the East as is the case now.

The number of directors in the proposed company will be fifteen, representing the bankers as well as the producers. The actual making of pictures will rest in the same forces that are now making them. In other words, the new company will retain all the constructive and artistic brains now represented in the concerns.

One of the reasons for holding the conferences in the West is to enable the banks to see for themselves the physical properties controlled by the various companies.

There is an intimation that Adolph Zukor will bulk big in the management of the holding company, which it is said the Triangle will virtually become.

The size of the proposed capitalization—$25,000,000—is the sum most frequently mentioned, although as high as $100,000,000 has been named—indicates even by the former figure that the new concern will not be restricted in its acquisitive activities to the brands already represented by their owners.

It is a fair implication that what has become public is only a beginning.

Mr. Zukor’s Statement.

“The genuine and not the least important object of the affiliation of film interests for which these conferences were arranged,” said Mr. Zukor, “is the tremendous advantage that will thus be created for the production of bigger and better pictures. The coalition of producing facilities, equipment and staff, leads, result of this organization, will raise the efficiency of each of the companies involved to a remarkable degree. Talking for the Famous Players Film Company, I need not tell you that ever since its organization, more than four years ago, we have accepted every opportunity presented, and have constantly sought new means to produce greater and better photoplays.

“History repeats itself, even in the film business. The same unfavorable conditions that existed in the industry four years ago have returned to us. Then the easy success that had been won by film producers had led them to lower their standards and produce such inferior subjects that the public was already becoming tired of the completely poor spirit of the average moving picture program and was deserting the photoplay theaters in alarming numbers. The Famous Players was organized at that time in recognition of this situation and with the determined purpose to raise the standards of film production. Similar disadvantages have again arisen. Due to destructive competition and new detriments, photoplay merit seems again certain to be lowered. Such an affiliation of interests as is now contemplated would remove at once all the unnecessary obstacles that have lessened the value of the photoplay art. In the event of the culmination of the efforts to form this amalgamation, the various companies affected will retain in every respect their total individualities and inherent organizational strength.

“IT does not acquire any particular emphasis to indicate that the recipients of the greatest benefit of such an amalgamation would be the public and the exhibitors.

“Thus, it is not necessary to dwell on the problems of the film industry as they are presented to the producers. Distribution of motion pictures, like the circulation of any other mercantile product, is a mechanical process, and can be simply regulated and conducted, but the producing faction involves all the hazards and difficulties of creative art, and upon the foundation of this branch of the trade rests the structure of the entire industry. The producing of a motion picture is a work of art, subject to all the varying influences that any artistic creation is dependent upon. When the photoplay is already produced it then becomes a canned product, and in this condition falls under the head of ordinary business. The problems that confront the distributor of this product are elementary, and can be solved by the adoption of usual business methods. But the artist, looking at the whole case of the photoplay as the artist, saw that it was necessary that I have permitted the Famous Players Film Company to become an active factor in the proposed amalgamation.”

COPYRIGHT INFRINGEMENT SUIT.

The Bobbs-Merrill Publishing Company, of Indianapolis, has filed a law suit charging the Famous Moving Picture Corporation and the World Film Corporation, of New York, with an infringement of copyright of one of the plaintiff's publications. The bill asks for an injunction pending the trial, and also is, for damages, and accounting. The complaint sets up that the defendants have written, projected and are showing a photoplay called "A Romance," which is alleged to be a direct violation of plaintiff’s rights. Situation, scenes and other portions both of the plot and of the music used was used bodily in the photoplay. The complaint does not set these alleged violations out in full, but reserves this phase for trial on the issues.

L. R. STARK JOINS METRO SCENARIO STAFF.

L. R. Stark, who has had four years experience in various lines of motion picture industry, has accepted a position with the Rolfe Photoplay, Inc., as assistant to Harry O. Hoyt, head of the scenario staff in the Rolfe studio. Mr. Stark will devote his time to reading scenarios submitted through Arthur James, Metro’s scenario editor, and also, reading books that give promise of being suitable for picturization.
Grand Opera for Pictures

Victor Herbert Writes Cue Sheet for Thomas Dixon's "The Fall of a Nation."

THE troubles in Ireland lend peculiar significance to latest labors of that celebrated native-born Irishman, Victor Herbert, who is likewise America's greatest composer. President of the Friends of Irish Freedom and prominent in many other Hibernian organizations, Herbert is writing the music for "The Fall of a Nation," in the shadow of the world war and at the very moment of the long-expected Irish rebellion.

The libretto of "The Fall of a Nation," is by Thomas Dixon, author of "The Clansman," "The Leopard's Spots," "The One Woman," "The Foolish Virgin," and "The Birth of a Nation" scenario; the musical score is by Victor Herbert, composer, bandmaster, symphony director, author of the only strikingly successful American grand opera, "Natoma," and of more than forty popular operettas. The collaboration of these two master creators is one of the sensational departures of the picture season in the novel field of that which they style "cinema grand opera." "The Fall of a Nation" will be produced at a Broadway theater, New York, next month, on a scale of magnificence commensurate with what is said to be the most costly and elaborate production that has yet come out of the Los Angeles producing district. The score of Victor Herbert's connection with it has been closely held and is now for the first time disclosed. For the last eight months Mr. Herbert has been writing the operatic score for full orchestra, based on Mr. Dixon's carefully timed continuity story. For the last two weeks he has been revising the score, page by page, in exact accord with the screen showing of the successive reels as they have been made. Other stories. Born in Dublin he was educated first in his grandfather's house in London and later, both as to general culture and musical training, in Germany. He lived for many years on the Continent, then in the eighties was brought to America to conduct a large chorus and orchestras and to direct his own symphony orchestra. Here his abilities rapidly developed. In addition to writing many classical pieces for the cello, piano and grand orchestra, Herbert entered the operatic operetta field with extraordinary fecundity turned out several scores of the most numerous and musical comedies in which Francis Wilson DeWolf Hopper, Frank Daniel, Lulu Glazer, Fritz Scheff and other favorites starred. He was for several years bandmaster of the 22nd Regiment, succeeding Captain Gerrit E. Ford, and it to direct his own symphony orchestra. Several of his musical comedies are now on the road, and others are planned for next year.

"The Fall of a Nation," produced by the National Drama Corporation, has a thoroughly American story and Mr. Herbert is said to be at his happiest in the operization.

 Unicorn Service Now Releasing

General Manager Ike Schlank Reports Eighteen Exchanges in Middle West in Full Operation.

IKE SCHLANK, general manager of the Unicorn Film Service Corporation, last week returned by plane through the Middle West. Mr. Schlank reported the complete formation of eighteen exchanges now ready to handle the-weekly program of twenty-one reels. As was stated last week these are in one and two reels, evenly balanced between drama, comedy and western subjects.

J. A. Eslove, formerly New England manager of the Unicorn and now Western manager for the Unicorn, has shifted the Pacific Coast staff will immediately begin the work of rounding up a competent staff and a study of the field. Fred B. Murphy, formerly of the United Film Service of Boston, has been appointed Eastern division manager of the Unicorn.

Mr. Schlank, long time showman and exchangeman of the Middle West, has again left New York for a visit to the South. His trip will include stops at Washington, Atlanta, New Orleans and Dallas. In these cities he will endeavor to have working organizations by May 15.

The officers of the Unicorn are Leslie R. Palmer, a member of the Reserve Board, producer; J. A. Coran, vice president; Ike Schlank, vice president and general manager; Alwyn Ball Jr., prominent New York real estate operator, treasurer; J. A. M., Kinney, manager of the Universal Film Manufacturing Company, secretary.

At the headquarters of the Unicorn, 126 West Forty-sixth street, it is said that the exchanges so far opened are in full blast.

At Leading Picture Theatres

Programs for the Week of April 30 at New York's Best Motion Picture Houses.

"David Garrick" at the Strand.

A S ITS contribution to the Shakespeare tercentenary the Strand Theater, for the week of April 30th, offered a film adaptation of the play "David Garrick," a Paris-Paramount production, which features Dustin Farnum. Garrick, it will be recalled, was one of the foremost actors of his era. The time of the action is 1742, and for the taking of the picture the old Drury Lane Theater was authentically reproduced. The same care was given to the costuming of the play.

Other features for the week were a comedy, a cartoon comedy, and the latest news in pictures. The musical program included a solo by William F. Myers, solos by Grace Hoffman and Bruce Weymann, and a special overture by the Strand Concert Orchestra of thirty pieces.

"The Moment Before" at the Broadway.

Pauline Frederick, in the latest Famous Players Paramount picture, based upon Israel Zangwill's "The Moment Before," appeared at the Broadway Theater. In this first picture Miss Frederick adds a new role to her screen repertoire, that of a gypsy maid. The opening scenes show a titled English woman who has an intense fear of the hour when her husband is killed, the Countess goes to church, arriving just before noon. Suddenly the bells peal forth and the woman falls prone upon the floor, her hand stretched forth as if to shut out a terrible vision. Then the scene fades out, and the woman has sloughed off twenty-odd years and is a gypsy. The film goes on to unfold the story of the past, as it looks to the distracted eye of the Countess. The usual comedy and news films were also on the program.

"The Bugle Call" at the Rialto.

"Buster" Collier, the star of a triangle picture at the Rialto, and a son of the comedian, William Collier, has appeared in a stirring military drama, "The Bugle Call." Thomas H. Ives produced the picture, and has indulged his penchant for Indians, soldiers, rough riders and border characters, in this touching story of a lonely frontier army post. Collier plays the part of the commanding officer, the bugle player. It is a consistent story of pronounced human interest, with a vein of comedy running through. Features of the topical and educational series were a visual history of the development of the donkey in the Western world, and a study of the little-known, rock-bound island of Corfus.

Closing of the Knickerbocker.

The Knickerbocker theater closed its doors Saturday night, April 29, as a motion picture house, the first showings of the Triangle Film Corporation having been transferred to the Rialto. Next September the Knickerbocker will return to the form of entertainment with which it was first identified.
Actors' Fund Activities
Fund Day at the Palace and Garden Exposition—What the Various Cities Are Doing for the Cause.

At the first great combined motion picture trade carnival in Madison Square Garden and Grand Central Palace, and the final grand fireworks of the two shows will be one day in each devoted to the Motion Picture Campaign for the Actors' Fund. The money obtained from these distributions on May 10th will be contributed toward the $50,000 donation of the film industry for the million-dollar endowment of the Actors' Fund of America.

Committees for the motion picture campaign for the Actors' Fund, are bringing this worthy charity everywhere and Shakespeare, chairman, is daily receiving encouraging reports from hundreds of little towns as well as big cities throughout the United States. Already nearly two thousand theaters and exhibitors have pledged themselves to date the 10th of May, of their gross receipts toward the National Motion Picture Tribute Day, and it is expected that over eleven thousand exhibitors will have signed up. Aaron J. Jones, of Linick, Schaefer & Jones, Chicago, chairman of the Chicago committee, expects 400 theaters in Chicago and vicinity to respond favorably and indicates that his committee will send a check for $100,000 to the National Campaign office. Special tribute performances and grand balls or banquets will be given throughout the large cities from coast to coast and on Sunday, May 14, one of the big Boston theaters will be the scene of a great function held for the campaign. Other large affairs are taking place within the next few days in Philadelphia, Buffalo, Omaha, San Francisco, St. Louis, and Dallas. Texas and the Grand Tribute will take place at the Metropolitan Opera House, New York City, on Tuesday, May 16.

In keeping with Mr. Jones's $100,000 boast, Mark M. Loew's committee which is booming things in the City of the Golden Gate, sends this message to Mr. Goldfish: "You can talk about the East, but, well, just watch the West."

In Pittsburgh, the committee, headed by Al W. Cross, are meeting with such official appreciation and sympathy that it is expected that the Mayor and Common Council will allow a temporary lifting of the hard and fast Pittsburgh Sunday ban and permit shows in the better class motion picture houses on the Sabbath with collections instead of paid admissions. All the money taken in over actual expenses at these performances will go to the cause.

The Pittsburgh Screen Club is circulating broadcast at 10 cents each tickets which will be accepted as admissions to any of the principal motion picture houses in Western Pennsylvania and West Virginia between now and July 1. The dimes collected in this manner are being sent to the fund. There are plans now to show the movie of the plan and thus make effective advertisement of the campaign.

The grand ball, which is being given in Philadelphia in connection with the various activities for the cause, is to be as great a social success as it will be a financial one. The Committee on Arrangements includes such names as Mrs. Cornelius Stevenson, Mrs. William Yorks Stevenson, president of the Plays and Players Club; Mrs. Samuel Chew, president of the Charlotte Cushman Club; Mrs. Otis Shale, and Mrs. R. Emmet Hare.

The Boston campaign is being sponsored by the best people in the city, and various functions which are to be held to boost its contribution to the good work. An energetic committee of film and newspaper people is headed by Moe Mark of the Strand theaters. He is assisted by George K. Robinson, Al Newhall, Salita Solano and Harold D. Valpy. Mayor Curley is the honorary chairman of the committee, and Governor McCall is expected to head the guests for the grand performance on the Sunday preceding National Motion Picture Tribute Day. A grand motion picture ball is also to be held in Boston, at which a unique scheme of prizes and surprises has been devised. At the grand theatre matinée, the solution of "personal appearances" is being arranged in which Nat Goodwin and Pauline Frederick, both natives of the city, will appear.

The Buffalo Screen Club is behind the activities of that city, and the principal theaters in Buffalo are advertising its grand ball with special announcement slides and all the hotels, restaurants and cabarets are selling tickets for it. The affair will be held in Elmwood Music Hall, the nucleus of all social doings, and the Seventy-Fourth Regimental Band and Schultz's Orchestra (one of the best in Western New York) will play alternately. Here also there will be important "personal appearances" of favorite stars of the screen. The picture house managers have rallied to the support of this undertaking in a fashion which will be long remembered. It is from them that the backbone of the $50,000 canvass must come and they are supplying it with a will and enthusiasm which not only does them credit but has outdone the expectations of Mr. Goldfish and his associates on the National Executive Committee of the campaign.

More numerous every day are the responses to the official appeal coming in to headquarters reiterating the offer to give more than the 10 per cent. asked on national picture tribute day. The last can but find a responsive chord in the hearts of the general public.

Clement Easton

On ANOTHER page of this issue will be found an article on the Superior of pictures, entitled "What to Photograph," written by Clement Easton, recently directing for Essanay at Chicago.

This timely foreword comes from the pen of a quiet man who has not been much in the limelight, but who has been producing and the taking for the past four years. In that short period Mr. Easton has thoughtfully gone about placing his mark on the product of the Edison, Universal, Thomas, and Essanay concerns. He has not made any particular stir in his field as yet, rather the form of expression which is the result of careful study to the more sensational and ephemeral.

However, the structures of present day working conditions extant in the most of our studios have developed Mr. Easton into what might be termed a militant, and today he stands out for better creative work which comes only through better producers.

As a soldier of fortune, who has won and lost his all share of opportunities only to find his fit place at last among the practicing exponents of this new art, Mr. Easton issues a call to the capable doubting Thomases to throw in their measure of brains toward bringing forth from a jumble of claptrap, anti-realism and illiteracy in screen offerings those possibilities on which a new art may be founded.

After a much needed rest in his Staten Island bungalow, we hope Mr. Easton will again be found producing the better pictures.

CHANGES IN V-L-S-E EXCHANGE STAFFS.

The promotion of J. C. Kendall from booker to salesmen is announced by Manager C. E. Holah of the Cincinnati branch office of the Big Four. Mr. Kendall has earned an enviable reputation in his sales promotion work, and during several years spent in the motion picture business has accumulated a fund of experience likely to prove of great value to him in the future.

The Dallas office the engagement of J. A. Steinson as salesman has caused widespread satisfaction among the trade. Prior to his joining the Dallas staff Mr. Steinson was an exhibitor at McAlistor, Oklahoma, and booked V-L-S-E features at his theater. Having a large circle of acquaintances among Oklahoma exhibitors, he will be held responsible for that territory, in which it is confidently expected that he will reap rich results.

GENERAL FILM COMPANY, INC., MOVES.

The General Film Company, Inc., has moved its headquarters from the Fifth Avenue building to the Passavant building, 440 Fourth avenue, corner of 30th street, where the top floor has been entirely remodeled, with a view of providing the necessary requirements in the way of space for the different departments.

The branch office of the General Film Company, Inc., will remain at West 25th Street.
H. O. Davis Talks System

General Manager of Universal City Describes Some of the Innovations He Has Brought to Industry.

The making of pictures can be systematized to a greater extent than the making of anything else, or at least equal to it, declares H. O. Davis, the second vice-president of the Universal Film Manufacturing Company and general manager of Universal City, which is another name for the West Coast studios of the company. Mr. Davis has been employed for three weeks on the business of the Universal, chiefly, he said, for the acquisition of stories. Mr. Davis was talking with a World man who had called on him at the home office of the Universal. The head of the big studio is of a genial personality. You don't talk with him a minute before you feel that here is a man who can't see the "temperamental" stuff, who believes that actors and directors should be willing to acquire in the same general business rules that obtain in all well-regulated establishments. Mr. Davis admitted that there had been misgivings on the part of the more prominent of the factors making up the working forces of Universal City following the installation of his methods for the making of pictures. The manager believes the initial reluctance, even opposition, has been changed—that now the employees of Universal City, the directors especially, are convinced that the Davis system has resulted in well-armed benefit; that it is in the interest of the director as well as of the company, in the interest of efficiency as well as of economy. Today the cost of a subject is estimated before a scene is taken. Mr. Davis states that the result in a period of two months, covering 100 pictures, shows a variation of but 5 per cent, from the first estimate of cost, which he believes an accomplishment that may favorably compare with work along other and radically dissimilar lines.

"In the making of pictures there has been and is now being spent a lot of money that never shows on the screen," said Mr. Davis. "I believe in putting 99 per cent. of that cost right on the screen. My first aim has been to have the stage prepared for the director—as he wants it, where he wants it, and when he wants it. The director should be able to concentrate all his faculties on his story, his mind free from worry over details that can better be attended to by others. His players should live their parts while the picture is in the making, and that making should proceed so smoothly and rapidly and cost so little that with quality work that the story is always uppermost." Mr. Davis called attention to the fact that he had been able not only to control cost but also to improve quality. When he took up the position of general manager of Universal City, there was no field for his first move was in the property room. Everything was indexed and a place provided for it. The classification extended over every phase of picture-making right up to the director and then stopped, the idea being to get the director's responsibility. He is able to think of his story, to dream of it.

On the production side the entire force of the Universal was thrown into one stock company, breaking up the system of each director having his own group of players. Each director is now assigned the subject to be filmed, with an eye to adaptability and types. When a story has been selected it is put in work in the continuity department—which is the successor of the script department. Upon completion it is discussed by the construction department, the director and the art director, its cost estimated and submitted to Mr. Davis for his O. K.

When the director steps upon the stage in the morning everything is prepared for him to "shoot." The construction department, much of the work of which is done at night, has taken care of that. The property room has placed upon the stage the things requisitioned. The dressing squad takes hold, the expert drapers, the picture hangers, the rug men, each to their division of the work, following the specifications of the property sheet and the scene plot. When all is done the director inspects and approves. Throughout the making of the picture the construction department is working with the director, anticipating by as many as forty-eight hours sometimes his requirements. Every morning Mr. Davis knows the progress up to the night before of every picture and its cost to that hour. Each night the construction department examines all scenes taken during the day.

One of the results of these innovations, Mr. Davis pointed out, is that where formerly five to six weeks were devoted to the making of a five-reel picture it is now accomplished in five to seven to nineteen days. Where there were originally six companies at Universal City there are now sixteen. These will be increased to twenty. Where formerly directors were saying, "It can't be done," not only are they now contented, but applications are coming in for positions as directors.

"I don't believe," said Mr. Davis, "that after two or three months' trial of this system any of the directors voluntarily would return to the old haphazard way of doing things. I believe also that by reason of this system we are making pictures at Universal City as well or better than are being made elsewhere. We are going to increase the quality. We must do so, for critics are being made every day. The public is all the time getting more exacting in its picture requirements.

"What have I been doing in New York? Buying stories. I think the story is the most important thing around a studio. It is the foundation of the picture, and not enough attention has been paid to it. We won't start a subject unless we are satisfied with the story, I have bought between five and fifty. We have a definite limit as to the kind of stories the public wants and that is the kind we are buying—good wholesome tales of everyday life. We are manufacturing emotion, laughter and tears—that is what we have to sell; and forced situations do not sell. We are trying to put on the things that will sell.

"Yes, we have merged our script department into the continuity department. We are trying to get away from the story which is written under stress. Our former staffs are now working on the stories we buy. Of course, if one of them feels like writing a story, if he has really got one in mind and has the time to do it, we will take it. But we are seeking the fresh viewpoint, we are trying to keep as far away as possible from the hackneyed." Patents Company Sued Again

In a New Action Commenced With General Film and Others in Action Commenced by Theater Film Service of San Francisco.


The plaintiff company was incorporated in 1909 and was for years thereafter engaged in shipping and receiving films all over the Pacific coast and other parts of the United States. It did business under regular license with the ten firms and persons complained of and was in open market for business. There was no interruption of its business with customers, and the various manufacturers until late in 1910, when the license was cancelled without notice by the General Film and Moving Picture Patents companies.

The defendant companies are charged with being an unlawful combination in restraint of interstate commerce and it is set forth that the licensed manufacturers and others were in violation of the law in being members of the combination. The plaintiff cites the decision in the case in the Pennsylvania district wherein the United States sued the Patents company under the Sherman and Clayton laws as an unlawful combination. Patent claims all rights under the Clayton law and asks triple damages of $600,000.
GERMAN TRADE NOTES.

The Reichskanzler's announcement prohibiting the importation of numerous dispensable articles among which heading celluloid is included, is causing much agitation throughout the local film industry. The object of this measure is to raise the standard of German money in foreign countries as the more goods that other countries buy from Germany and the less that Germany is forced to purchase from outside sources, so will the money rates on German currency be raised in foreign countries. The Reichskanzler reserves the right to make exceptions to this rule and has already notified custom officials to permit some limited amounts of film in values from fifty to five hundred marks to be admitted. Goods which were paid for previously to this ordinance may also still be brought into the country.

It is rather doubtful if the object desired, i.e., the raising of the German money standard in foreign countries, will be greatly assisted through the prohibition of film importation as from the following figures may be seen that even in peace times the import from the present neutral countries was not very great. * * *

In times of peace 142,600 kilograms of films were imported into Germany, including 128,300 kg. from America via England, 6,600 kg. from Denmark, 3,500 kg. from Switzerland, and 4,500 kg. from Austria. The exportation amounted to 65,700 kg., of which amount 5,400 kg. went to Denmark, 2,700 kg. to Holland, 25,400 kg. to Austria, 4,400 kg. to Switzerland, 4,000 kg. to Spain, and 23,800 kg. to America. * * *

The importing houses will naturally be the ones most affected by this ruling, some of them will probably have to close their doors. On the other hand, the German manufacturers will be greatly benefited by this decree as they will now monopolize the home market. The local film producers will also be compelled to make more single-reel subjects as the country has hitherto depended almost entirely upon America and Denmark for these vital parts of a program. * * *

The manufacturers are perfectly satisfied with the new ruling, whereas the importers and a majority of the theater owners are opposed to the measure. This was evidenced at a special meeting of the Society for the Protection of the General Interests of the Cinematograph and Allied Trades, which was called together to discuss the new decree. Among those who spoke against the measure was-Oscar Einstein, Carl Jammeh, the German representative, whose business stands to be greatly impaired. After thoroughly discussing the question the Society finally passed a resolution granting the import prohibition as a measure for the national welfare but devoting that the decree be annulled so far as the allied countries are concerned. Pressure is now being brought to bear upon the Reichskanzler to change the law as embodied in the above resolution. * * *

General-Manager Skaarup of the Fotorama Film Company, Copenhagen, and Mr. Josef L. Loris of the A-Zet Film, Vienna, are in town purchasing films for their respective firms among which a large number of subjects bought, these gentlemen have also secured the rights for the Atlantic Film Aarhus's latest feature, "Das Spiel ist aus," Mr. Skaarup for Denmark, Sweden and Norway; Mr. Loris for Austria-Hungary and the Balkans. * * *

Richard Oswald's screen adaptation of "The Tales of Hoffmann," which played at the Marmoraus fully came up to all expectations. A large array of Germany's best photoplay stars, beautiful decorations, picturesque exteriors taken in old romantic sites, a carefully treated scenario earned the universal approval of public and press. * * *

The Kammerlichtspiele showed the Nordische film, "Das jungste Gericht," a remarkable film in every respect, embodying stirring sensational scenes, excellent acting and superb staging. The film is one of the most perfect ever seen in this country.

Joseph Delmont, film director, journalist, and world traveler, who is well known in American film and theatrical circles, returned to the Italian front after a few weeks furlough spent in Berlin. Mr. Delmont, an Austrian by birth, served at the outbreak of hostilities as a volunteer in the German army throughout the campaign in Poland and was later called to the colors by his native land where he is at present officer of a machine gun corps. The Spanish dancer, Rita Sacchetto, who also stars for the Nordische Company, was engaged to personally appear in a provincial theater. It was necessary for the theater manager to apply to the town council for a concession permitting the dancer to perform. One member of the board objected to Miss Sacchetto's appearance, maintaining that since the government has forbidden the importation of furs, silk and perfumes, why the luxury of a Spanish dancer? Nevertheless the council gave the desired permission with but one dissenting vote.

Berlin March 10, 1916.

BEATRIZ FIGHTS FAKE SCHOOLS.

Through the enlistment of the support of Governor Hiram Johnson of California, Beatriz Michelenza, celebrated prima donna star of "The Unwritten Law" and a long list of other celebrated photoplays, has started a definite movement against fake schools of motion picture acting that is expected to become national in its scope and significance. With this end in view, Miss Michelenza made a special trip to Sacramento, the state capital, and in a five-hour conference covered the situation with the chief executive. It was the first time that the evil of these schools had ever been called to the Governor's attention and he was prompt in promising his support to any action that promised to adequately eliminate it.

Beatriz Michelenza and Governor Hiram Johnson of California.

Following up this advantage, Miss Michelenza is now interested in the leading legislators of the state in a bill which will be brought before the Assembly and Senate at their next session, and she is sanguine in her expectations that it will be passed by almost unanimous vote. Thus far she has not found one dissenting voice to the remedy she proposes.

The plan which she herself devised in detail calls for the regulation of all schools of motion picture acting in the state by a commission appointative by the Governor and composed of recognized authorities in motion picture producing circles. Any school to operate must be sanctioned by a commission license, which may at any time be summarily revoked. The commission, after licensing a school, will be expected to keep it under closest scrutiny.

DEATH OF EMMETT A. WILLIAMS.

Emmett A. Williams, for two years cameraman with the Famous Players-Mary Pickford Company, died on Friday, April 28, at New Rochelle, N. Y., of anesthetic poisoning. He was twenty-three years old. Before going to the Famous Players Mr. Williams had for six years been in the employ of the Thanhouser Company. He had been married a year and a half. He leaves a wife and three brothers.

The funeral was largely attended. Prominent among those present were Miss Pickford, Mr. and Mrs. Adolph Zukor, Al Kaufman, James Kirkwood and H. Lyman Broening, who represented the Cinema Camera Club, of which Mr. Williams was a member. There were many beautiful floral tributes.
What to Photograph—A Prophecy

The Superman of Motion Pictures.

By Clement Easton, Director Essanay Studio.

WHAT TO PHOTOGRAPH asks a question and finds a reply in the definition of the super-producer. And, the definition of the super-producer, is the man who knows what to photograph.

How to photograph has received its answer in the highly technical achievements shown in the motion picture of today, and is the first step out of the chrysalis toward the ultimate producer.

He who has learned how to photograph has learned the alphabet of this new language; has mastered the rudiments of his tongue; has made himself familiar with the grammar of motion pictures.

There is little material on the screen today which can be termed literate. I refrain from using the word scholarly. The day of the scholar of motion pictures has not arrived, though we believe we see its forecast.

Most of the present work is, in fact, illiterate.

For the better understanding of the comparisons drawn, I wish to encourage this inference that the screen product is the offshoot of literature. Very likely there will evolve from the present condition of cinematography a new art; but it will always be a struggle to literate.

Literature is perhaps the clearest medium of expressing an author's artistic thought. At least, literature is the perfected medium most used to express ourselves. And, as the screen product has its literary parallel; we see the author's mind, or his perspective, so it is through the author related to that other and larger field of his expression, Literature.

Morley has set forth the definition of literature, as we understand it, in the following quotation; that class of writings "where moral truth and human passions are touched with a certain largeness, sanity and attraction of form."

There is no question in my mind of the ultimate classification of motion picture literature into the dime novel, current fiction and standard works. Adaptations and scientific pictures—although this latter has found a stable position for itself in educational circles and as a kind of entertainment appealing to many otherwise uninterested in the screen—are not considered.

There are changes going on in the picture industries pointing toward their respective classification as above; only there is a blindness, an indefiniteness about the change that promises to bear downward and suffocate the struggling producer in the muddy bottom of avarice.

The superman alone will rise above and stem the tide that must eventually reach its usefulness under his control.

Fortunately, we learn quickly. There is already a tendency to recognize this change; largely due to the scarcity of good picture material; and we turn for new to the few men who know what to photograph. The field is limitless. There is a veritable continent lying in wait for the De Sefts.

The how of photography is a mechanical achievement and has its definite limitations. It admits of just so many combinations and effects which are apprehensible. We have a score or more of excellent technicians--men who actually made a name for themselves in the short interval since their introduction--whose fame is only comparable to the trick photography with which they are so adept. They flash before us in a pyrotechnic bound, bow, exhibit empty hands, and lo! a rabbit takes form and distance away. But what was it interested us? How it was done. That explained, the trick repeated a few times, and we are bored.

Today the layman has reached that stage in his motion picture education where he becomes tired with the technique of the lens and the screen are no longer the mystifying things they were. We are becoming tired of artisans. We cry: "Where is the artist?" We do not want to buy a mechanical toy. We are surfeited with the bubble and persistent dreams of the "lightning. "Where is the artist?" We would rather know nothing about How of pictures; we are to be charmed, that is all, but charmed by things charming. What have you got?" is all we ask.

And the answer is: "We all photograph."

To begin with, the super-producer will not be dependent on his manager, or his scenario department, for material. If there are no manuscripts available, he will create his own material. He and he alone will decide what to photograph.

Beyond the simple statement that an artist styles himself by his translations, there can little more be said in exposition of the title of this article. But artistic translations are the crying need of motion pictures today.

My wife and I are incompatible. We meet on the screen at the breakfast table. We possibly have a few formal words of register a coolness between us, while she casts reproachful glances at me over her coffee. I voice my sentiments in a sub-title as I leave for the office, viz., "I won't be home for dinner." Wifey gives way to tears. There we have the percentage on translations of this particular domestic infidelity. And the screen can mean anything or nothing. Until we learn what translations to make, we, too, will be classed among the dime novelists.

It is popularly quoted of famous authors how they have lasted hours and days of thought over the formulation of some particular expression—translation. And that brings us to another phase of commercialism in pictures: Indigestion.

We offer undue pictures to a dyspeptic public.

We have a few staple articles on the subject of all conditions of adulteration and decay. In this particular they are quite often offered as novelties. And purblind salesmen trust to the somniferous condition of an ill-nourished public to overlook the deceit. Here again we note the trade on the how instead of the what to photograph.

In our struggle to surpass our brother prestidigitators, we have inveigled our artist neighbor from his field the stage, where, through laborious years, he has at last evolved an accessory form of art, hoping to infuse the screen with that artistry it now lacks. The idea is just as sound as it ever was. Why is it that the improvement is scarcely seen in most cases; in others not at all; while the few successful actors are counted on the fingers of one hand?

First and last, because of the need of intelligent direction. Their resources are misdirected. Their unfamiliarity with camera requirements means nothing. When an empty-headed doll can, in the course of a few months, reach fame, first, through an acquired technique, think you a trained professional needs fail because of conditions? This is the producer's excuse for ignorance.

And what is it the actor lacks by way of direction? The wrong ideas. Blinded by the belief that he must learn a new language, he abandons the forms of expression he has mastered and believes them useless. With this surrender goes the surrender of his individuality, to this extent—he allows the director to do his thinking for him. And the director of today is not a trained thinker. When one looks to such men for creations in the name of Art one looks in vain.

It is quoted of a noted director that he prefers to employ people who "look the part" in preference to acknowledged artists who may not. And he trusts to their learning the proper characterization under his direction.

I make mention of this here in calling to view the deplorable conditions that have arisen under the wholesale application of this new theory. Certain it is that the artist's ability have been pushed aside for pretty faces wherever the above excuse has even been remotely applicable. It takes a combination of rare nature in the artist and his or her director to transmute beings of inexperience into full ledged and personalities.

In just that degree of fitness for a certain role is Miss Blank UNFIT for the next, where fitness depends on physical attributes.

Beauty, personality, adaptability, are all matters of opinion. A human selection is bound to jar a neighbor's. I own close friendship for a recognized portrait painter who cannot "see" one of our universally idolized screen stars. Just as much difference of opinion exists among those less qualified to judge.

The finest of pen portraits leaves something to the imagination.

Personally, I believe many people who fit a part physically need only express themselves to the extent that our physical is the outward manifestations of our self. But, that again is a question of what to photograph (who to photograph), solved or not according to the discernment of the producer.

We are passing through a period of inflated values.

Let the producer of today, if he has it not, acquire something of that improvement which characterizes the handshake of our men of literature; let him commune with himself and eternally come ideals; let him do his own regular time improvement and study; let him read and absorb; let him hold night vigil and wrestle with his angel.

NEW THEATER FOR SPRINGFIELD, MO.

The Alhambra Theater Company, Springfield, Mo., will open in May a photoplay house seating 700. It will be devoted to the exploitation of the motion pictures. H. H. Hughes is to be the manager of the structure.
Mutual Program
Two Masterpieces De Luxe and a Flock of Shorter Subjects
Scheduled for Week of May 8.


"Soul Mates," prepared for the screen by J. Edward Hangerford from Edward A. Kaufman's popular story "The Soul Mates," is an exceptionally stirring drama of high finance, love and intrigue, the scenes of which are laid in Wall street and in the fashionable set of the metropolis. It was screened under the direction of William Russell and his supporting cast includes Leona Hutton, Henry Keenan and several others of equal note.

"Her Father's Gold," the Thanhouser contribution to the De Luxe features of the week, is important for several reasons, principal among them because it serves to introduce Louise Bates as one of these Masterpieces De Luxe. "Her Father's Gold" is an unusual adventure drama, having to do with a young girl's search for a hidden treasure, in which she is joined by a young newspaper reporter. Harris Gordon essays the role of the reporter. Barbara Gilroy plays the lead of the girl who seeks and finally finds the treasure, and Miss Bates appears as a crook, an intensely dramatic role which has much to do with the unfolding of the story.

Short length features for the week of May 8 lead off with the three-reel American-Mutual drama, "The Fugitive," the chief roles of which were assigned to Edward Coxen and Winnifred Greenwood. It is an unusually interesting drama, in which Miss Greenwood and Mr. Coxen essay their difficult roles with unusual dash and forcefulness. "The Fugitive" will be released May 11.

Four two-reel subjects of wide variety in themes complete the Mutual short-length features to be released during the same week. "The Touch of the Key," from the American studios, is rich to the public. May 8, heads the list. The story had to do with a young girl newspaper reporter, who after a series of strange adventures manages to secure a "scoop" for her paper. Vivian Rich, Alfred Vosburgh and George Periolat have the principal parts.

The Thanhouser two-reeler for the week will be released May 9, under the title of "When She Played Broadway," in this comedy-drama the leading role is played by Gladys Hulette, supported by Howard Mitchell and others of the Thanhouser stock company. The story revolves about a young actress and the adventures that befall her in her comical career.

"The Blindness," from the Mustang-Mutual studios, for release May 12, and "The Ordeal," from the Horsley-Mutual studios, which goes to the public on May 13, complete the two-reel subjects of the week. Howard Mitchell and William Stowell are the featured players, while Margaret Gibson has the lead in "The Ordeal." Miss Gibson is supported by a company of noted players, especially chosen for these two-reel features, in which she is the star. The Bostock animals add considerably to the interest of the production.

"The Kiddies' Captain Kid," to be released May 8, featuring Riley Chamberlain, Walter Hiers and Louise Emeral Bates and "Freddie's Frigid Finish," released May 13, with Jay C. Yorke and Frances Keyes, are the vaudeville comedies for the week. "A Match Out of Luck," with Richard Tully and Madge Kirby and "A Mix-Up at Rudolph," with Paddy McGuire and Rena Rodgers. They will be released May 9 and May 14, respectively.

"Skelly's Skeleton," with Carol Halloway and John Sheehan, and "Ninon No Rain," with Orval Humphrey as the player, are the "Beauty" offerings of the week. "Skelly's Skeleton" will be released May 10 and "No Title" May 14. "Jerry's Perfect Day" is the title of the Cup comedy, featuring George O'Keefe. It will be released May 12.

Second of the "Reel Life" releases from Grandmont is scheduled for May 14. This interesting subject, noted in honor of the Mutual Film Magazine, contains a wealth of interesting matter, consisting of the rebuilding of a railroad, the eclipse of the sun, one of the most unique of the kind ever photographed, and some unusual close-ups of the sprightly cuttle-fish.

Mutual Weekly No. 71, with a number of exclusive pictures just received from Mexico, and See America First, including a trip through Atlanta, Ga., complete the releases. Mutual Weekly No. 71 will be released on May 10 and "See America First" the same day.

Patrick J. Calhoun

UNCLE SAM can go as far as he likes in Mexico. Patrick Calhoun, new Essanay heavy, may even run down to Chihuahua some week end and help him out. Patrick once was a civil engineer in the land of Villa and villains (we know they aren't pronounced alike) and that's where he used his experience for heavy leads. Further, inasmuch as a Mexican once presented him with a perfectly good ounce of lead—in the right thigh after Calhoun had cut him off of the company's payroll—Patrick cannot get wildly enthusiastic about our brethren to the south.

Mr. Calhoun was born July 19, 1886, in Bray County, Wicklow, Ireland, and was graduated from the Engineering School of Trinity College, Dublin. He came to America in 1909 and undertook civil engineering for Western railroads. Three years were spent in Mexico.

He always wanted the stage, however, and won a place in stock in Los Angeles. Since he has been in vaudeville and on the legitimate stage he has played in support of such stars as Henry Miller and Robert Mantell.

With Essanay he has played in "The Little Shepherd of Bargain Row," "The Dixie Winner," "A Rose of Italy" and several other productions.

JACK SHERRILL IS OFF TO CALIFORNIA.

The mountain has been coming to Jack Sherrill right from the outset, saving him from the popular young leading man the perplexities of the ancient philosopher Mohammed. The mountain of success has steadily drawn nearer him until he is now well on his way to its peak. In the very first production in which he took a small part his expressive acting and clean-cut "screening" were noticeable, and caused a steady climb to fame through a succession of well handled parts in "The Builder of Bridges," with C. Aubrey Smith; "Just Out of College," by George Ade; "John Galyne's Honour," again in an important part; "Supporting Smith," the "Woman in 47," with Alice Brady, and finally as Steve O'Mara, the woodsman lover in "Then I'll Come Back To You," the lead opposite Miss Brady. Not audiences alone, but exhibitors and producers, have noticed with uncommon interest the career of Jack Sherrill, and now several offers from California are taking him to the sunny climate to investigate its possibilities and continue his work out there.

GEORGE H. SMITH RETURNS TO ENGLAND.

George H. Smith, London representative of the Vitagraph Company, who has been in the United States for the past two months, sailed for home on May 2. Mr. Smith's visit was for pleasure as well as business. During his stay here he visited friends and relatives in California. In speaking of the big western state he is as enthusiastic as a Native Son. In company with William F. Rock, president of the Vitagraph Company, Mr. Smith was in attendance at the exhibitors' exposition at the Grand Central Palace on the opening day.
“Who's Guilty?” Series Ready
First Release Scheduled for May 8—Eight Installments Have Been Completed and Delivered—Interesting Questions Portrayed.

IT NOW is certain that before May 8, the date of release of the first photo-novel in Pathe’s “Who’s Guilty?” series, produced by Arrow Film Corporation, at least eight of the fourteen photo-novels comprising this series will have been delivered to the producers at Pathe.

Anna Nilsson and Tom Moore.

This in itself marks a record in photo-play production even for a record-breaking series.

It has made possible the delivery by Pathe to the many newspapers which will run the “Who’s Guilty?” stories of six complete novels prior to the publication of the first one. Thereby the newspapers have been enabled to give these stories unusually fine space and layouts.

It has been decided to release these pictures in the following sequences:

- "Puppets of Fate," on May 8
- "The Tight Reins," on May 15
- "The Tangled Web," on May 22
- "The Silent Shame," on May 29, and
- "Sowing the Wind," on June 5.

These are the first five of the “Who’s Guilty?” series.

All of these photo-novels are problem plays that present a terrific indictment of certain present-day habits and conventions of society. They are concerned with the moral guilt of the men and women back of those immediately guilty. They are pages of life as it is lived by us all, showing us as creatures of environment and circumstance and caught in the whirlpool of our strenuous existence.

Miss Anna Nilsson and Tom Moore, the co-stars of the “Who’s Guilty?” series, are seen in a variety of roles that call for the highest histrionic ability. No two of the stories are alike in plot, set, or costume; the result has been to tax to the limit the energies of the players, of Howell Hansel and Lawrence B. McGill, who are directing the “Who’s Guilty?” stories, and Hickson, the Fifth avenue modiste, who has designed Miss Nilsson’s gowns exclusively for the “Who’s Guilty?” series.

"Puppets of Fate," the first of the series, hinges on the moral and legal right of a surgeon to perform a serious operation on a member of his own family. Medical and surgical ethics frown on such a practice; but there is no legal prevention of it. When the surgeon in "Puppets of Fate" makes his big mistake it is left to the audience to determine who actually is guilty—the surgeon, his wife, a wealthy widow, who has perhaps overencouraged his ambitions, a fellow-surgeon, or the latter’s wife.

In the same manner the right of a parent to determine whom his son shall marry is presented in “The Tight Reins.” Out of the desire of a Puritanical mill owner to weld two fortunes through the mating of his son with another mill owner’s daughter comes a cataclysmic tragedy that affects the son, the daughter, the parents and many others.

In “The Tangled Web,” the third of the “Who’s Guilty?” series, there is presented the problem of love versus money, the primal instinct of a woman to possess her husband’s love rather than to be merely the choicer possession his money has brought him. It concerns itself, too, with the validity of a marriage which has been entered into through a fraud perpetrated on one of the contracting parties, an offense for which there is but little legal redress.

The fourth of the series, “The Silent Shame,” attacks the divorce evil, which now is arousing the interest of ministers, jurists, law-makers and laymen everywhere in the United States. Between South Carolina—where there is no divorce under any conditions—and Nevada—with its complacent Reno—there is a wide gulf. But it is no wider than between the right and the wrong of it as portrayed in this tremendous "Who’s Guilty?" story.

A too hastily formed judgment of an innocent man’s action when he is forced to take up the life of a haunted and hunted criminal—is the basis of "Sowing the Wind."

The economic struggle—a wealthy wife and a poor husband—is shown in "Sold Out," the sixth of the "Who’s Guilty?" series.

"Truth Crushed to Earth" concerns itself with the attitude of parents toward their children, of punishment given in moments of passion, of truth and honor crushed when they should be rewarded. The "Weaker Strain" asks the question, Should a wife be dependent on her husband or has she a right to the career of her own, gained solely by her own efforts?

It is on big but homely themes like these that the "Who’s Guilty?" pictures have been built. It is believed that a new dramatic note has been reached in this Arrow-made series released by Pathe.

Rebellion Delays Miss Close
English Star Misses Sailing of Liner Finlay When Passenger Service to Ireland Is Stopped.

FRIENDS in New York City who expected to welcome Miss Ivy Close, Miss Molly Finn, of the American Line, are now feeling a share of anxiety as the result of cabled advices from the player’s London representative. "Miss Close stranded in Ireland by discontinuance of passenger service" were the brief contents of the cable.

Whether Miss Close was in a section of Ireland unaffected by the rebellion and has merely suffered the temporary inconvenience of waiting for the lifting of the British Government embargo on passenger service, or whether she is in more serious danger is not known. It is believed that Miss Close was making a last visit to her estates in Ireland which have been earned by her successes in England, and on the Continent before sailing for what will probably be a long stay in this country.

Vola Smith Joins Universal

One of the most beautiful young actresses appearing before the camera is Miss Vola Smith, who has been engaged by the Universal Film Manufacturing Company to work opposite Carter De Haven, the well known Broadway star, under the direction of Richard Stanton.

Miss Smith is a native of Buffalo, New York, and for four years was a student of dramatic art, but never appeared upon the professional stage, although she had taken a number of parts in amateur performances.

Two years and a half ago D. W. Griffith engaged her for the Biograph Company, and she began work in New York City. Her clever work and pretty face soon brought her leading roles and she appeared in such successes as "Two Girls of the Hills" and a number of comedies, later playing the featured lead in "Lorna Doone," "Black Sheep," "Captain Fracasse," "Masks and Faces" and "Life's Stream."

Recently she has been working at the West Coast studios of the Biograph Company.

Miss Smith is very young, with good features, big brown eyes, and has a wonderful expression for the screen. Both Stanton and De Haven are congratulating themselves at being able to secure Miss Smith's services.

"I have no fads but my work," said Miss Smith. "To me work before the camera is only a pleasure and I look forward to it from day to day and am always studying how I can improve my parts."
The Motion Picture Exhibitor

ALL SET AT MINNEAPOLIS.

Arrangements for Motion Picture Exposition Which Takes Place on May 2 to 5 Have Been Completed—Big Attendance Assured.

At least 2,000 will attend the convention and show of the Motion Picture Exhibitors of the Northwest in the Armory at Minneapolis May 2 to 5, according to C. V. Darby, manager of the convention, who has his estimate on the advance demand for tickets. A combination ticket, which sells for $2.50, will admit the holder to all events of the program.

Kimball and Cobb Film Manufacturing Company of Minneapolis has been selected as the official photographers for the convention. The company will make a 2,000 foot film in two reels which will be offered for bookings as soon as the convention closes. The company must erect a special studio at the Armory.

A number of features are being planned for the show which are counted on to interest both the film men and the general public. An interesting display of the first types of motion picture machines will be arranged and should prove popular.

Many film men were certain the convention with its facilities for taking pictures, showing film stars in the flesh and all branches of the film business, would prove of great educational value. That their surprise was well placed is proved by the announcement that A. P. Hollis, lecturer in the extension department of the North Dakota Agricultural College at Fargo, N. D., will attend the convention to inspect the latest films and machines. Mr. Hollis will make a special study of the moving picture business from an educational standpoint. He already is making prominent use of films in his lecture work and is an advocate of a more extended use of the picture in all class work at educational institutions. He will be asked to address the convention.

Minneapolis will find particular interest in the fact that the ten local girls who are selected as the best doubles of popular screen stars in the Minneapolis Tribune contest, will be given a part in the convention program.

It has been announced that W. J. Sweeney of Chicago will attend as representative of the Motion Picture Board of Trade of America. He will be given an opportunity to take part in the program.

Short advertising films of the convention are being shown in theaters in the Northwest and the railroads are beginning their campaign of blanketing their lines with literature concerning the big show.

CLEVELAND CLUB WOMEN PICK PROGRAMS.

Eight Chosen Programs Being Shown in Local Theaters Under Patronage of Northeastern Ohio Exhibitors' League.

By Hubert Persons, Cleveland Correspondent of the Moving Picture World.

IGHT programs, carefully selected by the cives committee of the Federation of Women's Clubs after two months' work, are to be run Fridays or Saturdays in seven motion picture theaters here for the next six weeks or more. The programs arranged as a part of the “Better Films” movement of the club women, were decided upon after the club women had viewed scores of films and held numerous conferences with officials of the Northeastern Ohio Motion Picture Exhibitors' League.

Benjamin J. Sawyer, president, and C. A. Megown, special representative of the league, were particularly active in aiding the club women to select the films they want to show.

Every exhibitor whose house is to be featured during the “Better Films” programs, will file an elaborate report with the league for the purpose of keeping a record of the results obtained from the programs. The club women contend the picture business needs uplifting and that if selected programs are shown, the tone of the business will not only be raised, but the box office receipts will be increased. The women are taking care of poster and newspaper advertising.

Miss Bertelle M. Lyttle is chairman of the cives committee and Mrs. Elmer G. Deer, secretary. The eight programs in the “Better Films” campaign are as follows:

Program No. 1.—“The Making Over of Geoffrey Manning” (Vitagraph), a romance of today's industrial life; “Hats Is Hats,” a comedy (Vitagraph); “Human Movements” (Pathé). Length 90 minutes.

Program No. 2.—“Lonesome Heart,” life in the orphanage and Samantha do not agree (American); “Seeing America First,” a cartoon comedy (Gaumont); “Mr. Jack the Hash Magnate,” a Hearst comedy with Frank Daniels (Vitagraph).

Program No. 3.—“Hazel Kirke,” a Pathe feature drama (Pathe); “A Runaway Horse;” “Bamboo and Its Uses” (Pathe); “Our Feathered Friends at Dinner” (Pathe).

Program No. 4.—“Today and Tomorrow,” a Pathe; “Si Smith's Conviction,” “From Length to Trouble;” “The Thinking Cockatoo” (Powers); “Insect Celebrities” (Pathe).

Program No. 5.—“Adventures of a Madcap,” a Jackie Saunders drama (Pathe); “Engineering Feats in Oregon” (Pathe); “The Matsuhasha Islands of Japan” (Pathe); “The Eyeless Eden” (Kalen).

Program No. 6.—“Little Mary Sunshine” (Pathe); “Seeing America First” (Gaumont); “Keeping Up With the Joneses,” a cartoon comedy (Gaumont); “The Single Irish Brother” (Vitagraph); “Her Dream Life” (Selig); “Making Over Father” (Beauty).

Program No. 8.—“The Slim Princess,” George Ade comedy (Essanay); “Seeing America First” (Gaumont); “The Runaway Leopard” (Pathe); “The Valley of the Chamonix,” snow and winter sports (Pathe).

The following theaters have agreed to show the programs Friday nights: the Marquis, 1755 Crawford road; the Angels, 9107 Lorain avenue; the En-Joy-U, Lake avenue, near Detroit avenue; the Boulevard, 9904 Lorain avenue; Funland, St. Clair avenue, near E. 105th street.

Saturday nights: The Wind-a-Meer, Euclid avenue, and Lake Front avenue, East Cleveland; the Deucan, 8437 Broadway.

The club women are having more than a thousand posters printed advertising the programs. These will be placed in stores, school houses and public libraries. The theater owners give their club women the use of the theaters without charge, but the gross receipts are retained by the exhibitors.

CAPITOL DISTRICT EXHIBITORS ACTIVE.

Hold Big Meeting and Banquet at Albany Passing Resolutions of Importance—Plans for the Future.

The largest meeting of exhibitors ever held in the history of the Capitol District took place at Albany, N. Y., on the night of Thursday, April 27. Over one hundred exhibitors attended representing fully 70 per cent. of the theaters in the district. Not only did Albany, Troy and Schenectady send generous delegations, but many of the smaller communities in the district were represented. Among the latter were Hoosick Falls, Gloversville, Water- vliet, Rensselaerville, Saratoga Springs, Schuylerville, Amsterdam, Milford, Waterford and others. The city of Utica was represented by the former state treasurer, Edward H. Linton, and his partner, J. K. King.

The affair which has held in the big banquet hall on the third floor of Keeler's well-known hostelry at Broadway and Maiden Lane, Albany, had been arranged under the joint auspices of the three local organizations of exhibitors and the managers of the Pathe and the Universal Film Exchange, the latter being represented by Alfred Epstein and Charles J. Metz, who conducted in the past the 14th Annual Banquet. The entrees and desserts were splendidly served, and at the conclusion of the proceedings in a brief speech congratulating the Tri-city local on their strength and progress. He introduced W. Stephen Bush of the staff of The Moving Picture World as the toastmaster of the evening. Speeches lauding organization and harmony were made by Mr. Buettner, C. C. Charles,

After the social features of the banquet, a business meeting was held, the toastmaster acting as chairman by unanimous request of the meeting. A resolution was adopted to hold a ball under the auspices of the Tri-City organizations some time in the future, that it would be the practice of the preliminary steps is to be held at the next session of the Scheneceddy local. The following resolution was adopted:

"Resolved, that the motion picture exhibitors of the Capitol District condemn the so-called Christian-Wheeler censorship bill because it seeks to impose an unjust, unnecessary and burdensome tax upon a great industry which is of incalculable value to the community as an educational factor no less than as an entertainment for the great masses of the people."

Upon motion of Mr. Weidman of Albany a committee was appointed to get a thousand cards immediately, and fill them with the signatures of citizens protesting to Governor Whitman against the signing of the Christian-Wheeler bill. The following committee was appointed: Mr. Behmaier, representing Schenectady; Mr. Buettner, representing Troy, and Mr. Wright, representing Albany.

Upon motion of Mr. Ochs the following resolution was unanimously adopted:

"The motion picture exhibitors of the Capitol District hereby heartily approve of the action of the Metro Pictures Corporation in withdrawing from the Board of Trade as a protest against the invasion of the rights of the exhibitors to hold their positions in the New York City."

Before the meeting adjourned it was generally asserted that Governor Whitman is inclined to veto the Christian-Wheeler censorship bill. It is understood that the regents do not want to exercise any such functions as this bill would require them to fulfill and that they no longer approve the action of the authors of the bill who never thought it worth while to consult them before introducing the measure into the Legislature.

Hear Richardson on Projection

**Time, May 10, 2:30 P. M.—Place, Madison Square Garden.**

Mr. Richardson makes the claim that mistakes in the operating rooms of moving picture theaters are costing the industry from forty to fifty thousand dollars per day in needless waste, all of which reacts directly and indirectly upon the producer, the exchange man, and the exhibitor.

The foregoing figures are not designed to represent anything more than the actual damage done. It does not represent the loss to the industry occasioned by inferior projection of the picture due to the above avenues.

Mr. Richardson claims, and is prepared to demonstrate the fact, that at least four-fifths of this tremendous loss is very easily preventable. In other words that the loss is needless, and is due wholly, solely and entirely to lack of understanding on the part of the exhibitor, the exchange man, the producer and the moving picture operator.

The foregoing claims may seem exaggerated, but it must be remembered that during the almost seven years that Mr. Richardson has been connected with the Moving Picture World he has handled a great volume of correspondence relating to practical projection; has argued the case propounded by operators, exchange men, exhibitors, and producers all over the civilized world, and has conducted one of the important departments of this paper, yet in all that time he has very seldom been proven to be in the wrong in any statement he has made. With this fact in view we take the position it will be extremely advisable for exhibitors and operators to attend this meeting, and that it is an imperative necessity that producers and exchange men be present.

Remember the day, Wednesday, May 10; the hour, 2.30 P. M. and the place, Madison Square Garden.

It is said that good projection is the backbone of every successful motion picture exhibition. The more managers and owners of theaters appreciate this fact the more efficient and competent operators there are the better for everybody. The man in the booth who is more important than any exhibitor we can imagine. The day when the man in the booth is bound to come. The lecture of Mr. Richardson is full of practical value and therefore no man interested in motion pictures can afford to stay away from Madison Square Garden on May 10.

**GOV. HARRINGTON SIGNS CENSOR BILL.**

Despite the fact that the Baltimore exhibitors made a strong fight in opposition to the passing of the censorship bill by the Maryland Legislature, it has at last become a law by the Governor affixing his signature to the measure.

The first states that not more than two members of the board of censors shall be affiliated with the same political party, so it is assumed by this that a woman may be appointed to the board. There will be three persons appointed and each will receive a salary of $2,400 a year.

The Maryland Association pledged to Woman Suffrage made a resolution, a copy of which was sent to Governor Harrington, asking that a woman be appointed on the censorship board. In this resolution they also commend the 1916 Legislature for passing and the Governor for signing the bill.

**DES MOINES HAS A SCREEN CLUB.**

Motion picture men of Des Moines, la., have organized a screen club. The charter members of this organization are A. Blank, L. A. Sheridan, M. J. Frisch, Abe Frankel, R. S. Ballantyne, Harry Hiersteiner, C. W. Jeffries, R. C. Le Beau, P. Re, C. E. Smith and V. B. Lederman. The officers are C. E. Smith, president; Abe Frankel, vice-president; Harry Hiersteiner, secretary, and A. Blank, treasurer.

The object of the first meeting held was to co-operate with the Iowa Exhibitor's League for their convention on May 23-24. It is intended to give a big ball and banquet on May 24, under the auspices of both the league and the club.

**EXHIBITORS AT DECATUR, ILL., ORGANIZE.**

The Exhibitors League and Theatrical Managers Association of Decatur, Ill., has been organized with these officers: President, Ray Colvin, Orpheum theater; vice-president, Daniel Higgins, Paris theater; secretary, Charles E. Dorgán, Strand theater; treasurer, Mrs. Emma J. Striewing, Crystal theater.

**A BIG THANHouser NIGHT.**

The big night for the Thanhouserites in New Rochelle came off with a howling success at Germania Hall Thursday night, April 27. It was a grand ball and minstrel show, given by the players for the benefit of the studio's relief fund.

The best estimate of the receipts was that at least $850 was realized from the sale of tickets, cigarettes, souvenirs, etc. This money will be the foundation for a fund from which performers who appear in the studio will be given aid and relief whether ill or destitute. For this worthy purpose 1,000 people were assembled at the ball when Frederick Wardle, the eminent tragedian, made the opening speech. After his ovation Director Frederick Sullivan took the conductor's baton, while the orchestra played "The Lost Chord." The overture composed by Mr. Sullivan of Gilbert and Sullivan fame. The same selection was sung during the minstrel show by Thomas Burke and the Thanhouser sextette. Wayne Ardy was interlocutor, and Gordon Holomend, W. B. Bowers and Billy Bowers held down the ends. Billy Bowers, the same old Billy, whom lovers of burnt-cork comedy of the last generation can never forget. He was decidedly the hit of the evening. Frank Farrington appeared in a specialty and Ray Dunne in a solo. The grand finale was a patriotic number, which Uncle Sam and various patriotic characters, together with the well known Red, White and Blue, which was born "forty-five minutes from Broadway," brought the audience to their feet.

Frank Grimmer, in charge of the arrangements, made good, as also did other members of his family, notably Grimmer's Orchestra, which rendered the music magnificently.

The grand march was led by Florence La Badie and the Thanhouserites extended the courtesy to the Universal by honoring Harry Beniam with a place beside her.
FUNKHOUSE HAS A BOSS.
The Law Makes Chief of Police Healey the Final Judge in the Censorship of Moving Pictures in Chicago.

THAT full powers of censorship of moving pictures and of stage productions are vested only in Chicago's chief of police has been shown in the formal opinion of Corporation Counsel Ettelson, which was made public one day last week.

Much criticism of Mr. Ettelson was indulged in because of his decision in designating the final judge in Chicago censorship, as reported in my last letter. He, therefore, has cited the law and the authority on which he based his opinion.

A brief summary of the latter is given herewith:

The first provision of the censorship ordinance holds that exhibition of a moving picture or play is unlawful unless a permit is first obtained from the general superintendent of police.

The second provision says in part that all pictures shall be shown to the general superintendent of police who shall inspect or cause to be inspected such plates, films, rolls, or apparatus, or such picture or series of pictures, and within three days after such inspection he shall either grant or deny the permit.

The third provision is to the effect that it is the duty of the general superintendent of police to refuse permits for immoral pictures.

The fourth provision allows an appeal to the Mayor in the event a picture is rejected.

"In every provision of the law," says Mr. Ettelson, "the chief is named. I wonder why the second deputy has been allowed to exercise this power when the law so plainly states itself.

"How this ordinance could have been in existence for three years under Mayor Harrison and one year under Mayor Thompson, with the second deputy exercising the power of the chief, is more than I can see. I told the chief the law being violated every time a permit is issued by Second Deputy Funkhouser, and he suggested that a conference be held between the mayor, the chief and myself, at which the whole situation will be gone over thoroughly."

According to the corporation counsel, Chief of Police Healey need not be present at exhibitions of photoplays in the moving picture censorship bureau to see whether or not they are fit for production in Chicago. He may accept the report of a personal representative, even though the latter's views fail to coincide with the "final" word of the second deputy superintendent.

Chief Healey issued a "pink" permit for "The Little Girl Next Door"—which was refused any permit by Second Deputy Funkhouser—on Thursday, April 27. This means that it can be shown to adults only.

Remarkable Demand for "Gloria's Romance."

I have learned from George Kleine's Chicago office that the business connected with the pre-service and regular release bookings. "Gloria's Romance" has grown to such proportions that the opening of new offices in certain districts has become necessary.

In St. Louis an office has been established in the Empress building, on "Film Row," another was opened in Indianapolis last week, and another will be established in Detroit on May 1.

For the regular release of "Gloria's Romance" the Chicago office alone had, on April 28, no less than 18 first-run play dates contracted, at hitherto unheard of prices for a two-reeler. Shearer's success has been reported throughout the middle and far west. Included among these regular bookings are the five houses of Lubliner and Trinz, this city, and the Ascher Bros.' chain of eight houses—two days in each house.

In St. Louis Frank Tate, of the Vaudeville Theater Company, which controls the Columbia, the King's and other theaters, has arranged to present "Gloria's Romance," on the pre-service plan, at both the theaters named for a period of 20 weeks. The Triangle pictures, in addition, will be run at both these houses. In Kansas City the Willis Wood Theater will run the Billie Burke novel for 20 weeks, on the pre-service plan.

The Palace, Des Moines, owned by J. Milosiwsky; the Jefferson, Fort Wayne, owned by W. C. Quimby, and the Family Theater, Davenport, Iowa, owned by J. Mittlebusher, have contracted for pre-service bookings. The Turner & Dahmen circuit of houses on the Pacific Coast has arranged for pre-service bookings as follows: Seven days for each release in San Francisco, the same in Portland, Ore., four days for each release in Oakland and Sacramento, and three days for each release in Berkeley, San Jose and Reno.

In Denver the Isis has signed for pre-service, for a weekly showing, or a period of 20 weeks.

These are only what film men call the breaking of the surface, but they are wonderful showings for so short a time. Of the others, the theaters in the country have not been touched on in this superlative report.

Miss Billie Burke is evidently a magnet of wonderful power in the film and, from what can be judged of the moving picture novel of Mr. and Mrs. Rupert Hughes by the first filmed chapter, a review of which appears elsewhere in this issue, the future seems to promise a record breaker for "Gloria's Romance."

On Segregation of Colored People in Theaters.

A colored man was arrested in Evanston, Ill., one night last week, after he had refused to take a seat assigned him in the Triangle theater, a moving picture house in that town. He was conducted to the seat by Abraham Seaman, the manager, but refused to occupy it. Instead he proceeded to occupy one in another part of the house, but was prevented from doing so by the manager. An altercation followed, and during which the manager alleged, the colored man threatened to shoot him. A policeman was called and the man was arrested on the charge of disorderly conduct.

The colored man charges discrimination, alleging that the owner of the Triangle and two other theaters in Evanston discriminate against colored people by placing them in certain sections. On the other hand, Manager Seaman declares that each ticket sold at his house bears the printed notice: "We reserve right to designate seats for our patrons."

A similar case occurred in the Majestic theater, Jacksonville, Ill., some time ago. G. M. Luttrell, the owner and manager, had two cases brought against him by the Rev. Dr. Scruggs, pastor of a colored church, on behalf of two men, because of colored patrons in his theater.

The suit was heard before a justice of the peace, of Jacksonville, both cases being tried before the justice without a jury. The defendant was found not guilty and both cases were appealed by the plaintiff to the Circuit Court of Morgan County. At the November term, 1915, the case was tried before Judge Norman L. Jones and a jury and a verdict was returned in favor of the defendant.

The plaintiff entered a motion for a new trial, which was overruled by the court and judgment entered on the verdict in favor of the defendant, and the plaintiff took orders for an appeal to the Appellate Court. The time for perfecting the appeal was allowed to expire by the plaintiff and no further proceedings have since been taken.

Chicago Film Brevities.

The Palace, Racine's new photoplay theater, and the finest in the city, was opened Sunday, April 23. The house costs $60,000 and has a seating capacity of 900. It is owned by Arthur Friedman, who has charge of the department store, in Racine, who is also general manager. The Palace is up to date in every particular—in ventilation, in protection against fire, in decoration, appointments, etc. Particular attention was centered on the projection of pictures in the construction of the new house. Frank Hough, general manager of the Kleine Optical Company, was consulted by Mr. Friedman and the architect of the house, with the result that the structure was actually built around the screen. All the projection apparatus was installed under Mr. Hough's supervision.
Four pages of the Racine Journal-News in the issue of Saturday, April 22, were devoted to the announcement of the opening. In the announcement General Manager Friedman stated:

"I have secured the very best pictures obtainable, and will show the international stars in their latest and best photo-play productions; also amusing, clever comedies and the most interesting travel subjects, with a complete change of program, daily." A Hope Jones Unit orchestra has been installed, and Mike Meier, a noted musician, has been engaged to play it. The admission is 5 cents.

* * *

The Gumbinner Brothers have added their beautiful new theater, the New Regent, at 6824-28 South Halsted street, to the list of modern structures now devoted to moving pictures in Chicago. The house was opened Friday evening, April 21, at an invitation presentation. A capacity of 1,000 was taxed to accommodate the audience. Triangle, Metro, Paramount, World and other features will be shown exclusively. A special feature of the programs at the New Regent will be Miss Emma Gaderer, organist and musical director, who is a specialist in adapting and arranging musical programs for pictures, has been engaged. Mme. Emma Alermi, soprano, sang several numbers at the opening and was highly applauded.

Edward Levin, manager of the Langley theater, 706 East 63rd street, this city, during a call at this office last week, stated that he had just installed a $10,000 Seeburg pipe organ in the Langley. He reported good business, with programs consisting of Triangle, Metro, World, Equitable, Fox and other makes. The Langley seats 900 people and the admission is 5 and 10 cents. Levin & Waiss are the owners, the manager being the son of the senior partner.

* * *

Selig's six-reel feature film, "War-Torn Poland," was given its premier in this city at the Star theater on Monday, April 24. The Star seats 2,200 people and was crowded from 1 o'clock in the afternoon until nearly midnight, many being turned away. The demand for this feature was so great that the Star management continued the engagement the following two days. Much enthusiasm was excited by the exclusive scenes from the European battlefields. The pictures show vividly the devastation wrought by the war in Poland, and the hardships and terrors suffered by the people of that unfortunate country. Several leading Polish societies of America have taken unusual interest in these films and will likely use them in aid of the Polish relief fund.

* * *

W. H. Clune, owner of the Clune theater, Los Angeles, and prominent in other film ventures, was in the city last week, accompanied by his associate, Lloyd Brown. While here arrangements were made with the management of the big Auditorium theater to run "Ramona" at that house for an indefinite period. Monday, April 19, "Ramona," a twelve-reel photoplay, is based on Helen Hunt Jackson's famous novel, and has aroused considerable interest and comment throughout the country. It is now in its fifth week in New York city. Mr. Clune was especially pleased at being able to secure the Auditorium, because of its large stage, the largest in the country. This will enable him to use in their entire three massive settings, which are required for the presentation, and which represent the three periods of the story.

The first and second episodes of "The Mysteries of Myra," by the International Film Service, were shown at the Palace Music Hall, this city, Thursday morning, April 27. The event was intended for the benefit of the United Service. The talent director, Theodore W. Wharton, and his brother, Leopold D. Wharton, are in charge of the production, and that is sufficient, with such a subject, to guarantee a successful issue.

* * *

The Mothers' Club of Evanston, Ill., the oldest of its kind in the state, has arranged to give moving picture shows especially for the benefit of the Noyes school. The members recently raised money for a stage curtain and a projecting machine by giving a vaudeville entertainment, and in the coming winter the children will have all the pictures that they want of the suitable kind.

* * *

The following bills have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday, April 30:

Studebaker—The second successful week of Charlie Chaplin's "Carmen" terminated Saturday, April 29, and the following week's bill includes Dustin Farnum in "David Garrick" (Pallas), the Pathe Weekly, a Paramount pictograph and George Kleine's scenic pictures.

"The Ne'er-Do-Well" enters its fourth week after achieving the three most successful weeks known at this house.

Colonial—Kitty Gordon in "Her Maternal Rights" (World); Harry Langdon in "Agitator and Belles," a Mussy Suffer comedy; a Burton Holmes travelogue, and the Hearst-Vitagraph Weekly.

Strand—This will be anniversary week at this house, and to operate it conveniently the management has secured Mme. Mariska Alfrich, the Hungarian dramatic soprano, a member of the Metropolitan Opera Company, as soloist. She will be accompanied by Allen Hale, pianist and harpist, who has come into prominence in connection with the appearances of Mme. Schumann-Heink and David Bielbaum. These artists will be supported by the celebrated Strand Symphony orchestra, under the direction of Warde Johnston. The moving picture program includes "A Child of the Paris Streets" (Fine Arts), which features Mae Marsh, Robert Harron and Tully Marshall, and a Nester comedy, "Her Hero," with Billie Rhodes and Lee Moran.

Ziegfeld—"The Come Back" (Metro), starring Harold Lockwood and May Allison, supported by a number of short subjects, including a topical picture, a scene, a comedy and animated cartoons of Mutt and Jeff.

La Salle—Charlie Chaplin's "Carmen" has been so successful at this house that it has been contracted for a third week. This will also be the last bill in the "May243;ent Before" (Famous Players), featuring Pauline Frederick.

* * *

James L. McGeef has been appointed business manager of the California interests of the Selig Polyscope Company. Mr. McGeef left Chicago for Los Angeles on Thursday, April 27, and after a brief stay there he will return east to accompany the Selig company of players to St. Louis and Vicksburg, where special scenes for "The Crisis" will be filmed. Mr. McGeef joined the Selig company seven years ago as a player and in the course of time was promoted to the position of business manager of Selig's Edendale studio. Thomas Nash has been appointed manager of the Selig producing forces on the Pacific Coast."Carmen" is widely and favorably known in moving picture circles and started with the Selig company sixteen years ago.

Announcement has been made that Orchestra Hall will open with cinema concert on Saturday, May 7. The policy of open booking will be maintained, as will also a weekly change of program. A diversified program of photoplays, comedy and novelty pictures will be given. The feature of the program will be "The Law and the Hare" (Vitagraph), released through V-L-S-E, Inc. Music will form an important part of the entertainments. A full orchestra of Chicago Symphony players, under the direction of Arthur Durham, will furnish the music. Miss Jenny Dufau, of the Chicago Opera Company, will be the principal soloist for the first week. The prices will be 25 cents, 50 cents and 75 cents.

Buffalo Has Producing Company

New Organization Is Called the Overland Film Producing Company.

THE Overland Film Producing Co., Inc., one of the lately started film concerns, with their headquarters in Buffalo, N. Y., evidently are going to be one of the largest names of its kind in the West. They intend to erect a chain of twelve studios to produce and release one six-reel feature weekly on state rights plan.

James Calnay, the promoter of the Overland Film Prod- ucing Company, of Buffalo, N. Y., is known as one of the most able men in the film business, being an expert in this line. The Overland Company is now working on a six-reel feature, which is to be released about the first of September, the title of the play being "Man's Fate Is Woman." We understand this play is to be a heavy society drama, with plenty of strong moral points. The story was written by Mr. Calnay, who is to direct and to be featuring in the play.

MOSS MOVES.

On and after May 1, 1916, the general booking departments, the B. S. Moss Theatrical Enterprises, Inc., B. S. Moss Motion Picture Corporation, and the Amalgamated Vaude- ville Agency will be located on the eleventh floor of the Godfrey Building, 49th street and 7th avenue, new York.
News of Los Angeles and Vicinity

By G. P. Von Harleman and Clarke Irvine

"CIVILIZATION" A GREAT SUCCESS IN LOS ANGELES.

Thomas H. Ince's Photodrama Draws Crowds at Majestic Theater—Producer Receives Many Congratulatory Messages.

"CIVILIZATION," Thomas H. Ince's great photo-spectacle, enters its second successful week at the Majestic Theater in Los Angeles. That this drama has struck a responsive cord in the heart of the public is demonstrated daily by a patiently waiting crowd in front of the box office of the theater. From almost every part of the state we are informed Mr. Ince has received messages and telegrams congratulating him on the production of this picture.

A message from Harry H. Culver, the noted California realty magnate and founder of Culver City, says: "After witnessing "Civiliation," I wish to attach my name to the list of the many admirers of your wonderful production. The manner in which you handled the delicate impersonation of Christ, intermingled with the realistic war scenes, could not help but leave in the minds of all those who have had the pleasure of witnessing the production, the effect of a divine sermon. Looking at it from all angles, it is no doubt the most efficient production that I have ever witnessed."

David A. Hamburger, the millionaire Southern California merchant, also was profuse in his praise. In a letter to Producer Ince, he says, in part: "I enjoyed it more than any performance of any kind that I have ever witnessed on the screen. It furnishes food for deep thought. * * * You certainly have shown a spirit that is worthy of admiration and the production itself is proof of your masterly ability in which you have made such a great success."

Still another flattering letter was received by Ince from W. E. Good, vice president of the Kilts and Jackson Company, who, in part, writes: "It is wonderful and to describe it I can only quote my wife, in a remark made as we were leaving the theater, that 'Surely, the mind back of it all had not an inspiration, but a vision.' It is destined to make a great impression, not only upon the people of this country, but upon the nations of the world, as well."

Producer Ince has not yet decided whether he will take the production to New York City, Chicago or Washington first. He may take it to the capital and there give a private showing to the President, his cabinet and all the other Government officials.

Certain nights will be set aside at the Majestic theater to show the film to some large organizations in Southern California. One night the California National Guard will view the picture; another, the Chamber of Commerce; another night for school teachers, civic bodies and other public organizations.

STUDENTS' RATES FOR CAESAR.

Los Angeles Pupils May Witness Outdoor Shakespeare Play at Reduced Price.

It is planned to permit four thousand school children of Los Angeles to witness the Shakespeare tercentenary presentation of "Julius Caesar." May 19, for 50 cents apiece. This is half the price of regular admission, and as it has been figured the cost of the production will make it necessary for every seat to be sold for at least 75 cents, the Actors' Fund will lose $1,000.

Only one ticket will be sold to each pupil. The different schools will distribute the tickets. It is planned to place the seats for the school children between the main tiers and the stage, so they may be in a position to see everything. Construction work on the scenic effects is progressing rapidly at the Beachwood Natural Amphitheater in Hollywood. Rehearsals are progressing well and indications are that this production is to be the best ever presented.

That the public generally is much interested in the production of Julius Caesar is indicated by the large number of people who visited Beachwood canyon Sunday. The site of the production is only a short distance from Hollywood and at the Holmby Valley. Hundreds of pedestrians and many automobile parties looked things over. The location is very beautiful, and the amount of work that has been done is surprising. Everything points to the most remarkable outdoor performance that has ever been given a Shakespearean drama.

More than two thousand men participated in the rehearsal for the battle and mob scenes for the performance and later a call was issued by Raymond Wells, director of the production, for the services of 3,000 more persons.

MABEL NORMAND WILL HAVE STUDIO OF HER OWN.

Mable Normand, the former Keystone star, arrived in Los Angeles last week to begin her new duties under the supervision of Thomas H. Ince. She immediately went to her home in Hollywood and is now awaiting word from Ince to start work before the camera in her first Ince-Triangle vehicle. The announcement has been made that Miss Normand will not work either at Culver City or Inceville, but will have a studio all her own.

A four-acre tract of land midway between Los Angeles and Hollywood, has been acquired and work on the construction of a new studio has already been started. Mable will here preside as queen over a large company of players who will be used as her permanent supporting cast in each of the plays in which she will appear.

She will have her own director, who has not yet been appointed, but each play will be made under the personal supervision of Mr. Ince, and be released as a Triangle Kay-Bee picture.

The first scenario is being prepared by J. G. Hawkins of the Ince staff of writers.

Los Angeles Film Brevities.

Colonel Schuyler Colfax and Frank S. Noble, of the Eastman Kodak Company, have returned East after a brief sojourn on the Coast.

When in Los Angeles Colonel Colfax and Mr. Noble together with the local representatives of the company paid a visit to Universal City.

Selig's Zoo of late has been the scene of some interesting rehearsals for the entertainment which is to feature the Fraternal Order of Eagles' Boosters Club picnic next Sunday.

John Robinson, the Zoo manager, will present a number of novel animal stunts, particularly for the entertainment of the children. "Bessie," the racing elephant, which was to have taken part in the big race at the picnic with Mayer Sebastian mounted as rider, had to be sent away this week on location. "Bessie," with several of her companions, is being filmed in a jungle scene cast in India, out in the Malibu hills. It will take more than three weeks to make the pictures, so "Bessie" cannot get back in time to take part in the race.

A final rehearsal of the Charlie Murray farce comedy with Mabel Normand, Guy Woodward, DeWolf Hopper and other picture stars in it will be held at the park this week.

Visual education in the county schools will cost Los Angeles county a minimum of $5,105 and a maximum of $10,105 per year, according to the carefully-prepared report of County Superintendent Mark Keppel, which was filed with the Board of Supervisors Saturday last week.

In his report Mr. Keppel stated about 115,000 grammar grade children and 25,000 high school children, residing in districts outside of the six communities in the county which have their own superintendent, will be benefited by the new department.

The visual director of education is to be supplied with films, slides, projection apparatus, a hall in which films can
be censored and properly arranged for educational reproduction, other paraphernalia and several assistants. A budget of $10,000 has already been allowed by the Board of Supervisors for the beginning of this work.

According to the suggestion of Mr. Keppel, everything is practically ready to proceed with the work as soon as the board gives its final approval, which is expected on Tuesday this week, when the matter will be presented for action.

The plans of the committee were laid before Mayor Sebastian S. Andrus and it was decided to proceed with a systematic campaign the present conditions among the youth of the city may be improved by providing free motion pictures in connection with the various playgrounds and schools of the city.

Allan Dwan, the Fine Arts director, believes in having music played on the side lines while he is directing a scene. He says that music aids the player to assume the artificial dramatic spirit and also makes an actor’s work more uniform.

The Fine Arts producer is now directing a picture with Lillian Gish.

This is the first time that she has ever been directed by Allan Dwan.

The story is laid in Kentucky and Miss Gish plays the part of an unsophisticated Southern girl. The part is intensely dramatic and Director Dwan feels that Miss Gish will be seen to exceptional advantage in this Triangle play.

In the cast appears also Sam DeGrasse, playing the role of her sweetheart; Spottiswood Aitken, as her father, and William De Voul and Jennie Lee as the two faithful colored servants.

William Christy Cabanne, the well known Fine Arts director, celebrated his 28th birthday this week and in honor of the event a birthday party was given him at the Fine Arts studios. Among the prominent players who attended the celebration were DeWolf Hopper, Douglas Fairbanks, Dorothy Gish, Norma Talmadge, "Robbie" Herron, Constance Talmadge and others.

William Christy Cabanne was born in St. Louis, and received his education at the Academy and Silver Military Academy in Culver, Indiana. He served three months in the navy, and then received his appointment at Annapolis.

In 1908 he made his theatrical debut with Laura Nelson Hall in "Salvation Nell." A few years later he met Mr. Griffis, who engaged him for the Biograph Company, and soon after was promoted to producing ranks. His next affiliation was with the Reliance and Majestic brands and when the latter company joined the Triangle, he was retained as one of the principal producers. His most recent production is "Reggie Mixes In," starring Douglas Fairbanks.

The Press Club of Los Angeles recently entertained De Wolf Hopper and Douglas Fairbanks at their club rooms. The occasion was hailed in advance as "Comedy Night." Miles Oliphant, the popular newspaper man, arranged the affair which was considered a huge success.

It is needless to state that Mr. Hopper recited "Casey at the Bat" to comply with an unanimous request; and "Dough" Fairbanks told some good stories and recited choice poetry. A number of the newspaper men made speeches in which they paid tribute to the talent possessed by the guests of honor.

As a surprise of the opening the lights were dimmed and scenes from De Wolf Hopper's next release, Don Quixote and Fairbanks' picture, "The Habit of Happiness," were projected on a small screen. Hopper and Fairbanks then took turns doing a "Burton Holmes" by explaining some of the incidents that had occurred at the time the scenes were staged.

"A Can of Tomato Soup" is the name of a one-reel comedy this week completed by Director Millarde, at the Kalem Hollywood studios.

The story deals with a rich uncle, who regards actresses with no little scorn. His nephew marries Ethel, whose career on the stage is well advertised by her endorsement of a certain tomato soup and her picture on every card. Uncle visits the newly married pair and demands tomato soup. The complications that follow are amusing and Ethel finally confesses to her past, but uncle is won over by her winsomeness—and good tomato soup.

Gus Leonard plays the uncle, with Ethel Teare and Jack MacDermott in the leading parts.

H. M. Horkheimer, president of the Balboa Amusement Company, returned this week from New York with the information that his merger of five big moving picture concerns with the Balboa has practically been formed and that an official announcement will be made within a few days.

Billy Russell, the stalwart featured American leading man underwent a birthday on April 12, and he forgot the blamed thing until he was surprised by a flock of players from the studio who followed him to the dressing room, where a spaghetti feast had been prepared by Mons. Robert Klein, Ashton Dearholt, contributed to the spread with the making of a special dish, to which nobody seemed able to fit a name. There was much dancing. The City Quartet, Nate Watt, at the mandolin, Dick Rosson as violinist and Bauman John-son as soloist providing entertainment. The evening was one of impromptu novelties, and the whole affair was a complete surprise to the American Film Company lead, who was host.

John H. Fisher, president of Redlands Chamber of Commerce, has returned from a trip to Japan, where he went to get "pigs" for a Japanese picture to be taken by one of the Los Angeles film concerns. "I bought everything from a paper lantern to a throne," said Mr. Fisher. "In Japan everyone seems to be friendly to the United States and everyone gave me all the help they could in getting what I wanted."

To his already versatile role of comedian for the Kalem Company, author and playwright Bud Duncan has added a business man. Here, Mr. A. O. Duncan, the well-travelled and Bud’s father has patented a puzzle on the "Pigs in Clover" order. Bud has secured the agency for the Pacific Coast and already the puzzles are being sold by the better stores.

J. P. McGowan this week purchased for the Signal Film Corporation eight coyote pups to be kept at the studios for use in some of the forthcoming Western productions of that concern. The little family was captured in the San Gabriel canyon and offered for sale by a rancher of that locality.

In the face of this recent addition, it begins to look as though recent reference to the establishing of a zoo at the Signal studios might become a serious reality rather than a matter for good natured "jollying."

George Beban was the honored guest at the Saturday night festival of the hours of the Pals Club this week and he told them how to act like an Italian.

The Los Angeles Pictorial Weekly, a motion picture newspaper devoted entirely to the happenings of this locality, has just been started by a group of well known moving picture men. Howard Macdonald, formerly director of the Biograph: J. G. Mackenzie, of the same company, and Percy W. Higginson, are directing the organization.

The company announces that in case of especially important happenings the pictures will be made and shown on the same day that the event occurred.

Night work is no joke and in order to make it less irksome at the Signal studios, Helen Holmes and J. P. McGowan, featured leads with that company, one night this week acted as hosts to the remaining members of the "Whispering Smith" company at a barbecue spread, which was kept hot until after 3 o’clock in the morning and served whenever the players felt inclined to partake of it.

Four boats were barbecued in the open air and served with all the "trimmings" in the way of salads, hot bread, coffee and the rest that goes to make up the real, old-fashioned Western barbecue. The innovation was so well received that it is expected to be a regular affair in connection with any night work that may be deemed necessary at the studios in the future.

That indeed is the proper spirit. And it is only regretted that the offices do not keep open all night.

Lois Weber. Universal’s star and director, who, in private life is Mrs. Phillips Smalley, has departed for New York. She is accompanied by her sister, Miss Ethel Towe, who assists her in writing and producing her films. This is her first visit to the East in four years, and she plans to remain there several weeks, her headquarters being the Astor Hotel, where her old friends will have the chance of greeting her. Among her most noted film features are "Hypocrites," "The Dumb Girl of Portici," "Sunshine Molly" and "Shoes."
For the benefit of the Actors' Fund members of Balboa's staff are putting on an elaborate program at the Laughlin theater in Long Beach. Jackie Saunders will be seen in her old home. Miss Harvey, How It Came to Be Made," directed by Harry Harvey. Others on the program will be Ruth Roland in songs; E. J. Brady, as "Chinatown Charlie;" Daniel Gilfether, in Shakespearean readings; Reaves Eason in a monologue. Additional contributions will be made by Marie Empress, Roland Bottomley, R. Henry Grey, William Conklin, Mollie McConnell and Alice Maison.  

Vola Smith, who has played leading roles for the Biograph for the last two years, has signed with the Laemmle firm and has started work at Universal City under the direction of Richard Stanton. She will play a vamp lead with Carter De Haven. Miss Smith is a beautiful type of young American womanhood; nineteen years old and she is well fitted to play vampish parts. In this picture she will smoke her first cigarette and don the first snake gown, but pictures are pictures, she says.  

Going at a terrific speed, near 83 miles an hour, Ashton Deerbolt, juvenile lead for the American at Santa Barbara, nearly lost his life when the big racing car in which he was riding, turned turtle on an embankment of the race course. With him was Jack Mulligan, present owner of the car, which formerly belonged in the Oldsmobile racing stable. Deerbolt thought the car would do a hundred, but it did only 83, and shortly after the speed indicator showed that rate, the car jolted the track and rolled down the bank, but happily neither of the men were hurt.  

Here is a new one. "A Gutter Magdalene." It is the chosen title of the latest Fannie Ward production from the Lasky studio. It was made by Producer George H. Melford, who, by the way, has just bought a new car. We saw him with it, so we know, and are only waiting to see how it rides. However, this play is a good one and should make an inviting release for the big exhibitors. Miss Ward is supported by Jack Dean and a cleverly selected cast.  

Al Santell, who taps out comedy scenarios for the Flying A, has given to the world a new and clever comedy in "A Germ Gem," which has been finished by Director Oral Humphrey.  

Ed Sloman has also finished a drama from the typewriter of Julian Lamothe, entitled "A Man's Soul."  

Wallace Reid and Dorothy Davenport spent the week-end at the beach at Santa Monica this week. J. Barney Sherry was another player to sojourn at the sunny southland's respite. Many famous players are now going down to the edge each week to partake of a short vacation and a swim.  

Thomas Meighan, handsome leading man for Lasky, has submitted a clever idea to the Actor's Fund committee of the Community, whereby money can be realized for the big campaign fund. He suggests that prominent stars, who are continually being requested for autographed photographs, write the applicants stating that for a small sum, say 25 cents, such a picture will gladly be mailed, the money to go into the fund.  

Miss Ruth Stonehouse, who is appearing for the Universal in "Peg O'The Ring," is a clever young woman, anddespotically secure for her star in some important film. She is indeed a star and a popular one. She is not only popular on the screen, but she is a delightful little lady to meet on the real stage of life. She is an excellent dancer, and she can play a Ukelele better than Kanaka.  

The iron work for the diffusers of the new Lasky stage is now being put into place and will be ready for Cecil B. de Mille when he starts the filming of the third Mae Murray production.  

The sign "Smallpox!" before a hospital set located on a front corner of the studio grounds of Morosco Company kept Director William D. Taylor from receiving an important personal message because the messenger boy thought it was a real warning.  

Then what does this mean?  

Los Angeles has a new union. It is made up of laboratory workers of the film industry and has 21 charter members. It is known as the Moving Picture Laboratory Workers' Union, and application for a charter has been made to the proper authorities.  

"Shooting" spots of interest with a camera attached to the rear of an automobile, the American Moving Picture Company is today engaged in picturizing San Diego. The film will be incorporated in a scenic and educational series, entitled "Seeing America First."  

Santa Barbara reports that Carl M. Le Viness, while motoring up from Los Angeles, encountered a couple of wayfarers along the Rincon and very generously lent them a lift along the wearesome road. In fact he lent a very liberal lift and this was observed by the Ventura speed cop, who, a bit later wrote out a receipt in the amount of $10 and informed Mr. Le Viness it would not be necessary to appear in the police court the following day.  

J. Warren Kerrigan will never rest until he has bagged a full-fledged San Diego county coyote, but the other night at the Maryland Hotel after three weeks in the neighborhood, he announced that a second trip will probably be necessary before he can accomplish his heart's desire.  

With twenty-five Universal players, Kerrigan has been at Pine Hills for a while; during the creation of a five-reel feature, "The Silent Battle." The scene is supposed to be laid in the Canadian forests, but the woodlands of Pine Hills and vicinity served the purpose fully well. Miss Lois Wilson, winner of several picture beauty contests, is the leading woman.  

While at Pine Hills, Kerrigan spent several hours every night coyote hunting. He was armed with a Winchester, a six-shooter and a bowie knife, but failed to score.  

"I heard 'em howling and barking at the moon not ten feet away," said Kerrigan upon his return, "but I couldn't see one of the blooming birds."  

Kerrigan says he hopes to return soon to take some pictures at the Tijuana race track—also to resume his coyote expeditions.  

A shack has been built on top of a high cliff over on Santa Cruz island, and most any time now it will be blown to pieces for a scene in "The Secret of the Submarine," directed by George Sargent. The company will be engaged across the channel several days. Workmen were sent over with several hundred feet of lumber last week and all this had to be conveyed to the top of the cliff. Tom Chatterton and Juanita Hasen figure in this stirring scene.  

The Long Beach Press says that H. A. Anderson has plans in course of preparation and negotiation pending for the erection of a two-story theater building on Pine avenue, one of the main streets of that city. The structure will have seating capacity of 900 and is to cost about $15,000. A large pipe organ will be installed.  

Manager Anderson of Chne's Broadway is cleaning up with Chaplin's outlandish burlesque on Carmen. He has booked all Mutual releases also.  

LUBIN GENERAL FILM RELEASES.  

"Skirts and Cinders," written by Rex Taylor and directed by Edwin McKim, is released by the Lubin Company May 8 through the General Film Company. As the star of burlesque type, Davy Don falls heir to a greater swamp of tribulations than ordinarily may be compressed into one act. His henchmen includes Patsy De Forest, Florence Williams, Francis Joyner and George Egan.  

"The Wheat and the Chaff," written by Joseph McCoughlin and directed by Melvin Mayo, under the personal supervision of Captain Wilbert Melville, is released by the Lubin Company May 11 through the General Film Company. Three acts of pulsating drama, with a strong story and surprise finish. The cast includes Adelaide Bronti, Ruth Saville, Evelyn Page, Cecil Van Auker, Allan Forrest, George Routh and Walter Spero.  

"Jenkins Jinx," written by Dave Reed and made into one act comedy by Clay M. Greene for the Lubin Company, is released May 13 through the General Film Company. A particularly malevolent hoodoo causes baleful complications in a story capitably revealed by June Daye, Adelaide Hayes, Margaret Moore, Francis Joyner, John Shermer and Kempton Greene.
OBSERVATIONS
BY OUR MAN ABOUT TOWN

A MOST sensible and gratifying prelude to the opening of the Motion Picture Board of Trade and Motion Picture Exhibitors' League expositions in this city was the cordial meeting of the two organizations, at which the differences which had arisen were amicably adjusted. What threatened to strangle the dove of peace which had been hovering over them about two weeks before the meeting, to open the exposition, and to turn the two organizations with a friendly and co-operative spirit and good wishes toward each other that afforded genuine pleasure to all branches of the business.

There were a few people who harbored the mistaken impression that a continuance of the rupture without efforts to adjust it would have been good policy on the part of the organizations as the spirit of rivalry would have been an excellent and opportune form of advertising whereby the financial returns to each exposition would be greatly increased. Indeed, not a few people not engaged in the motion picture business expressed the belief that the situation was created for that purpose. But there are more important considerations dependent upon a peaceful and genuine co-operative spirit of the varied interests in the moving picture world than expositions, and the exhibitors and Board of Trade did the right thing at the right time when they brought about the settlement of the open wounds. As important as expositions are to all directly concerned they, after all, are but temporary affairs. Whether successful or not they have little or no bearing on many vital questions pertaining to the business as a whole that arise and demand solution when the open wounds are healed.

Whether or not the results of expositions, except to bring financial returns to the treasuries of the organizations to aid in their maintenance and help defray the great expenses they are billed each year for the elimination of grafting wolves. But with disruption existing in the ranks, of what value would these financial returns be to the industry?

It is not claimed that if the Board of Trade interests and the moving picture exhibitors were not working in harmony any of them would deliberately injure or refrain from protecting the welfare of the moving picture industry. Their self-protection would not allow any of the interests to do that; yet, in a measure, they would indirectly do it. All might be working—working hard—for the same end, but, opposed to all working in concert, which would mean with the spirit of co-operation wanting they could attain little. History of the business has shown this. With each interest having its own plan of action frequent clashes have occurred and when the attainment of the desired end has appeared within easy reach of has slipped through the hands of all. It will thus be seen that however loyal the individual interests might be to the present and future welfare of the moving picture business, they reduce the value of their work to a minimum if they do not act in a spirit of unity.

It is sincerely hoped and believed that when official reports are made after the close of the Board of Trade and Exhibitors' expositions they will show that there has been little or no difference in the results of the conference of peace held just previous to the expositions will remain intact and continue so for all time.

In the fight against censorship at Albany the moving picture people are forced to report "We have met the enemy and are their prisoners." But let us hope the situation will be only one of brief duration. There are decided indications that it will be met in the same manner. The so-called reformers and their political cohorts have succeeded in having the Crismian-Wheeler censorship bill passed by both houses at Albany, there is reason for believing that the bill will not become a law. Governor Whitman has assigned a date for a hearing on the bill and it is expected that the session will be one of the most important that has been held during any previous fight against censorship. While Governor Whitman has made no statement or otherwise indicated his views on the merits of moving picture censorship he informed the manufacturers that the Crismian-Wheeler bill is not in a form that will merit his approval of it. There is a strong opinion in circles other than the moving picture field that he will veto the bill for reasons other than corporatism. It is no censorship. It is stated upon what appears to be good authority that, in the opinion of the Governor, censorship duties should not be placed upon the Board of Regents. However true this may be it is certain that the Governor is inclined to make the Board of Regents the department in which revenue measures are involved. The Board is really a part of the Department of Education and he is opposed to that department having charge of revenues. This bill, if passed, would greatly increase the duties of the department created by it other than the educational departments. It is quite likely that the Governor will be influenced to some extent by an unfavorable spirit toward the bill on the part of the Board of Regents. They did not seem to be interested, nor were they consulted on the matter by the advocates of the bill or members of the Legislature. If they had been they undoubtedly would have declined to favor the bill. They feel that it is a forerunner of legal entanglements for them which will ultimately divert their attention from legitimate duties for which the Board of Regents was created.

* * *

This whole censorship game, especially in this state, has been brought about by an effort on the part of officials and organizations to evade performance of duties for which they were created. The reformers say there are police regulations but the police do not enforce them; but they fail to justify that there exist any police to do their duty. Whether police are silent on the matter, evidently because they feel their regular duties keep them busy and they are not disposed to become theatrical critics unless they come across open violations of law. Complaints are not brought to the attention of the police that many of the police are favorably disposed toward censorship. This is due in part to a philanthropic spirit toward some fellow creatures who are out of political jobs. With censorship in force these "poor devils" would stand a chance of getting a well paid and added to their salaries. They would be relieved of what is now one of their duties by a practical nullification of the police regulations so far as they apply to moving picture theaters.

* * *

But there are other shirkers who, through censorship, hope to divert their duties upon the state and the cost upon the already heavily burdened taxpayers. They are the so-called reformers and their allies. Both the state and taxpayers are taxed for their support, besides revenue received for volumes of private subscriptions, and bequests from estates of deceased. Most of their time seems to be spent in trying to find loopholes through which to put upon others through legislation duties which the public must perform.

It is not going outside the bounds of reason to say these shirkers are influenced very much by monetary considerations. It is far more profitable for them to be making frequent complaints and conducting the old days, when they were in cahoots with the police fighting the poor, than it is for them to remain on their own dung hill and watch over their chickens like the faithful old rooster. It is painful to see the trend of a majority of the college graduates of today who enter the ministry and their semi-clerical colleges. Their first thought seems to be the reform business. Preaching the gospel is secondary. Naturally, in the start they stick to the Bible pounding, but when they have secured a good pulp it at a good salary they attain the political fever. In time, because of the religious training, they believe, makes them superior to all other forms of mankind and no others can discriminate between right and wrong. To this day they preach about the oppression of the puritanical preacher and the want of liberty, but that they have not a word to say in behalf of the layman victims of their own puritanical methods. The warfare against moving pictures has brought to light with more distinctness than any preceding movement a condition of affairs among the clergy which must give rise to public criticism, if not censure. The desertion of pulp duties for lobbyist work has become so pronounced that even many bona fide reformers admit that a limit has been reached. The duty of the Bill of Rights is to be found in his pulp what the laws should be and not enroll himself with a cohort of politicians to lobby for the crowding of the statutes with laws which to his "holier than thou" mind are the sinews of perfect government. He may preach laws, but let him give the other fellow a chance to test his judgment and wisdom. He may be right, but he is not infallible.
**New Vitagraphs**

A Blue Ribbon Feature, Three Comedies and a Newspaper Drama, for Release During Week of May 8.

*Britton, of the Seventh,* a five-part Blue Ribbon Feature, is Vitagraph’s big offering for the week of May 8. “His Dukeship, Mr. Jack,” “The Double Double Cross,” and “Out Ag’in, In Ag’in,” provide three reels brimful of fun while “O’Hagan’s Scoop,” the three part Broadway Star Feature, is a gripping drama.

Scene from “His Dukeship, Mr. Jack” (Vitagraph).

“Britton of the Seventh,” written by Cyrus Townsend Brady, and picturized by Col. Jasper Ewing Brady, is a tale of frontier days and the famous Seventh cavalry.

This picture, taken in the vast plains of Texas, is ably enacted by Charles Kent, Bobby Connelly, Harry Northrup, Ned Finley, Darwin Karr and a list of prominent Vitaphotographers. The services of a company of the Fourteenth Cavalry, now engaged in the Villa hunt in Mexico, and a tribe of Indians from the reservations in Oklahoma, were also enlisted to make this production.

In “His Dukeship, Mr. Jack,” the latest of “The Escapades of Mr. Jack,” Frank Daniels has an excellent opportunity to exhibit the wonderful character work which earned him the title of “The Comic Opera King.” Alice Washburn and Adele deGarde assist Mr. Daniels in the enactment of this picture which was produced by C. Jay Williams.

“The Double Double Cross” is another single reel comedy in which William Dangman takes the leading part. He is assisted by Lucille Crane, Winthrop Mendell, Jessie Miller and William Lyttel, Jr. This picture was written and directed by Frank Currier.

“Out Ag’in, In Ag’in” is a fast moving comedy written by George McManus and directed by Lawrence Semon. Hughy Mack, John T. Kelly, Kate Price and Jewell Hunt play the important parts.

“O’Hagan’s Scoop” is a newspaper drama in three parts, written by Ross D. Whystock and produced by Harry Davenport. The stellar roles are in the capable hands of Harry T. Morey and Belle Bruce, who have the assistance of Robert Gaillard, Thomas R. Mills and Harry Davenport.

**Milton E. Hoffman Joins Lasky**

Leaves Peerless Company to Become General Manager of Lasky’s California Studios.

**ESSANAY LEADING MAN MARRIES**

Edward Arnold, one of Essanay’s leading men, was married April 19 to Harriet Marshall of Richmond, Va. Mr. Arnold came to the Essanay company in Chicago from Richmond, where he was playing the lead in stock. It was while playing there that he met Miss Marshall, and the love romance started. The marriage was celebrated in Chicago, only the immediate relatives attending, after which a reception was given to twenty people in the Walnut room of Hotel Sherman. Mrs. Arnold is a beautiful southern girl of a prominent Richmond family. She is a talented musician, a graduate of the Boston Conservatory of Music. Mr. Arnold has made a rapid success in motion picture work, jumping quickly to leads in the short time he has been with Essanay. The prominent plays in which he has taken the leading role are “The Primal Strain,” “I Will Repay,” “The Last Adventure,” and “The Danger Line.”

**BUSHMAN BUYS ESTATE**

The 115-acre estate which Francis X. Bushman, the Quality-Metro star has been leasing and maintaining as his home since last fall, and which was the property of the late George Blakiston, has now become his property, the deal being consummated through the office of F. N. Iglehart & Co. It is said that about $65,000 was paid for the estate. It is beautifully situated near Riderwood in the Green Spring Valley, and is one of the finest pieces of ground in the county. The buildings upon the land consist of a handsome residence of stucco with 16 rooms, two nearby tenant houses, stables, a greenhouse and a garage.
“Social Pirates” Limited
Kalem Declines to Extend Series Beyond Fifteen Episodes as Requested by Many.

The spirit of the letters from hundreds of exhibitors urging us to make preparations to extend the ‘Social Pirates’ series beyond the fifteen weeks originally announced is certainly encouraging,” declared Mr. Wright of the Kalem Company to a world representative last week.

Scene from “The Social Pirates” (Kalem).

“But we feel certain that exhibitors will agree with our decision after hearing our explanation.”

“It took many, many months of preparation to decide on the fifteen stories comprising the Bronson Howard series and on the other details. We applied every possible test to every episode and were therefore not speaking in an offhand manner when we promised that, as strong as the first episode was, each following release of the series would be better than the preceding one.

“We haven’t forgotten that promise. Exhibitors have been so kind as to assure us that the five episodes already released have more than lived up to the promise. So that now our position is that of pride which we do not wish to endanger.

“We would rather have the series end in a burst of glory with the fifteenth episode than take the possible chance that the sixteenth would drop even a shade from the high standard achieved. And, frankly, I feel certain that it would have to drop, for I do not believe it is possible for anyone to keep up the swift pace we have set for ourselves beyond the fifteen week mark.

“I might say, though, that we are devoting considerable attention to the preliminary details of our new series. While it is not yet possible to make public any details I might give exhibitors just one little hint: The new series will have all the qualities that made ‘Stingaree’ so popular. That’s a word to the wise that should promise even bigger box-office receipts than ‘The Social Pirates’.”

METRO ENGAGES R. C. SMITH, PHOTOGRAPHER.

Robert C. Smith, who has the distinction of making more individual photographs than any man of his age in the United States, but who turned his talents to motion pictures more than six years ago, has been engaged by the Popular Plays and Players as head cameraman for all of Mme. Petrova’s features made for the Metro program. For many years, Mr. Smith was in charge of the Dietrich Brothers famous boardwalk gallery in Atlantic City, where in season he had as many as forty photographers working under his direction.

GEORGE W. SMALLEY DIES.

Phillips Smalley, the well known actor-director of Universal City, recently received a cablegram that his father, George W. Smalley, a famous journalist, had died at his London home. The deceased was in advanced years, but the cablegram contained no information as to the immediate cause of his death. George W. Smalley was one of the last of the famous war correspondents and journalists of the Civil War days.

Mrs. Katherine Carter Embarks in New Enterprise
In Conjunction With Gustave Frohman a Big Educational Bureau Is Called Into Existence.

From an announcement just received it looks as though combined forces and combined ideas were going to do things in a big way for the educational picture field. Contracts have been signed by Mrs. Katherine Carter and Gustave Frohman to place the management and distribution of all educational subjects under Mrs. Carter’s direction in her new association with the Gustave Frohman Photoplay Exchange of Boston, Mass.

For a number of months the interest of New England exhibitors has been centered upon the unique ideas of Mr. Frohman as to the types of photo-dramas and educational subjects advocated in his many talks delivered before clubs and college associations in Boston. The artistic building completed in March for the Gustave Frohman Exchange has gradually become the center for films on subjects such as Mr. Frohman advocates, and of decidedly good photographic quality.

In this work of obtaining clean, dramatic features and unusual educational films, Mrs. Carter’s close contact with, and thorough knowledge of all producers will be most effective. Her wide reputation among school and church interests will make the service of her department vitally helpful to such institutions, as well as to the exhibitors in whose audiences Mr. Frohman’s ideas have created a new interest in pictures.

The Exchange will be unrestricted in the sources from which it will draw material to conform with the standards laid down. In its relations with exhibitors, single features will be supplied, or programs with a uniform standard contracted for. In educational and religious service, intelligent study of the needs of each case will determine the films supplied, and advice in selecting projection equipment will be a valuable aid.

The Boston building will make an ideal base, from which activities will be developed elsewhere. This building has large vault capacity for the fireproof storage of film, and an exhibition room of unusually attractive size and appointments. For larger gatherings and press showings, Mr. Frohman has placed at the disposal of exhibitors the Copley theater, which he also controls. A branch of the exchange is to be opened in New York immediately. Mrs. Carter will divide her time between the two cities, the New York office providing important facilities for the selection of subjects.

Mrs. Carter sees boundless possibilities for the development of the plans she and Mr. Frohman have begun. Her intimate experience with picture audiences of all types will be used in planning to supply the needs of every field of entertainment and instruction in which the motion picture can be a leading factor. Many of the uses which the film can fill have not as yet been thought of, while in other branches an urgent demand exists, which no organized service has thoroughly met.
World Films For May

"Brady-Made" Products Augur Well for Month of Flowers—Eight Releases Scheduled.

DURING the forthcoming month, beginning this week, the World Film Corporation will offer eight new productions in five of the studio’s newest features which have been supervised by William A. Brady throughout. The productions, as listed for release now, coincide with the new policy as announced by Mr. Brady several weeks ago, that diversity and variety of types would be a second-string policy.

May 1—Clarke Kimball Young will be seen in "The Feast of Life," a Chautard production, staged in the interior of Cuba and said to equal Miss Young’s production of "Camille." A specially cast supports her.

May 8—The renowned Kitty Gordon, last seen in "As In A Looking Glass," makes her appearance in "Her Maternal Right," staged by John Ince under the Brady supervision, from a story by Maud and Mildred trough the pen of the Mack and replete with tense and picturesque situations.

May 15—Robert Warwick, the noted stage and screen performer, comes again into the World program, this time in a play entirely different from anything he has yet appeared in, entitled "Sudden Riches," and based on a story by E. Richard Schayer. "Sudden Riches" affords Mr. Warwick ample opportunity to display both his talent and artifice, it calling for versatility and wardrobe to the extreme.

May 29—Mollie King, recently seen in "A Woman’s Power," makes her second World appearance in "Fate’s Boomerang," which was staged in the mountain country about North Carolina and Tennessee and which, owing to difficulty of finding proper locale, required more than two months to complete.

With the beginning of the releasing quarter, starting May 1 and ending July 31, the "Brady-Made" product will have begun to show its potency. The list of forthcoming releases following the last week in May includes among other noted stars, Carley Blackwell, Gerda Holmes, Holbrook Blinn, Ethel Queen, Mary Andrews, Robert Warwick, Minnie Quirt, Frank Sheridan, Edna Wallace Hopper and House Peters. Mr. Peters, now permanently with World Film, will characterize that program about seven times a week, while Gale Kane will be seen at equal periods.

Paramount Program Novelties

Week of May 15 Offers a Number of Features of Interest.

SHORT reel features released by the Paramount Pictures Corporation during the week of May 15, are headed by the Paramount Pictograph, showing unusual and remarkable films on scientific subjects and topics of the day. The other single reels are the fifteenth release of the Paramount-Burton Holmes Travel Pictures, "Among the Head Hunters," and the fun film, "The Police Dog in the Park," Paramount-Bray Animated Carton, by C. T. Anderson.

Various stages of the chicken industry, from the hatching of the first chicken to its highest development, are interestingly shown in the fifteenth release of the Paramount Pictographs, which include a continuation of Henry Reuterdahl’s screen arguments for naval preparedness and the Trickles release, "Happifat’s Dream."

Afternoon tea dances are unheard of festivities in the neighborhood, in the days gone by, but important occurences are celebrated by the Cynoag, a ceremony partly religious and partly social, combining dance and sacrifice, as Burton Holmes shows in the fifteenth release of the Pictographs, "Sherlock Holmes and the Tangled Fates," with William Gillette poxing as Conan Doyle’s famous detective. A competent cast supports Mr. Gillette, Alice Faulkner appearing in the feminine lead as Marjorie Kay; Ernest Maupin, as Prof. Moriarty, the arch-criminal; Edward Fielding, as Dr. Watson, Holmes’ faithful chum and assistant, and other well-known screen favorites.

On May 22 Vitagraph presents "The Redemption of Dave Darcey," written by Charles T. Dahey, and produced in five reels by Paul Selig. The plot is in the form of a romantic adventure story, with a love scene which is thrilling and dramatic, and is the story of a young man who returns to the land of his birth after a spell of absence, to claim the woman he loves.

On May 29th Selig release, "Into the Primitive," is written by T. S. Bannett and directed by Mr. Drew. The plot is a romance between a young man and a young woman, both of whom have been lost in the wilderness, and the young man who rescues the woman from her peril, and brings her to safety.

Big Four Programs

V-L-S-E Announces List of Attractive Feature Releases for May.

THE V-L-S-E releases for the month of May include a number of features of unusual power and drawing attraction. Among the stars listed appear such names as Dorothy Kelly, Bobby Connolly, Harry Morey, Louise Beverley, Fritzi Berta, Roy Hardaker, Lilian Walker, Donald Hall, William Gillette, James Morison, Belle Bruce, Kathryn Williams, Guy Oliver, Anita Stewart and S. Rankin Drew.

On May 1st Vitagraph presents "The Law Decides," in five reels, with Dorothy Kelly and Harry Morey in the leading roles, assisted by the famous child star, Bobby Connolly. This is a Blue Ribbon feature, written by Marguerite Bertsch and produced by W. F. S. Earle. The plot deals with an event created immediately after the 8th week, when the John Wharton and his wife, Florence, by his step-mother, Mrs. Wharton, who schemes to supplant the wife in the husband’s affection in favor of her daughter, Beatrice.

On the same day Selig releases "At Pine Ridge," presenting Fritzi Brunette in the role of a mountain girl heroine, which is in five reels and depicts a story of betrayal, revenge and sacrifices made for love’s sake, in which the feminine star is accorded many opportunities to display her emotional and sentimental screen talents. She is supported by a strong cast, including Al W. Filson, Leo Pierson, Edward J. Fiel and other noted players.

Another of Daniel Carson Goodman’s remarkable psychological dramas in five reels is scheduled by the Lubin Company for May 8th, entitled "Love’s Toll," and features Rosetta Brice and Richard Buhaer.

On May 8th Vitagraph exhibits "Britton of the Seventh," a stirring five-part war drama of the Indian plains. This feature is rightly listed as an all-star cast, presenting as it does Darwinn Karr, Ned Finley, Lionel Belmore, Harry Northrup, Logan Paul, Eleanor Woodruff, Eulalie Jensen, Marion Henry and Rose Tapley. Cyrus Townsend Brady is the author of this tragic tale of early days in the boundless West, which begins with an Indian raid on a settlement, and the slaying and scalping of two members of the Seventh Cavalry. Tony Britton, first lieutenant of the Seventh, leads an expedition to revenge his fallen comrades.


An epoch-making event in the world of motion pictures is scheduled for May 15th by the presentation of the Essanay series "Sherlock Holmes," with William Gillette poxing as Conan Doyle’s famous detective. A competent cast supports Mr. Gillette, Alice Faulkner appearing in the feminine lead as Marjorie Kay; Ernest Maupin, as Prof. Moriarty, the arch-criminal; Edward Fielding, as Dr. Watson, Holmes’ faithful chum and assistant, and other well-known screen favorites.

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Another May 29th release is the five-part Vitagraph drama, "The Suspect," featuring Anita Stewart and S. Rankin Drew. In this production Miss Stewart is seen to good advantage in a role totally different from anything in which she has yet appeared. The stage play was written by H. J. W. Bum and directed by Mr. Drew.
Triangle Stars in May


Eight different stars in a similar number of Fine Arts and Ince pictures of great variety, and twice as many Keystone comedies from the Sennett studios, are on the entertainment bill of fare to be set before Triangle audiences during the month of May. The outstanding features are the first appearance of William Collier as a light comedian of the screen, and the second picture Mae Marsh has completed since the Triangle was organized. Douglas Fairbanks, Dorothy Gish, James Haggart, Wolf Hopper, Harry Fine Arts players and Ince presents Bessie Barriscale, William S. Hart and H. B. Warner. Nearly all the popular Keystoners will be seen before the arrival of the month of bridges.

Week produces Collier and Fairbanks. The latter's "The Good Bad-Man," for which he wrote his own scenario, was selected by S. L. Rothapfel to dedicate his new Klaiko theater. "The No-Good Guy" is the title of the five-reel comedy which Ince liked so well that he engaged Collier for a new picture along similar lines. As a ne'er-do-well spendthrift the comedian rides on the water wagon for a brief period, drives his automobile into a department store, goes to jail for reckless driving, becomes a detective, is successful in his first case and discovers the big girl at the same time. Endy Markey reappears after a long absence as a clever female detective. Charles K. French, Robert Kortman and J. Frank Burke head the supporting cast.

The popular woman stars, Dorothy Gish and Bessie Barriscale, furnish the May 14 features. Miss Barriscale has a powerful play based on a scenario by James Montgomery, author of "The Raven," and Dorothy Gish, the "50 Footway." The latter is a modern Joan of Arc in "Susan Rocks the Boot." Again she has the support of Owen Moore. Reading of the adventures of the Maid of Orleans she is inspired to start an up-to-date uplift movement.

Week of May 21 brings forward Mae Marsh in "A Child of the Paris streets," in which she is a little Apache, and William S. Hart, the "Stolen Woman," and other stage successes. C. Gardner Sullivan collaborated on the screen version, which bears the name, "Not My Sister." Dorothy Gish is a modern Joan of Arc in "Susan Rocks the Boot." Again she has the support of Owen Moore. Reading of the adventures of the Maid of Orleans she is inspired to start an up-to-date uplift movement.

Prominent Multiple Reel Features and Numerous One and Two Reel Subjects in the List.

President George K. SPOOR of Essanay states that his company's offerings for May and June make an ideal program for summer exhibition. While there is no more thorough disciple of the doctrine of short subjects than Mr. Spoor in the whole film business he is not overlooking the advantages of the feature film—where a story sufficient for a feature film exists.

He declares that the most obvious requirements of features are better stories and stronger casts. Dozens of subjects from recognized writers are rejected by Essanay before one is selected, and once sufficient power for feature length is selected. Beyond this the story is complete and for some time the most recent released will testify to their worth—it is not Essanay policy to make them the vehicle for the exploitation of one star supported by an indifferent cast.

That of Basil MacDonald Hastings' play, soon to be released, offers an example of this method. In it are four players of national reputation, Warda Howard, Ernest Maupin, Duncan McRae and John Lorenzo, together with the best Essanay has in its company in support of them. So it is with "The Story of the Code," also in five acts, which includes Lewis S. Stone, Marguerite Clayton, E. H. Calvert and Sydney Ainsworth in its cast.

William Gillette in "Sherlock Holmes," now ready in eight acts, is also supported by an exceptional cast, which includes most of the players who were with him on the stage and numerous Essanay actors, headed by Ernest Maupin.

"The Little Shepherd of Bargain Row," just issued, in five acts, an adaptation of a five-reel picture of Basil MacDonald Hastings' play, soon to be released, offers an example of this method. In it are four players of national reputation, Warda Howard, Ernest Maupin, Duncan McRae and John Lorenzo, together with the best Essanay has in its company in support of them. So it is with "The Story of the Code," also in five acts, which includes Lewis S. Stone, Marguerite Clayton, E. H. Calvert and Sydney Ainsworth in its cast.

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"The Little Shepherd of Bargain Row," just issued, in five acts, also maintains the established Essanay standard. Sallie Fisher, the famous musical comedy star, is featured with Richard C. Travers and John Junior. The supporting cast contains such well known players as John Cossar and Patrick Calhoun.

But with all this array of talent in its multiple reel features the shorter pictures have received just as much attention. In the three-reel offerings for May the best actors Essanay has are to be seen. Bryant Washburn and Nell Craig are to be seen in "Once a Thief." Ann Kirk, Edmund F. Cobb, together with Patrick Calhoun, Richardson Cotton and others appear in "A Rose of Italy," a delightful little story, "The Jester" is a decidedly novel love story with John Junior and Gertrude Glover. "The Schemers" completes the three-reel offerings for May.

"The Song in the Dark" is a two-reel reissue due May 30 featuring Richard C. Travers. "The Condemnation" is an original two-reel offering with Darwin Karr and Nell Craig. "I Am a Doctor," Harry O'Connell and Edward Arnold are the principals in "A Return to Youth—and Trouble," a two-reel light comedy adaptation from one of Albert Payson Terhune's short stories. "The Double Cross," also in two-reel, is offered with Elizabeth Burbridge and Patrick Calhoun.

Leading the one-reel offerings are the new George Ade fables, "The Fable of the Willing Collegian Who Was Hunting for a Foothold," was filmed with some of the leading business professional men of Chicago taking part. Others just completed are "The Fable of the Good Fairy With the Lorgnette and Why She Got It Good," and "The Fable of the Preacher Who Flew His Kite, But Not Because He Wanted to Do So." Each one is a guaranteed scream. Cartoonist Wallace A. Carlson's Animated Nooze Pictorial No. 10 and Vernon Howe Bailey's Sketch Book of San Francisco, each in split reel with scenic, also are offered.

Famous Players Engage Ann Pennington

ANN PENNINGTON, who, despite her diminutive size, has been one of the most colossal hits of the Ziegfeld Follies for the last three years, has signed a long term contract with the Famous Players Film Co. to star in the productions of that concern on the Paramount program. "Susie Snowflake," a story of the musical comedy stage, has been chosen as the vehicle for Miss Pennington's motion picture debut, active role in which has already begun.

Previous to her professional debut in New York, Miss Pennington won an enviable reputation in Philadelphia as an amateur dancer. As the little star expresses it herself, "I have been dancing ever since I was old enough to toddle and I thought I would like to take up legitimate acting. I do not know of a better way of studying acting than to come into a big motion picture studio and learn how to express my emotions in pantomime. No, I do not expect to play that sort of thing but I want to do some real comedy roles with perhaps a touch of pathos, but I am not the conventional dancer who longs to be a tragedienne."

The selection of "Susie Snowflake" is a particularly happy one inasmuch as it is filled with the atmosphere of the musical comedy stage in which Miss Pennington has been active during the last four years, and will provide her with an opportunity of "being natural" in her screen introduction.

This is the third time the Famous Players have introduced noted musical comedy stars on the screen in productions which had the stage as a partial setting for the action, Gaby Deslys having made her screen debut in "Her Triumph" and Hazel Dawn having starred recently in "The Saleslady," in the course of which she appears for a time in musical comedy settings.

Miss Pennington will make her initial appearance on the Paramount program on June 22.
Camera Men on Border
Columbus, N. M., Harbors a Regiment of Photographers Waiting for Something to Happen.
(By Hi Sibley)

There is a regiment of movie men in Columbus, N. M., and every nervous mother's son of them is palpitating to get across the border. But getting across the border involves many reels of red tape, the process is slow and tedious, so in the meantime they shoot what there is to shoot.

The purveyors of film publicity hail from many ports, New York, Los Angeles, Chicago, San Francisco, and one of them recently came from an assignment in Siberia. If there were any woods here the woods would be full of them. As it is, the desert is alive with them. They overrun the military camp, they scamper over the surrounding country like so many startled rabbits. If a motor train is sighted on the horizon there is a stampede of trivods and leather puttees; if a cavalry horse stands up on its hind legs there is a fusillade of rapid-fire film exposures shot at him. Perhaps one of the numerous purses merely sits down on a cactus and lets out a very justifiable yip. Presto! He is surrounded by a feverish circle of film makers. No feature is too insignificant to be overlooked.

The slippery Pancho Villa has been reported wounded, dead, beheaded south, beheaded east, in hiding in Juarez, in hiding in Chihuahua, but until his body, dead or alive, is brought back over the border there will be activities in camp, and as long as there are activities in camp we will have the picture men with us. And many thanks for that, for this lively country furnishes no little diversion. As a rule they are a red-blooded lot. Some are rigged up in all the martial splendor of a brigadier general, while others look like ordinary, hard working citizens.

With the largest hotel, the Commercial House, burned to the ground by Villa and his industrial bandits, the town is sorely taxed to accommodate this energetic horde, for there remains only the Hoover Hotel to give them shelter. And the Hoover Hotel is not a spacious inn. By all the laws of humanity it should not accommodate more than fifteen persons, yet nightly it is giving refuge to fifty and more. Still, the Hoover Hotel is a mighty good refuge, for its adobe walls are sure protection against marauder's bullets, and there is no assurance that marauders from over the border will not return in force.

Eating facilities are correspondingly limited. The most popular restaurant is no larger than a flat parlor, but it feeds hundreds in relays of ten and twelve, every day. Occasionally the food supply runs out. A Pathe Weekly man got the last piece of pie in town the other night, and became the object of much envy thereafter.

Columbus is a dry town, and its amusements are quite respectable. The most popular of these is the Crystal theater, a little corrugated iron picture house, which is crowded with soldiers at every show. But Villa and his murderous intruders did not spare even this unoffending establishment when they riddled the town with bullets, and two holes, large enough for a man to put his fist through, can still be seen in the screen.

No Feature Is Overlooked.

Features for the film men crop up daily; a few days ago a cowboy dashed down the main street of the town as fast as his pony could gallop, and kept a tin can rolling before him all the way by shooting at it with his gun. Impromptu exhibitions of rough riding and roping can be seen outside the town any time. The camera men are at these days.

Athletic Feature Films
Wrestling, Boxing and Billiard Contests by Champions to Be Screened by Selig Polyscope Co. and Released Through V-L-S-E.

Famous stars of the athletic world are signing contracts to appear in the Athletic Feature Films series to be released through V-L-S-E, by the Selig Polyscope Company, under the personal direction of Mr. J. H. Herman, successful promoter of athletic events. Among the athletic stars to be included in this series are Jess Willard, Frank Gotch, Joe Stecher, Packey McFarland, Mike Gibbons, Freddie Welsh, Zbyszko, Hussane, Cutler, Dr. Roller and other leaders in wrestling and boxing.

Mr. Herman, on behalf of the Selig company, intends bidding for the proposed Gotch-Stecher world championship wrestling match. He will make an offer of $100,000 with the understanding that this sum would give V-L-S-E the exclusive rights for the match including the box office receipts. The match could then be held publicly with exclusive motion picture rights or privately. Pressure is being brought to bear to conduct the match in public as thousands would pay almost any price in reason for an opportunity to witness it.

There will be twelve one reel feature films in the series. The first release will present Albert Cutler, the Yankee billiard champion, in a match game with Koji Yamata, the Jap marvel. These two experts also give a number of exhibition shots which can be viewed better in films than if one were seated in a billiard parlor.

Dr. B. F. Roller and Frank Dalkus engage in a finish wrestling match in which Roller defeats his opponent in a sensational mat battle.

Another sensational subject on this first release of the Athletic Feature Film series is Mike Gibbons in a boxing contest showing speed and science. Gibbons also exemplifies his methods of keeping in prime physical condition. His methods have earned for him the middleweight pubilctic title as well as a fortune in the past three years.

The second release in the Athletic Feature Film Series will follow two weeks after the first release and will present the world's greatest players of pocket billiards, competing for the world's championship tournament, bicycle racers, boxers, and others prominent in various lines of sport and science.

The Athletic Feature Film Series should be attended by the parents of children. These films will teach the children how to become healthy men and women. All indications point to the fact that this film instruction will be tremendously popular. For a modest sum, thousands will be permitted to see the world's greatest athletes in action.
British Notes

When trying two boys for theft a few days ago at the City of London police court, the Recorder (Sir R. Wallace), amongst other indiscrimate indictments referred to moving-picture theaters as the "curses of London." Typically illustrative of the power of the man in office, the London County Council has overridden the inquisition into the imputation by passing a resolution to see what steps shall be taken to prevent the exhibition of any film depicting crime, without first hearing a word of the abdant contrary evidence.

The new Budget introduced in the House of Commons on Tuesday (April 4th) occasioned no surprise to the kinematograph industry with its new and direct taxation of the exhibitor. The impost is almost identical with that outlined in the "World" two months ago, viz., one half-penny upon all paid admissions to the value of two-pence or under; one penny upon admissions above two-pence and not exceeding one shilling, and so on at the rate of an additional penny for every shilling or part thereof up to twelve shillings and sixpence. Upon admissions above this charge (which, with the exception of a few isolated cases, does not affect motion-picture entry) the tax is reduced by a penny for every shilling, or one shilling for every ten. Sharing this impost with the motion-picture exhibitors are the drama and variety theaters, football matches and race meetings, and the total revenue expected from these sources is in excess of £21,000,000 annually. The only point in connection with the tax that is worrying our exhibitors is the method of administration and collection. Otherwise an industry never received a Budget impost so complacently. It is clearly one through which the economical picture entertainment will secure some of the costlier amusements. Regarding the collection of the tax opinions widely differ. I have met a few managers this week in favor of bearing the burden themselves without of the increased charge to the public except of abolishing half-price charges for children. But by far the vast majority of exhibitors are agreed that the increased taxation from other directions and the increasing cost of film hire necessitates the transfer of the entire burden upon the public and the Exhibitors' Association has ratified this decision. Yet whether the exhibitor pays, or the public pays, or together jointly pay, it is clear that the tax will be collected from the box-office of the exhibitor and the "hows" and "wheres" of the collection process is causing hot discussion throughout the country. A proposal to institute Government-stamped tickets of the different face values in the paybox was contested yesterday by the exhibitors of Lanashire and adjoining counties. Their proposal and remedy is similar to one adopted on Friday by the London Society of West End Theater Managers, that the Government should periodically collect a percentage of the gross takings and not demand the introduction into theaters of ticket systems that will involve a complete change in the working methods of each house. The proposed increase in prices to the public will in all probability come into effect May 1st.

John Bull's other island now has its own film producing company. Not that motion-pictures have never been made or taken within Erin's shores, they have on several occasions been produced spasmodically by American and English manufacturers, but the newly formed Film Company of Ireland, with offices and studios in Dublin, will produce exclusively Irish pictures upon Irish soil and featuring Irish players. Historical and legendary pictures will, I am informed, be the subjects of special enterprise. Which will be the next in the producing field—Scotland, Wales or the Isle of Man?

Ernie Reed, a director of Walker's World Films, Ltd. (who handles the output of the Famous Players and Lasky companies in this country), has been appointed manager for the Fox Film Company in England.

"Peggy," the first Ince-Triangle production to reach Europe, is expected to be in circulation in August. The Western Import Co., Ltd., will handle "Triangle" films here as the agents of the "Mutual" organization.

I am asked to state that any American exchange or ex-

Maxfield Moree in Kleine's "Musty Suffer"

Maxfield Moree, who appears in every one of the ten episodes of George Kleine's "The Mishaps of Musty Suffer," is unquestionably one of the skinniest human beings extant and one of the best character men the business has yet produced. He has been of inculcative service in adding to the gaiety of this famous series of comedies not alone by his weird and unusual make-up, but also by his many helpful suggestions and his odd little "bits" of business possible only to a mortal of his fleshless dimensions.

Moree is a graduate of the Ithaca Conservatory of Music and a native of Gloversville, N. Y. His first engagement some years ago was with Liebler's "The Prodigal Son," and he is remembered also for a splendid role in "The Redemption of David Corson," a dramatization by Lottie Blair Parker of the novel of that name. An entire season followed as Kendall in "Checkers," then a part with Virginia Harned's company, "The Love Letter," which toured America. Moree then turned his abilities to vaudeville, playing the leading juvenile role with Charles Bowser in the sketch "Superstition," by Oliver White, for four consecutive seasons of big time.

Maxfield Moree has other endowments beside those of the actor. He is an artist of considerable reputation and is much devoted to the futurist school of art. One of his recently completed posters made for the benefit of the British-American War Relief Society has been on exhibition in the lobby of the Century Theater for some time past with two others, that of James Montgomery Flagg and Charles Dana Gibson. Moree's was selected of the three, to be used permanently in the war relief work of the society.

His father and mother are both living, also a grandmother, aged 89, who possesses a twin sister, also living. These are the first living twins of which there is any record, a consideration which naturally affects Moree's belief that longevity and girth are synonymous.

Winchester Returns to New York

Tarleton Winchester, well known in the motion picture field as a writer and an advertising and publicity director, has returned to New York after an enforced rest in the country due to a nervous breakdown. Mr. Winchester's first picture work was as a member of the morning Telegraph staff, from which he resigned to take charge of Paramount's publicity. In both positions he revealed keen judgment and fertility in originating ideas. At present Mr. Winchester is devoting most of his time to scenario writing with satisfactory results.

Triangle Quits Knickerbocker

The Knickerbocker Theater, for several months the Triangle Film Corporation's model for its hundreds of exhibitors, closed its doors on Griffith-Ince-Sennett motion picture productions Saturday night, April 29. Thus the Rialto, S. L. Rothafel's new "temple," becomes the first-run home of Triangle pictures. The successful opening of the Rialto appears to be the explanation for the sudden decision of the Triangle.
AUSTRALIAN NOTES

A USTRALASIAN Feature Films, a prominent exchange in Sydney, has started a campaign for the censorship of motion pictures. At present the only censorship in force is the conducted by the Police Department, who, however, see very few pictures. Many photoplays shown in Sydney recently have been of rather questionable character, and some dealing with sex questions having scenes which would not have passed the quality of the production. Others having offensive scenes and subtitles which should have been eliminated.

“The Mirror” newspaper has taken up the subject from an impartial viewpoint, asking exhibitors to show “clean” pictures. They will publish opinions of the film exchanges, exhibitors, and others, on the question of censorship.

The following is an extract from an article that appeared in the issue of “The Mirror” for 25th March, 1916.

“Should there be a more strict censorship of motion pictures? The question is one which is very much before producers and others connected with the motion picture industry just at present. We are mainly concerned with the matter from the point of view of the picture fan. The main thing is that the public should be given “clean” pictures, and we believe that this is the aim of most of the tie to that standard.

The question has not to be looked at from a wnos大力ic point of view, and if a board of censors is to be appointed it should be composed of broad-minded men of varying shades of thought.

The Triangle Plays were presented at the Majestic Theatre, Brisbane, Queensland, at the end of this month. The initial program was the same as was submitted to Sydney, picturegoers, viz., “The Coward” and “Crooked to the End.” All indications point to a successful run.

The photoplays will be presented in the other capital cities of the Commonwealth, Melbourne, Adelaide, Perth and Hobart, at early dates by Australasian Films, Ltd., who control sole Australian rights.

It is a great pity that “The Coward” was chosen as the first Triangle drama to be screened in Sydney, as regular picture-goers remember that D. W. Griffith produced a two-reel picture for the Biograph Co., with exactly the same plot. In this production Henry Walthall appeared as the son. Then a few months ago a Vitagraph production entitled “Two Brothers” was shown in a Sydney theatre, the plot in this also being identical to that in “The Coward.”

“The Pioneer,” the £1,000 prize novel by Kathryn Susannah Pritchard, has been filmed by Franklin Barrett for an Australian company. It has been given a special trade screening in Melbourne, and has been favorably criticized by the Victorian press. The release date has not yet been announced.

“Murphy of Anzac,” a four-part story dealing with the Australian soldiers at Gallipoli, is nearing completion for Fraser Films, Ltd. This will be the first dramatic release of this company since “The Silence of Dean Maitland,” over two years ago, in which Arthur Shirley starred.

“Murphy of Anzac” the title role is taken by a returned soldier, who is helping the director to secure the proper atmosphere for the picture.

The same exchange has secured the series of pictures taken during the Gallipoli campaign by a British cameraman. These pictures have been released by Universal in the U. S. A. They are a very interesting and instructive series, and show what life is really like in the trenches.

The official British War Pictures, under the general title “Britain Prepared,” which, I believe, are shortly to be presented in your country, are being screened for a brief season in Town Hall, Toity, at prices ranging from 1/ to 3/ (25 to 75 cents). The Town Hall (of which we Sydneysites are justly proud, as it contains the largest pipe organ in the world), seats 3,500 persons.

The series are photographically excellent, and show what Britain is doing in this war. It is sure to have a run of tremendous success in Australia. The length of the subject is 10,000 feet.

The Williamson Submarine pictures have arrived in Sydney after a very successful run in Melbourne, and will be presented as a special attraction at the Palace Theater next week. These are being well advertised and should have a successful run.

The Australian Feature Films, Ltd., have secured rights for the Kleine comedy series, “The Mishaps of Musty Suffer” and also the Paramount Bray cartoons and silent films. The first of these latter pictures to be released will be “Colonel Hezalier’s Water Fall” and “Inbad the Sailor.” Cartoon comedies are very popular with Australian audiences, the Pathe-Bray Col. Hezalier series having been much sought after by exhibitors.

All one and two part Universal releases will be issued in future by the Co-operative Film Exchange, who also control World and Metro Features.

The Fraser Film Exchange will shortly present the Universal Ford-Cunard serial, “The Broken Coin.” This is being booked heavily in advance by exhibitors, who remember the box-office value of “Lucille Love.”

Waddington’s Ltd are at present having a revival of all the Essanay-Chaplin subjects, and judging by the crowds attending their theaters, Charlie’s popularity is very far from diminishing.

The “Sun” newspaper, one of the best known dailies in Australia, has started a Moving Picture Department in its Sunday edition. This is made up of two large pages, one being given to lengthy reviews of the feature films of the week, the other to the various shorts, while the other page is given to press-agent matter under the heading “Reel and Unreal,” which is very appropriate.

The “Sun” is to be complimented, as it is the first daily in Australia to conduct such a department. “The Bystander,” formerly a society paper, is now devoting six pages weekly to the silent drama.

I have it on good authority that a big amalgamation is imminent between Waddington’s Ltd. and J. C. Williamson Ltd. The former company controls four big Sydney photo-play houses, and many in the suburbs, while J. C. W’s controls many “legit” houses in all parts of Australia. The two companies have recently become photo-play producers, and are to have released three pictures, including a film version of “Get-Rich-Quick-Wallingford,” with Fred Niblo in the leading role. They have also the first run Fox Features in this city. I hope to be able to verify this statement later.

Features shown here this week include “The Cowardly Way,” a fine Equitable drama featuring Florence Reed, and “The Golden Claw,” an Ince-Triangle five-reeler. This, although dealing largely with the underworld, had the “Coward,” was quite as good. “The Submarine Pirate,” featuring Syd Chaplin, showed that comedian at best advantage and the absence of vulgarity was favorably noted. “Princess Romanoff,” a Fox feature, starring Nance O’Neill, was the attraction at the Theater Royal all this week. During her tour of Australia a few years ago Miss O’Neill played the leading role in the stage version, under the name of “Fedora.” Therefore this picture has drawn large crowds.

Melbourne picture patrons have had the choice of several good features this week, including “My Old Dutch” (Turner) “The Dragon” (Equitable) and “The Imposter” (World).

Sydney, N. S. W., Australia, 29/3/16.

OPEN BOOKING POLICY OF V-L-S-E OFFICIALLY.

The Associated Motion Picture Exhibitors of Brooklyn, at a meeting held last week, added their contribution to the movement for increased friendliness between exhibitors and producers by taking the unusual action of officially endorsing the procedure of allowing “open bookings” by general agents and brokers. The company to be thus honored was the V-L-S-E, and the policy endorsed in a resolution which was passed unanimously was that organization’s “open booking” method of distributing its product. The article discussed the problem of the program contract system of booking. An animated debate upon this subject followed, which concluded with the presentation of the motion thanking the Big Four combination for its service in booking its pictures on the open market policy.
OVERREEL shows are bad enough, but a fourteen-reel show for five cents, including a V-L-S-E feature is worse still. The comparative inexpressiveness of the photoplays will always be one of the chief attractions, but this should be qualified by the fact that too much show at any price is fatal to permanency. Fourteen reels of film at one time is far too much. A patron will come from the house feeling that many pictures are losing their charm by the real trouble will merely be that too much has been shown. There is no way to prevent a manager from showing as many reels as he pleases, but to offset the evils of the long show, those more level-headed managers who are apt to suffer from the result of another's action, should seek to educate patrons to an appreciation of the fact that it is not that the pictures are losing their charm but that an overdose of anything will create nausea.

Do not call the offending manager names; for the names he should be called cannot be printed, but run a series of articles or advertisements telling why your show pleases. Something must be done to take the curse off the wholesaler. He is generally a man who does not know how to get business through legitimate means and he cannot be argued with as a human being. Can he see only quantity because he has many of the mental attributes of the hog, and no one ever seeks to argue with a hog. You do not tell the incipient ham and hard that he will hurt his digestion trying to eat everything in sight. You kick him away from the trough. You cannot kick the wholesaler without throwing sympathy to him, but you can, if you can write, show that the man who gets fourteen reels for five or ten cents is not getting a proper return for his money. You can educate him to come where his investment will not result in his mental stomach ache.

A NEAT SIX

The Gem, Mt. Carmel, Ill., shows a very neat six-page folder with three inside pages set as one page 4½ by 6½. The outside pages pages 2½ by 4½. The different pages should be dated, but apart from this and a lack of a time-table, the job is nicely done, and the printing is a treat, a nice brown on a deep cream, surfaced paper. The house also sends in a full-page advertisement announcing its change to the Triangle service. The page is almost too full of type. It is well laid out for the copy that must be run, but there is too much copy, even for an opening announcement. There is the suggestion of too much that will repel all the most ardent fans. Better one fact clearly established than a dozen, no one of which is perfectly assimilated.

PARAMOUNT POSTERS

Paramount is discovering with pleased surprise that the short-length stuff is making more of a hit with exhibitors than some of the features. The traveling cartoons and the V.P. shorts are good items that proves what this department intended long ago—that the public wanted this sort of thing IF it was done right. And because they are a hit, they are getting out some crackjack posters. The strip shown here gives four posters by well-known artists. Reading from left to right, they were designed by Adrian Gil-Spear, Cory Kelvert, C. B. Paff and Kelvert again. They are posters of class. And as a string for the bouquet, the press department of Paramount sends out indecently illegible carbon films.

PROGRAM COPY

If you believe in having a picture theater a couple of years from now start now to prepare for it. Here is an editorial from Sharp and Vabl, of the Orpheum, Nampa, Idaho, that shows where they get off, or rather where they stay on. Print that and stick it to you and you'll keep on going:

You do not allow your children to read the paper-backed, five-cent, blood-and-thunder kind of fiction—not if you know it do you? Then why not draw the line on moving pictures of the same general description. There are GOOD pictures and BAD pictures just as there are good and bad books.

Moving pictures now-days are almost as much a part of the child's education as the books. The teachers in the schools exercise great care in saying what books children should and should not read. Do you, the parent, use the same discretion when you give your boy or girl the money to attend the picture show?

What the child may WANT to see may not be what he SHOULD see, so it is up to the parent to discriminate—to separate the good from the bad and exercise control accordingly.

PARAMOUNT Pictures will make the task easier. They contain as much interest for the child as for the adult. Without resorting to the "who-killed-Jack-Dalton" type of melodrama, they contain the "thrill" necessary to hold the child's attention. The joys, the sorrows, the tears and the laughter are all honest emotions depicted without delving into the immoral, the obscene or the vulgar. They are designed primarily for the intelligence of the adult, but the fact that they will also be seen by children and their effect upon the developing mind of the child has never been lost sight of. They are the pictures for YOUR children.

A PLAZA V.P.

R. O. Weinberg, of the Plaza, Troy, N. Y., sends in a Vest Pocket for comment. There is not much to be said other than that the front page is not as well done as it should be. A bold "photoplays" worked into a lot of outline type does not look well, and the message is not strong enough to deserve the space. "Best photoplays obtainable shown here" is neither convincing nor fluent. It should be replaced. Inside the arrangement is better, and about the only suggestion we can offer is an alteration of the line "Pathe News—Laten Edition." This is run on Monday and Thursday and, foolish as it may seem, we think that many will suppose from the same reading that it is the same film. It would be better to give the number or, better still, the date, if the date will show to advantage. In any case the text should show that the Monday film is not repeated on Thursday. Old-timers will remember that the Vitagraph's Life of Moses in five parts dropped because people did not take the trouble to note that the part advertised was not the same as that shown the previous week. The size of the program is convenient and the stock and printing are both good.
GOING A LOT.

John W. Llewellyn simply will not keep still. He lately sent us a copy of the local paper with his advertisement over the headlines. Then he put it below. Even that did not suit him, so now he is getting out his own eight-page weekly newspaper; not a house organ or anything trying to look like it, but a newspaper that looks very like the old one save that he has two full-page advertisements. He has local news and better plate and all the rest, and about three pages of display trade advertising. Georgia seems to run to newspapers. It is the home of the first daily newspaper-program, the one that Edmund Reid used to get out at Milledgeville, and now comes Mr. Llewellyn at Fitzgerald with the first weekly newspaper with the accent on the first syllable. He does not try to get too much house stuff. He gives to news to spare his own stuff being read. But Editor Llewellyn needs to be reminded that they do not date-line local news. The Confederate Veterans' meeting is "date-lined."

A BATTLESHIP.

J. R. Taylor sends in a photograph of a simple battle-ship float that can be worked for any of the preparedness stories and at small cost. At a pinch, stovepipe with a painted pasteboard muzzle can be used in place of turned guns. It is made to fit a bicycle. Small charges of black powder, just enough to make a smoke, would give a touch of realism if a man is sent with the float, but do not trust the powder to a small boy. Mr. Taylor, who runs the Amicus, Big Stone Gap, Va., sends for the censorship pamphlets, as a local minister recently stated that he would rather see a saloon than a picture show in the town, and other ministers feel the same way about it, and they are not ministers, either.

IT'S COME.

With house programs getting more and more like papers we knew that in time the "sworn circulation" would come. The Rowland and Clark circuit, Pittsburgh, prints a reproduction of their post office receipt for 3,026 programs for the Regent. With all-lower case, name, clonality circulation, the theater program is the best local medium for cities that the small business man can get, and with a well-edited program all copies are read through. More general advertisers can get six localities from Rowland and Clark on one contract.

HAVE YOU?

Have you stopped to realize what the "rambant Better Babies picture means to your house if you work it right? If you have not, talk it over at your next personnel meeting with advertising and circulators if you have the Paramount service.

HOUSE PROGRAMS.

George Editor Carpenter takes a whack at Picture Theater Advertising when he repeats just one paragraph about self-supporting house organs and then launches into a plea that the foreign advertising be held down to a decent proportion. Picture Theater Advertising says the same thing, but Mr. Carpenter makes one good point when he remarks that the better the organ the higher the price for "advertising." Advertising is a point that most advertising hustlers lose sight of. They take eight or twelve or seventy dollars a week, never mind if they took four of those inches for really good reading matter they could get the same eight dollars for the other four inches at two dollars an inch, and have just half the collection of trouble. Have a house organ and have high-grade outside advertising in it if you cannot afford to get out a good house organ all your own, but first make it a good advertising medium for the house or it will not be a good advertising medium.

To clinch his argument George Editor swells up and remarks: "In the meantime do not see any foreign advertising in Real Reels. Do you get the point?" We do. You do not see a gullie pig chasing its tail because it has none. Mr. Carpenter has nothing in the way of circulation that will interest the outsider because the trade papers reach all of the Carpenter clients and thousands of others as well. It is different with the house organ of the locality theater.

For the greater part, though, we are fighting right alongside of Mr. Carpenter. The man who gets out a house organ and sells too much space outside is an illiterate ass and other things too numerous to mention. Put your price so that one-third of the space pays for the printing of the program. When you get more advertising, run more pages.

From Maine.

Earl B. Tinker, of Ellsworth, Maine, writes:

The writer is greatly interested in advertising in so far as it pertains to exhibitors' work, and I regret the fact that more of our Maine exhibitors do not avail themselves of the opportunity to have many of their advertising programs criticized, while it may not be pleasant at all times, surely is beneficial.

I am taking the liberty of enclosing a few samples of work gotten out by exhibitors with whom we do business. I would particularly call your attention to the "Washburn" ads., as they seem to reflect an unusual amount of thought and effort.

Maine exhibitors are pretty slow. Only the other day we invited an exhibitor in Waterville to come across the street for a chat, and he did not feel even that much energy, and we almost had to beat another man to getting money out of his pocket for programs.

Mr. Tinker represents the Phoenix, a Boston corporation, and has been in the department before through his hustling methods. One exhibit in Ellsworth, from the local newspaper, had an ad as follows. It is by 5 and badly offset on the back, though this, of course, is the fault of the mimeographer, who used too much ink. It merely announces the appearance of certain features. It is well worked, but unless or so to a printer would have procured a card that would have looked more important and so would have made the film seem more important. The mimeographed would be expected in most small towns, but this is well set and fairly well printed. The Grand, Ellsworth, is represented by a manila card and play-up the line "Maine Made Movies." The daily is properly dated and the type is well set. It is not a pretty piece of printing, but it will pull because it makes the local appeal and also because it tells about the subject.

The Union, Danforth, does not name the house in its circular. Even if it is the only house in town, it should carry the name. The printing is very badly done; too much ink has used and it not only offsets, but in drying out, the varnish spreads beyond the ink. A fault of is deficiency. Not even a country crowd will be swayed much by "A mania. It is an immodest people, a scream from start to finish." The brand name is not given. The trick is to seem to know what you are talking about that you may seem to speak with authority and descriptive matter is better than overworked adjectives.

The same fault holds with the Century, Blue Hill. "A large festival" is not enough for a comedy. There should be a reason advanced as to why it is funny.

The Grand, Dexter, spoils an effort by trying to be humorous. Patrons are advised to go to films. I doubt if this is laughter." The rest of the announcement is distorted to work to the catchline. All's well that ends well, but at least the management is trying to keep out of the mud.

A program for the Town Hall, Franklin, but printed in Bangor, shows the difference. It takes no more space than the others, but it tells about the house instantly. A flying line of "enough to start and the like. The talk means something and makes people want to see the picture, and it offers a well-chosen program, evidently a Touring company venture.

We are obliged to Mr. Tinker for the samples. So far as actual submissions go, Maine is seldom represented, and yet, even in Maine advertising can be made to pay, as has been proven.

PLAYING UP PERSONALITY.

J. E. Bryant, of the Plaza, Waterloo, Ia., sends in a clipping and this letter:

I have always thought that more interest could be created in connection with the "stars," the pictures if their remarks of interest could be made just before its showing.

We are trying this out in our theater and it is meeting with the approval of all of our patrons; in fact, you will notice by the enclosed write-up the first time we tried it out it met with very generous applause. As this is a new idea, I did not know but it would be of interest to you.

On the other hand, the popularity of the pictures did not progress until the personality of the player was known.

Pictures are inanimate and without personality so long as the players are not known, but from the early days the patrons came to know players by the Bioscope. As the Biograph did, the Vitagraph had already capitalized the popularity of Miss Florence Turner and Maurice Costello. It is the same today, but in greater proportion, and almost as a bygone trend the personality of the players is again "sworn off." This can be worked through the program, through post cards or in a hundred other ways. The charts that Mr. Bryan has started doubtless made money for it immediately; but if not, there is no reason why the house should not profit from this. The essential paragraph from the clipping is given here. But remember that unless you have carefully trained your uniform appearance and delivery, it will be better to procure a deputy.

With a spotlight playing upon him and bringing out his features as plainly as a "close-up," Frank Bryant delivered a brief but interesting address regarding Miss Barrie of the Vitagraph in which he reviewed her career both on the legitimate stage and on the screen and named the most important plays in which she had appeared, but they were not sufficient for the pleasure at the innovation by loud applause when he had finished.
Another "Kicker."

"M. Quad" made the Arizona Kicker famous in the boiler plates, but there is a real Kicker down in Flagstaff run by the Empress Theater. J. J. Costigan is the manager, but the anonymous editor says the only time he ever overworks a person is when he appears in the show (the director) to the job. This looks as though perhaps Mr. Costigan is trying to cover up his editorial tracks. The real program comes in the center of the first page. It gives titles and dates and lets it go at that. Then a story urges the reader to note them well because all are good. The rest—of the first issue, at least—is mostly ginger of the right sort, and that does not mean suggestion but merely written manners. This reads almost as well up here in New York as it does where the persons spoken of are known. It is not offensively done, though it is true that one tradeswoman— who advised to have a couple more "silk sales" before the store was repainted, but it will most all be read with a chuckle and the rest is well done. The management goes on the proposition that if the sheet is readable the program will take care of itself. It is a sound story and better than the trade advertisements are all inside and the arrangement is so neat that it is given here as a suggestion to others. Too few program publishers give this even the slightest thought. Jim Brown pays a dollar a week for his advertising. For one hundred cents he can smear anywhere in his space and kill the program matter. It is worth more than the price of the advertisements fifty times over to prevent him, plus a dozen others, from stealing the pages. Do not be dictatorial, but have the nerve to exercise some supervision over the text and display of the foreign advertisements. This cut proves it is possible to supervise the advertising and yet do the advertiser justice.

Galleys Proofs

The Square Town Electric Theater, Rocklyn, Mich., sends in some throwaways that seem to be galleys proofs of their newspaper stuff, or perhaps the stuff is lifted from the form and set into a job chase. In either case it is matter having the appearance of newspaper stuff and in it is a cheap and nice form for houses where quick, cheap, stuff is wanted. There is little display, but the reading matter is all set newspaper width and face and is easily read. This particular work is well written, but in setting the proofs should be instructed to set all titles in capitals where they start paragraphs, and not merely the top, or headlined title. Estes and Estes manage to keep things moving their way.

More Bleich.

Here is another Bleich front-page story. Print it in your own program if you have the nerve to live up to it and to see that your people do, and you'll make more money than you would if you said that you have the greatest ever:

Straight Talk.

Many of my patrons know it to be a positive fact that when they ask me personally as to the issues of a show that I do not hesitate to say it is good, great, ordinary, or poor, just as the case may be. The same thing applies to any items in my advertisements appearing over my name. If I personally urge your attendance to see some particular picture that is one you should not miss, the invitation should be heeded.

Another thing: Are you in doubt sometimes as to whether one of our pictures is worth while? Worth leaving home to see? If you are, go to your telephone and call up this theater and ask how the show is. Any of my employees will give you dependable information—they are instructed to answer accurately and truthfully. Isn't this decidedly fair? Try it out. Bleich.

After the Kiddies.

Lou C. Smith, of the New Kingston, Brooklyn, N. Y. sends in a circular that he sent out for his children's matines. It is a small four-page folder with the front and back given to the announcement of the policy of putting on a morning performance for the Kiddies. The inside gives the description of the film to be run at the first of these matines, in this case Rip Van Winkle. It is well worded to appeal to mothers, and it is told in such a way that the reader is inclined to feel personally obliged to Mr. Smith, not that he strives to impress one with the idea that he is overworking himself, but because he talks so understandingly that it seems he knows who how to solve the vexed question of where to take the kiddies.

The printer spoils the front page of a regular program with a mess of Old English. Inside he did a good job, and the arrangement may help others who are looking for a program layout. It gives but four days, Saturday and Sunday appearing on the back page, though the text can be pulled in, if desired to get it all on the double page. In the original this double page is 9 by 6 inches.

Hazen Conklin Note.

Walter Murphy, of the Star, Two Harbors, Mich., writes that the first thing he turns to when he gets the paper is this department. After that his program must be good. As it happens, it is good. He takes the Hummog hero for a basis, but he gets out a newspaper on the inside pages. He gets fifteen columns across the page and takes little more than a column for his program, making the rest reading matter. One item is one of Hazen Conklin's "Doxotips," but there is a misspelled word contest on, Mr. Murphy had to warn his patrons that dialect did not count, and so he saved them from brain fever trying to tab it all out. The advertisements are confined to the two thin columns on the page where they are out of the way, and Mr. Murphy makes a really good disposition of his space and has found a new way to utilize the Hummog hero for a basis, though if he keeps on giving the right sort of reading, he will not have to use colored covers to hold attention.

Should Be Dotted.

The Strand, Baltimore, Md., announces its opening in a folder too casual to be at all suggestive of "Baltimore's most elaborate and complete photo playhouse. It is a four page, six by nine, on coated stock, printed only on the first and third pages. The front page is all black on a border; posters and type-setting, printing and paper are appreciable, where there should be readable but fairly fancy type, if not a drawn design. Inside, three programs are announced, each division illustrated with a single coarse screen cut, instead for newspaper work, but never for coated paper. There is not a line about the house other than quoted above; no reader telling of its excellencies, its policies or its management. If at no other time, an opening announcement should do as well as done as possible to make a good first impression. Better nothing at all than something that is not truly representative. It looks bleak and uninteresting and does not in any way back up whatever else may have been done. In no case should newspaper cuts be printed on coated paper. The stipple's are wide apart because in news stock the ink is absorbed by the paper, and if the stipple's are too close together the ink will run into a bleich. On good stock the ink dries on the surface and does not run, and the result is painful. No cut is always better than a poor cut. A black blotch or a gray blur are alike unconvincing. Even to those who do not know, a suggestion of something lacking, and the hint of mismanagement may extend to the house as a whole.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

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

TEXT BOOK AND A HANDBOOK, a compendium and a guide.
It tells all about advertising, about type-setting and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write形式 letters, posters or throw-away cards, how to make your house your advertisement, how to get business in the newspaper, special schemes for hot weather and rainy days.

Mr. Sargent will tell all he knows and in the most business-like, costless exhibitors have told him. More than 100 examples. An Introduction and them 200 pages of solid text. All practical knowledge has helped others. It will help you. Hand-bound cloth binding. By mail, $5.00.

Moving Picture World, 17 Madison Ave., New York
THE PHOTOPLAYWRIGHT
Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable market for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Looking Ahead.

TOW and then someone on the outside does write an Intelligent and informed article on motion pictures as an offset to the rot that is choking Motion Picture and his life. Such a one is Henry McMahon, writing in the Dramatic Mirror. It is one of the sanest discussions of pictures we have had the pleasure of reading and he speaks for the short length from a broad point of view. He writes in part:

Directors must strive for a short-hand of the films. Just recall that a good two-reeler has as much action as a complete stage play, a trip on five reels should contain as much material as a novel, and a ten or twelve-reeler has the epic breadth and range of a three-volume romance. The motion picture is the only great war ever invented of telling a story. Protracted close-ups, irrelevant digressions, inessential scenes violate its very nature. It is action, action, ACTION, or it is lost. There much better to tell a story in one reel than in two, in two reels than in five, in five reels than in twelve, that is, unless you have something very epical and grandioso to tell. It seems to me, therefore, that the artistic future of the motion picture lies in the direction of comparatively short productions, varied from time to time by big films for really big subjects. An hour or a half of an hour or pictures is plenty in a straight picture house, and an hour or so of the same fare is sandwiched in between vaudeville acts by "mixed" houses with exceedingly profitable results. To do more is to tire your public by eyestrain and mind-strain and ultimately to disgust it.

This is precisely what William Wright, of the Kalem company, and many others now contend, and it is what any sane survey of the situation will show. Tricks are overdone and when used to excess, or to and. If one pictures our view we saw four different parts of a room before we were shown the set as a whole and were able to orient the characters. More than half of the scenes were interrupted by busts or close-ups; not once did any character be shown to the mind unclouded by following the camera around and the thread of the story was lost.

Briskness and brevity should be the keynote of photoplays and it would be were it possible to get a decent one reel program. But managers of theatres like the five reels because they can concentrate their advertising on a single subject and producers like five reels because it is not as easy to get five good one-reel subjects.

There used to be a time when people dropped into a picture theater to spend a pleasant hour. Now they come in, if possible, on the opening or do not come at all. This is particularly true of the downtown houses. When a few of the feature companies are put out of business and the public tires of the output of the others, there is going to be a quick change to ones and twos, and it is up to the authors to be ready for the jump. There are houses right now that are making money out of nothing. Author wrote for the jump and the jump is growing, and this is at a time when some companies have abandoned the short lengths for the fives, largely because they had not been making good ones.

It is a funny situation, but it does laugh. Keep your eyes on the ones and be ready when the call comes.

We said that time the original five-reel would replace the stage play very largely. We kept on saying it, and between two sums, almost, there was a rush for original stock of all the enfeebled few who were ready. Now watch for the jump back and the hundred and fifty two hundred and three hundred dollar one-part story that is worth the price paid in a story.

Memorize This.

Do not waste your time making a continuity until you are absolutely certain that the plot is worth offering.

Details, Please.

Don't say that you sent a script to "a certain prominent company," and ask how long they should keep it. Tell what company it is. Nothing is said in that full-face notice about doing mind reading. Give the facts, the full facts and nothing but the facts.

Not a Book.

Some time ago we asked that the then champion boob return his manuscript after one. Answer: the In- fantry sends in his medal, but he is not the champion boob or he would not know enough to do as he is told. It's a nice medal, too, made from an old kerchief I write. If the sender will supply his name and Mexican address we'll send him a medal of the second class.

Books.

Here is a letter from the west that adds some titles to the list of books. It speaks for itself:

I have been writing photoplays for the past three years during my spare time and have managed to date to sell about forty per cent. of what I write. Thanks to you, through the pages of The Moving Picture World, which I read every week, I have received many valuable suggestions. I feel that I owe it to you a certain bit that this brief word of appreciation cannot begin to repay.

Most of my study of the theory of the photoplay was gained through my work while in college in the short story and the drama. But the practical side of the photoplay I have learned from your department. While I have not learned all that there is to know, I still feel as if I should write a story sells and why a story comes back. And I keep plugging away.

It might Interest you to know that I am giving a course in photoplay writing here in the college where I am teaching. And I use for a text, if I have one at all, The Moving Picture World. The theories of photoplay, I feel, are best explained in this book and in Price, and others. For it seems to me that the same rules hold true to the construction of the photoplay as in the drama and the short story. At present we are taking up the study of comedy, using as our text Bergson's "Laughter."

In Agreement.

In a recent Photoplay Magazine, Captain Peacocks asks: "What is technique of a photoplay? I'm sugared if I know. All the wiseacre who are writing on the art of photoplay are continually hammering that we do not know what technique is. But what is it? Do we know what technique is? I mean the necessity which we should build a lasting success. Technique, as we have before explained, is the development of an idea into a play in the very best possible manner. It is not a certain way of building a story, but the different methods of presentation. It is a knowledge of the art of development gained through study and practice, and it is vitally essential to the success of every writer who is not a faker.

Technique is not wholly the form in which a script is written. This is technique, too, but by far the smallest part of technique. The real technique is the ability of an idea and giving it the fullest and most artistic development possible. Some writers with big names seem to be able to do without it, but these are the only ones who cry "To the devil with technique."

Reason Out.

Do not be gulped wholly by what you see on the screen. Reason back of it. The other day an author told of a comedy he had written. It called for a number of Greek costumes and he was told that the studio might not have them. "I thought they had every conceivable sort of costume," he exclaimed in surprise. "I thought anything could be done. Someone told me that studios had thousands of dollars worth of wardrobe." He had been reading—and believing—the press agents. Questions of cost never bothered him, and he spent money like water with an unsmartered taste.

As a matter of fact few studios have very extensive wardrobes. It is easier to hire than to make most costumes, and so costumes are rented when they are needed and saved only when the value of the story will offset the rental. Do not take all you read as the truth and nothing but the truth. Remember that the press agent has to lie a little when he does not lie a great deal, and allow for this exaggeration.

Technique of the Photoplay

(Second Edition)

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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.

From J. Stuart Blackston.

Most certainly everyone connected with the moving picture industry knows of J. Stuart Blackston, president of the Motion Picture Board of Trade of America, and the producer of some of the finest photoplays the country has seen. Here is what Mr. Blackston thinks of the new Handbook, in reading it, you will find the favorable opinion of a man like Mr. Blackston can only be had by demonstrating to him that you have "the goods."

Question No. 136.

Best answer will be published, and the names of those sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Roll of Honor on Question No. 129.


Most of the Roll of Honor replies were very good. I have, however, selected the reply of Brother Maloney as best suited to be printed.


The Question: How many sprocket holes are there to each ½ inch of film? Ought all sprocket holes in all films to be the same shape and size? What shape do you think best, and why do you think it best? What thickness of film do you find best on your machines? What is the best kind of film stock?

The Answer:

Question 129 is properly divided into five queries. Query No. 1. How many sprocket holes are there in ½ inch of film? Answer. There are 8; one hole on each side. To get this right count the number of sprocket holes in one foot of film, and you will find there are 64 to a side, or 128 altogether. There are sixteen ½ inches in a foot, and 16 into 128 goes 8 times. Query No. 2. Should all sprocket holes be the same size and shape? Answer. Yes. If the teeth of the sprocket they are to run on are all of the same dimension, and have the same spacing, Query No. 3. What shape do you think is best, and why? Answer: In my opinion the oval shaped hole is best. It does not have a tendency to cling to the sprocket teeth which we find in a film having oblong or square holes. The oval shaped hole would have a tendency to release itself from the sprocket teeth while in motion and not cause so much wear on the sprocket teeth and sprocket holes; also it does not cause buckling and shaking of the picture on the screen. Query 4. What thickness of film do you find runs best in the machine? Answer: Film which has a thickness of from 0½ to 0¾ thousandths of an inch. This gives the steadiest picture under actual test. Query No. 5. What is the effect of thin film stock? Answer: There are several effects. According to my own observation the sprocket holes crack and split, and there is a decided tendency of thin film to not lie flat over the aperture, which causes an in and out of focus on the screen.

[Also I would add to Brother Maloney's answer to Query 5 that thin film stock is more likely to stretch in the perforator, and thus produce unevenness in perforations, with consequent movement of the picture on the screen. As to his comments on Query 3, they are decidedly interesting, but he neglected to say that with the oval hole there are no corners, hence a decidedly less tendency of the sprocket hole to split. I must add to say his comment on the oval sprocket hole before the Bureau of Standards of the Motion Picture Board of Trade at our first meeting.—Ed.]

Can't Be Done.

E. Patterson, Tama, Iowa, answers Question 132, and says:

Although this is my first letter to the department, I have been a reader for some time, and find it to be a great help in my work. Have procured a copy of the new Handbook, which certainly contains some great dope, particularly on the optical and electrical end of things. There is one question I would like to have you, viz.: Is there any possible way by which two arcs can be run from one Fort Wayne 60 cycle, 110 volt compensator at one time, so as to dissolve one reel into the next and obtain a perfect change? The way we have it now is as per sketch, with the two arcs connected in series.

That is the only way we can do it, Brother Patterson, but the resistance of the additional arc tends to decrease the amperage to a considerable extent, with, of course, corresponding effect on the screen. The better plan is to get another compensator—no, I'll remit on that statement and say the better plan is to get a current rectifying device, and use D.C. at the arc.
A Remarkable Projection Plant.

While in the city of Dayton, through the courtesy of Brother E. Schwab of the Operators' Union, plus the kindness of the National Cash Register Company's operators, Messrs. F. D. Whyte and H. S. Gerdes, I was permitted to examine a very remarkable projection plant at the works of the National Cash Register Company.

The main hall, which seats approximately 1,200, is a very excellently arranged auditorium and a beautiful room as well. The installation is remarkable in more ways than one. First, there are three separate operating rooms, each fully equipped with machines, and all ready for business, in addition to which there are, in the main projection room, three stereopticon-balopticon installations.

The main auditorium can, upon occasion, merely by touching a button, be divided into two separate good sized auditoriums. The aforementioned button operates an electric motor, which in turn lowers a huge fireproof curtain, dividing the room approximately in its center, front and back. At the rear of the main auditorium is a projection room, equipped with three Simplex projecting machines and a double dissolving stereopticon, making by this exactly what I say—two complete dissolving stereopticons joined together, one above the other, with the shutter of all four lenses interconnected.

At the front of the hall, about seven feet above the floor of the stage, are two huge pieces of plate glass, on the rear or projection side of which is pasted plain white oiled paper, the projection being from the rear, except when the aforementioned main auditorium room is used, in which event two screens are lowered automatically, by motors, merely by touching a push button. This arrangement is by reason of the fact that the glass screens are only 14 feet square, whereas it sometimes becomes desirable to project a larger picture and these cloth curtains allow of a twenty-foot picture being displayed to the audience.

The distance of projection in the main auditorium is 145 feet. The lens openings of the objectives used in the main auditorium machines are approximately 2½ inches in diameter. At the rear of the main auditorium is what is called a projection room, the entire walls of which are painted a dead black, without any gloss. Near the paper-covered glass screens are two huge Bausch & Lomb reflectoscopes, having objective lenses with a five-inch opening. These reflectoscopes project on the rear of the glass screens, and their purpose is to allow of the placing of a piece of machinery within and the manipulation of its parts by the hand of the operator. The process being projected to the screen; or you can put in a blackboard and write anything you choose upon it, which will be projected to the screen during the process of writing. These screens, by the way, sit side by side, with a frame work division about 6 inches wide. At either side of the projection room are two gigantic balopticons, one of which is used for microscopic and polariscopic projection, and the other for the projection of Lumiere plates.

At the rear of the projection room are two operating rooms of good dimensions, each equipped with Simplex projectors. One of them contains two dissolving stereopticons, one mounted above the other, with their shutters interconnected, the idea being to project a slide to each one of the screens simultaneously.

The two operating rooms mentioned are located as follows: First, there is one room set up about 6 feet from the floor, underneath which is the rheostat cellar—"some heat, my boys, some heat!" The editor stuck his head in, promptly apologized and backed out. He thought for a moment he had died and had gone home. Above the back of this room is a second operating room, which contains a Simplex projector equipped for Kinemacolor.

But the real curiosity of the whole works consists of four automatic stereopticon machines, each containing 125 slides, arranged in a circle. The darned thing looks more like a knitting machine than anything I can think of, but it certainly delivers the goods. You set the automatically fed 90 degree arc lamps going, and then lean back comfortably with a dings in your hand which you punch with your thumb, and every time you punch—bing! a new slide appears on the screen, or rather two slides appear simultaneously, one on either screen. It is really an unalterable fact that I nearly wore the machine out punching the button. This arrangement is used to accompany a "canned" lecture—I say "canned," because it must be according to the subjects in the room, but it certainly is an efficient way of doing it. Briefly, it is something like this: By two slides projected simultaneously, one to either screen, a comparison is made of bad working conditions and good working conditions. Team work and the right and wrong way of doing things, before and after effects, good organization, etc., etc., are graphically illustrated.

The National Cash Register Company has, I am told, approximately 70,000 stereopticon slides, dealing with every imaginable phase of their business, plus 250,000 feet of moving picture films, the same being largely along educational, industrial and scientific lines.

The plant is a truly remarkable one. I could go on for pages, giving interesting descriptive matter concerning the installation. The projection is in charge of F. D. Whyte and H. S. Gerdes, operators, who are handling, everything considered, probably the most complete projection plant in the United States, and—here's a joke on the boys—when they went to New York to show the National Cash Register Company pictures our distinguished Board of Examiners refused them licenses. Well, the boys down at the Examiners' Board are friends of mine all right, but I am inclined to believe that in this particular instance that the laugh is on them.

They also have, at the National Cash Register plant, a developing room for making their own motion picture films. It was my privilege to examine the apparatus in this room: also to visit the Slide Department, where the 70,000 slides, before mentioned, are made and kept in racks. These racks hold approximately 400 slides each, and are marked black and white. If you may examine 400 at a time, and when through push them back into the wall out of the way. They have their own color artists—four in number—working all the time making new slides on different subjects.
There is the Real Thing (Nearly).

Ralph W. Martin, Los Angeles, California, contributes the following interesting drawing and description. It looks mighty nice in theory. I am wondering how it would work out in practice. It seems to me that here may be another practical scheme that is about as much as I would care to say on this particular proposition at this particular time. There is no manner of doubt but that there is large room for improvement in the optical system of the projection machine. With the present crude apparatus there is altogether too much spherical aberration causes uneveness of illumination, and chromatic aberration makes a good image impossible. The objection I can see to this scheme would be two additional lens surfaces, which would, of course, mean additional loss through reflection. One thing I do not quite understand, however, and that is, where Brother Martin says: "Placing the aperture lens directly behind the film picture at the aperture." Presumably he means on the lamphouse side, as in the drawing. But that particular term at that particular point might be applied either way. Incidentally, it also seems to me that this scheme would have to bring about decidedly better results in order to make any use of it, because it would completely eliminate all the complex complications in the lens system. But anyhow the thing is interesting, and worthy of study; therefore it is passed along to our readers for consideration. The imperfect light distribution is not important in this objective by reason of heat, I think there is no danger at all of that. It may be entirely disregarded.

This article is correlative to several others on the same subject that have already appeared in the "PICTURE." The purpose of this article is to give practical instructions by the shortest cut possible, and in such a manner as will enable anyone to try out this scheme under standard operating conditions. Theory is disregarded. It is more important, at this juncture, to get the idea established on a practical basis. Theory will be added later.

In the figure, three 1/4-inch condensers are used, as shown. This arrangement is only a temporary makeshift. A meniscus bi-convex set of equivalent focal length would be better, but the 1/4-inch pieces were used enough for present experiments. The crater is placed 3 inches from the rear condenser, which will focus it about 2 inches in front of the bi-convex lens, with an enlargement of about twice the original crater diameter. With the arc lit and properly adjusted, the lamphouse (not the lamp) should be moved until the image of the crater comes to a position behind the aperture, which will give a proper size spot, and produce an even illumination on the screen. There may be various ways of accomplishing this, but probably it would be best to first observe the spot at the aperture, and check up by observing the screen later on. The objective should now be accurately back focussed at the aperture.

The next step is to experiment with different focal length aperture lenses, of which it is desirable to have a good supply on hand, five of the most probable kind being shown in the drawing. The figures represent the diameters of their respective spherical surfaces.

The experimenter must be a good thinker to devise some practical method of inserting the aperture lens directly behind the film picture at the aperture. The nearer the lens to the film, the clearer (whiter) the light will be at the aperture and screen. It would not do to place the lens even as far as one inch behind the film. Get it as near to the aperture as is practicable.

Now, with the aperture lens in proper position, operate the machine and observe: (1) The quality of the definition of the picture on the screen; and (2) the width of the narrowest part of the beam image on the sides of the objective. Be sure to place the -sutter at the narrowest section of the beam before completing the above observations.

If the definition on the screen is poor or impracticable of sharp focus, the aperture lens being too short focal length. Try another aperture lens of longer focal length and proceed as before. If the definition on the screen is not satisfactory, and the beam quite narrow and the shutter, conditions can be called fair; but further trials should be made with other aperture lenses, with the purpose of getting the beam as narrow as possible and still have good definition.

In the drawing the shape of the beam from the aperture forward is only intended to give an approximate idea of what probably will take place. It is really of no concern at present what the shape of the beam will be. Only the results above noted need be considered. There is another advantage which may be resorted to with advantage. The crater may be moved a little closer to the rear condenser and its image will consequently be enlarged. If the image is thus enlarged to the full standard spot, or about 1½ inches diameter, the image can be placed coincident with the aperture lens, and this will considerably alter the effect produced by the aperture lens on the beam forward from the aperture.

However, this latter expedient will require considerable experiment to determine its true value. It is nevertheless recommended for trial, as it may have considerable to do with the evenness of illumination at the aperture; also it gives a wider range to the operation of the aperture lens.

It should also be mentioned, as a warning, that there may possibly be some danger to the objective by the extra heat caused by concentrating the beam.

Very Bad.

All too often when I am watching a perfectly projected picture, with everything running along smoothly, and I am deeply interested in the story of the film, my mind is suddenly jarred back to the realization of the fact that I am only looking at a shadow, by a succession of white frames on the screen.

I have just received from an operator twelve clippings from the six-reek Fox feature, "The Bondsmen." None of these are less than six, and several are seven pictures. As these pictures are literally chopped all to pieces by punch marks, made either by the manufacturer or the exchange. The exchange-man kicks, and kicks rightly too, at the punch marks the operator puts in a film, but how about the punch marks he himself puts into a picture—in this case twelve of them, or a total of about seven feet of film in one subject. I am told this is done in order to identify the film. Well, if that is the fact it does not excuse the practice, because it isn't worth three cents as a means of identification, because, as is proved in this case, the mark can easily be cut out. But the manager may, neither the exchange-man or producer has the moral right to injure the property which is to be rented to the exhibitor as a perfect piece of goods, or at least perfect while it is new. This operation will promptly cut all the punch marks out, and he has my hearty approval in so doing, though I suppose the exchange would put a kick about it. Well, my advice to operators is to amputate these marks, and further, I would do that the punch marks will be stopped, and stopped in a hurry too. They can get after one operator for doing it, but they could not do very much if you all did it, and you would thus be lending your assistance in stopping a practice which is pernicious and wrong, from no matter what point of view it is looked at.

Some Book.

W. B. Allen, Somontana, Canada, Saya.

The third edition of the Handbook is certainly a wonder. In my opinion every operator in the United States and Canada ought to purchase a copy immediately. Considering the book itself, the price is not worth mentioning, and no operators can, I think, make better use of four dollars.

Temperature and Fuses.

John McGrath, New York City, writes:

I have observed an apparent difference in the action of fuses when located in the operating room and when located in a basement. Our projection circuit is fused both in the basement and the operating room. I find that the fuse in the basement, but requires about five times the fuse in the operating room. Why is this?

It is simply a matter of temperature, Brother McGrath. Down in the basement, it is probably in the heat that the fuse in the operating room it is pretty warm. You will find that, if you were fusing closely, there probably will be a difference in the summer and winter as applied to the operating room.

Fuses near the ceiling of an operating room will carry less current than in a cool basement. Very simple, is it not, when you come to look at it in the light of common sense.

A Contemplative Thing.

From Texas comes the following:

Enclosed find my check for $4.00 in payment for one of the new "Bibles." I can certainly sympathize with Brother Bentley of Nacogdoches with regard to the condition the films reach him. I have heard several times from the fellow he has a "bible" of his own.

However, I guess I had better shut up, as he now ships me one of my reels, and if he is like another chap on this Texas coast, and he finds out anything about me, he will work his film patcher overtime. I did complain about him once, and after that the films came in worse condition than before, and now after a year or more has passed, he is trying to get me in bad, as I am now shipping to him.

I think a little good, plain language is called for in a case of this kind. Where an operator who is handling films on circuit sends them away in bad condition, and the man who receives them complains, the receiver is doing exactly what he has a perfect right to do. I ought to do. Moreover, if he did not complain he would be working on the exchange, and if his own manager, and if the fellow complained of undertakes to "get even" by deliberately sending films in bad condition he proves himself, in my humble opinion, to be a complete fool, as he is not to be cheated any more.

To put the thing in plain language, he did that which he knew was wrong. He knew that sending the films away in bad condition would injure a fellow operator, a theater manager and his audiences, all of whom were utterly helpless and at his mercy in this respect, and then
because they refused to calmly accept the result of his infernal laziness, ignorance, or carelessness, he, knowing the other man was helpless, could, with perfect impunity, almost in a direct line. The operator will send the name of the man in this instance, I will take upon myself the responsibility that he is mediately or immediately his means, he is set, at this the mov- ing picture industry, is or is shown up in print good and plenty. I don't like the matter, and as I said before, this man is not only a poor piece of business, and, as I said before, this particular man is not the only offender in this particular respect. It is bad enough to send ships which are not necessary, and pass along the ship's Securities, and therefore must be received by another operator who possibly will not be so soon or opportunity to inspect and repair them before they are run.

Lenses Breachage.

T. J. Trabue, Biloxi, Miss., says:

My rear condenser lens is continually breaking. I have an objective lens with a 1 7/16 inch opening, working at 3 1/4 inches back focus. The distance from carbon to flat surface of con- denser is 2.5 inches. Machine is a Power's S. I take it, Brother Trabue, that you are using a rather high anamperage. Your arc is the correct distance from the lens, but you should immedi- ately send the rear condenser for Fred hoy, which may be had from the Picture Theater Equipment Company, 146 Broadway, New York City, by remitting $1.50. This holder will eliminate the trouble with your breachage. breackage be concurred. As to your lenses, I would suggest that you use two 7/16-inch condensers, placed as close to- gether as you can get them without touching, with the lamp house pulled back as far as you can. It—about 22 inches from the film to the apex of the front condenser. With your present 2 3/8-inch condensers, and an objective 1 15/16 inches in diameter in order to avoid loss of light. If, however, you find that the two 7/8's locate your arc too far from the film—6% and 7%—it is possible to get 2 inches between the film and the apex of the front condensing lens. In fact, I don't know but this might be the better combination for you. Try both and, in my advice. Keep the arc at its present distance from the lens.

Patents.

D. O. Seeman, 760 West 1st street, Des Moines, Iowa, writes:

This being the first time you have knowledge of my exist- ence, I will perform the introduction: D. O. Seeman, operator Unique theater, Des Moines, Ia.

Attached hereto find patent specifications and drawings for my invention on fireproofing the motion picture machine. The downward extension on the lower take-up roller bracket arm is an added improvement. When the film breaks, arm 32 comes in contact with the downward extension of the take-up roller bracket, and when the same is forced down to re-thread the film, the operator has control of the machine and motor control, so that the operator has no extra parts to handle. In the patent, I describe the machine and parts, and you would be surprised to see the machine in operation. I also describe a tension take-up regulator which I will send you a little later.

I can put the fireproofing and motor control on any standard machine for $10.

The patent, so far as I can tell from the description, is one of a considerable number of improvements during the past two years designed to do practically the same thing, viz.: cut the film above and below, stop the motor, and shut up the fire shutter. It would take me a very considerable time to list all of the improvements made by the few companies that have been in the business for years, and that have put the invention of this kind inventors who have earned the world's admiration, and have made a great many, great reputation for the country, and have put the machines in Europe.

I expect to be in Des Moines some time next winter and very likely will see Brother Seeman's device. However, I have to warn him of this: there have been already at least half a dozen devices placed on the market, or rather devices designed to accomplish the same end, an end which they hardly have capital experience for their inventors. You will find one of them described on page 277 of the 19th issue. I personally examined this particular device, which is excellent, and I said in my last letter that I would write to those inventors and advise them of the mistakes which are made in the projection of pictures.

The editor of this department has secured official recognition of the Motion Picture Board of Trade of America in the form of a certificate, which is now up to you to show the powers that be that you are capable of meeting the situation of your life. In all of these matters, you will be you of the present in New York City, who is not working. Remember the hear, 2.30 P.M., and time, Projection Day, Wed- nesday, May 20th.

Richardson's

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Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such apparatus has been demonstrated to its editor.

Toning Motion Picture Films (Continued).

The tank containing the subliming bath should be enclosed in an outer tank through which hot or cold may be circulated in order to control the temperature. The racks or drums may be of wood, but if metal pegs are employed on the former, they should be coated with acid-resistant paint such as asphalt, since the presence of any metallic surface in the toning baths will cause contamination of the same and effect a precipitation of sludge. The frames should not be interchanged but kept separate either for toning or fixing in order to prevent contamination of one bath with frames previously employed in another. This also applies to the small drum system. For instance, a plug tub would be ruined by using a rack which has previously been used for deep blue dyckwash, unless the particular rack had been very thoroughly washed. In the case of delicate tinting, however, no harm is done providing the racks have been previously coated with the following waterproof varnish:

Avoirdupois .......... 1 lb. 5 ozs.
Syrian asphalt ......... 3 lb. 5 ozs.
Benzol ................ 4 gals.
Carbon tetrachloride .. 3 gals.

Before treatment it is preferable to immerse the racks in a 1% solution of hydrochloric acid for fifteen minutes, and then wash for fifteen minutes, after which thorough drying is necessary. The well-dried racks are then dipped in the above solution, the excess liquid drained off, when the varnish dries almost immediately.

The varnishing should be repeated at intervals.

Developers, toning solutions and dyes should be mixed in crocks of glazed earthenware, using warm water where possible and ensuring thorough solution by stirring with a wooden paddle, which should be thoroughly washed after each operation. Having thus dissolved the chemicals in as small a quantity of hot water as possible, the solution should be boiled to such an extent that on diluting the final solution will be at approximately the correct temperature.

The chemicals employed should be pure and in cases where a good supply is not available, only distilled water should be employed.

Mutual Weekly on the Market for Sport Negatives.

Mr. Pell Mitchell, editor of the Mutual Weekly, Flushing, New York, sends the following notice which should be of interest to many freelance men:

We are preparing to release a one-reel "Novelty" picture each week under the general head of "Out-door Life." This picture will contain subjects of interest to lovers of the great outdoors, such as hunting, fishing and canoe trips; wild animal and bird life; fish and insect life; reptiles, etc., etc. In fact, anything which is strange, new, novel and of unusual character.

We are going to pay from 40 to 60 cents per foot for negatives of such subjects. The price will depend a great deal on the subject and the time and difficulty in securing it. The photography MUST BE first class. We are not going to buy shaky-scratched-jagged out-of-focus negative. We want a No. 1 stuff, and are just as anxious to buy it as you are to sell it. If you can turn out the right stuff we can do business— if you cannot do this, please don't waste our time and your precious good health.

Write us, sending a list of the subjects you can secure in your vicinity; also state if the frame line on your camera is adjustable. We want this negative, if possible, to frame (Gaumont) on the hole. Let us hear from you at once, and don't forget to mention your address on everything you write or send to us.

Cinema Camera Club Moves to Larger Quarters.

The Cinema Camera Club, the organization of motion picture camera men, will move from the present location in the White Rats' Club House May 1st to larger and more commodious rooms in the Times Building, having arranged to occupy suite 1006 and 1007 on the tenth floor.

Here will be housed the club's meeting rooms, and business office in charge of the corresponding secretary. By making this move to a centrally-located office building, the Cinema Camera Club members will be available for producing companies and directors who desire to procure camera men. The secretary will be in touch with all disengaged cameramen, and will be able to supply photographers on short notice.

Shortage of Cinematograph Cameras.

Due in a very great measure to the present European upheaval is the marked shortage of Motion Picture Cameras. Not only are the imported makes practically off the market, but the cameras manufactured in this country are equally hard to obtain.

The well known Pathe cameras are coming in very small shipments to this country, and with almost every shipment comes an advance in the price. The latest quotation is that the price of the studio model Pathe is $825 and for the portable model is $550. Even at these prices the cameras are very hard to obtain, the shipments are irregular and uncertain.

DeBrie cameras, favorably known through the trade, are equally scarce, the understanding is that the price at the DeBrie factory in France has turned their energies toward the manufacture of equipment for the French Army. At any rate the only DeBrie cameras that are being imported are those which the DeBrie Company finish up practically to order, and consequently the importation of these goods amounts to a shipment of a very small number, about every two months.

Of the American made cameras the Universal and the Bell and Howell are probably the most widely known. Both these companies are selling in excess of their output, which, unfortunately, is greatly enhanced by the scarcity of materials and the inability to secure competent workmen.

The special machinery that is required in the manufacture of cameras is exceedingly hard to obtain, one large manufacturer having informed the writer that an order for lathes and other implements should only a year late in delivery. Materials also are at a premium, and it is almost impossible to obtain any quantity of brass, bronze or aluminum.

The workmanship on a cine camera requires the services or not only a high grade mechanic but one who is trained especially in the work. The results must be so absolutely accurate that only mechanics accustomed to the finest kind of work are suitable for camera manufacture, and these, like the material, are hard to get.

There is no immediate relief in sight, the prospects, however, are that within six months or a year, the American made camera will be produced in sufficient quantities and will gradually supersede those of foreign manufacture.

Another Member for the Correspondence Club.

From New Orleans comes the advice that Mr. H. G. Uyama would like to correspond with brothers in the craft who wish to take up matters of motion picture photography through the mails. His address is 1347 Moss street, New Orleans, La.

Later.

The following wish to add their names to the club:

P. J. Pasko, 1715 Lorimer street, Denver.
Walter Bender, Eastern Motion Picture Co., Westville, Ill.

Editor's Note.

Get busy Boys. Write to me and I'll publish your addresses so that this correspondence club may flourish.

The MOVING PICTURE WORLD is the Index to the Trade. Its pages contain everything that the busy picture man needs to know. And all information is given in condensed and concise form.

Accurate reports on trade conditions, brief sketches of the photoplayers, invaluable hints to the exhibitor on advertising and projection, reviews, comments, and synopses of pictures, calendars and tabulated lists of releases—these are only a part of the wealth of material published in each issue of the Moving Picture World.

If you want to be abreast of the times you cannot afford to be without the Moving Picture World. Subscribe today.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Questions and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "The Snowbird.”

Released May 1 by the Metro Pictures Corporation.

Suggestions prepared by S. M. Berg.


THIS “Musical Suggestion Cue Sheet” is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem as to what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving to a degree the tedium of rehearsals, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 16 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 414 T “At dawn” is a sub-title and is printed reading matter on the screen. But 609 D “When Jean sees Loris’s hair” is a descriptive of action.

John Wheeler, financially involved, sells to Bruce Mitchell, an admiral of his daughter Loris, his half interest in some Canadian timber lands. Later learning that the deed to the property has been destroyed by fire, Mitchell threatens criminal proceedings unless Loris consents to marry him. Loris secretly goes to the Northland to seek Jean Couteau, who has a duplicate of the deed, but who refuses to give it up. He also refuses to deal with women, so she dresses in boy’s clothing and galas shelter in his hut. Believing a boy be bears her for disobedience, but when her hair falls down from under her cap he begs for forgiveness. Loris realizes that he is a rough diamond though primitive in many ways. After a series of incidents Jean gives her the deed and she begins to realize his real worth. Meanwhile Mitchell and Wheeler have come North. Mitchell seeking Loris at Jean’s shack, makes an insulting remark and a fight ensues. The picture closes with the return to the North of Jean and Loris, who are now happily married.

Almost the whole action of this picture is in snowbound Canada with many scenes of dogs and dog sleighs. It would be effective to imitate barking of dogs and also use sleighbells.

Note particularly: Motor boat effects at 11

Short Agitato 374

Knocking on Door 804

The Theme selected is “Sympathy”—Frirl. Time: 2 minutes. About 3,500 feet.

Music: Chiaabody-Koate. (Allegretto)

T 14 T “The next time you spend

T 14 T John Wheeler, who finds

T 3 T “I’ll give you the

T 41 T “Please don’t be mushy.”

T 61 T “I will give you a

T 81 T “I’ve no money matters.”

T 10 T I’m here are the wonder-

T 11 T (The following day.

T 13 T “So you’re her latest vic-

T 15 T “I just a sample of my

T 15 T Far to the Northland—

T 17 T At the office of Le Blanc

T 19 T “Mr. Wheeler’s copy—

T 20 T “Then the land is mine—

T 21 T “On a December night—

T 25 T “Here’s your hat—

241 T T The following afternoon.

269 T T “You can’t settle with me—

28 T T “I’ve told him—

331 T T Loris has gone to Can-

331 T T Three days later.

331 T T “I am the daughter—

331 T T “I seem here to—

331 T T “There’s my answer—

331 T T “He only play with her—

387 T T “Back to your brothel—

414 T T At dawn

414 T T Loris adopts novel plan.

42 T T “Don’t be afraid, my boy—

496 T T “Like a wounded slow-

496 T T “You can sleep in there.

509 T T Then morning comes

514 T T Loris rebels against—

514 T T Wheeler and Mitchell ar-

55 T T “Where can I find Loris

514 T T I want to find Loris Wheeler.

59 T T After the evening meal.

59 T T “I’m through with doing—

609 T T When Jean sees Loris’s

614 T T “I will tell you the truth,

614 T T “If you are telling me the

614 T T Loris finds hiding place.

614 T T “You are beautiful—

69 T T “Please forgive me.

70 T T “There’s no mercy in my

724 T T “That woman took the—

724 T T No—no—please, not that—

734 T T The primitive call.

734 T T The dawn of a tomorrow.

78 T T “I will not take you—

78 T T The gray of the dusk.

804 T T Mitchell reaches the end—

81 T T “Your father has—

81 T T “This is the man—

83 T T “There is only one punish-

834 T T D. When Loris climbs out

889 T T When the news reaches

904 T T And thus Wheeler found

924 T T “Here in the great wilder-

924 T T “Are you happy here?

943 T T The End.

NOTE.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue sheet is to be found in G. Schirmer’s advertisement on Page 1254.

MYERS COMPLETES FIRST “VIM’S.”

Harry C. Myers and Rosemary Theye have completed the first two “refined” comedies they engaged to produce when they signed a two-year contract with Vim a fortnight ago, and in a message to Mr. Dinterfass, who is in New York, Mr. Myers telegraphed this week: “Exceed all expectations. Number three well under way. Want best scenarios obtainable for high-class comedies.”

In answer to inquiries from exhibitors who are anxious for further details, Mr. Dinterfass has issued the following statement: The Vim comedies featuring Rosemary Theye and Harry C. Myers will be scheduled for release as soon as is consistent with the high quality of laboratory work we have determined to do. Having personal charge of the Vim studio direction, wires me that in his opinion the two comedies already completed will meet the most exacting demands of exhibitors who are in the market for single-reei comedies of the finest quality. Notwithstanding the quality of the productions and the great popularity of the stars, these comedies will be released to the trade at a figure which will render them as popular with the exhibitors as they will be with the public.”
“Peg o’ The Ring” on Schedule Time

Francis Ford and Grace Cunard Come East to Fix Matters and Have Returned to Work at Universal City.

CONTRARY to all previous announcements except the first one, Miss Cunard and I will appear in every episode of ‘Peg o’ the Ring’ as was announced in the first place.” It was Francis Ford who spoke. Mr. Ford and Grace Cunard had made a cross-country spin to reach New York, and after seeing Mr. Laemmle, and reaching a decision with him on the question of the serial, both took a little holiday trip to Portland, Me., where Mr. Ford lives, to visit his people. They had reached New York on their return trip, and in spite of this fact they were both apparently very fit, and looking forward without unusual trepidation to another flying trip back to California.

“It is all wrong,” said Mr. Ford, who was spokesman for the pair most of the time, “about our leaving the serial. We have not felt at all, and we will be able to get it out on time, as we had planned. Miss Cunard has the entire story well in hand, the continuities and scenes for the entire story mapped out, and the carpenters are working on the set, which we will use as soon as we get back. We are working on No. 6 and hope to finish that by the end of next week. We take the Twentieth Century tomorrow, Saturday, April 29, and will be back home by the next Friday through being able to make a very close connection in Chicago.

“We have thought all along and still think, that ‘Peg o’ the Ring’ will be the biggest success which we have ever scored and we are only sorry that there has been any delay in the plans. We are going back on perfectly satisfactory terms for everyone concerned. Mr. Laemmle and myself, the best proof of which is that Mr. Laemmle will accompany us as far as Chicago on our return tomorrow. He is not going out to the Coast, but on the train we will probably perfect a plan for our future after the serial is over. When that time comes, we will be glad to make a statement in regard to it. All I can say now is that we are going to finish this serial, and finish it on time, and that we intend to make it the best and biggest drawing card which has ever borne the name of Francis Ford and Grace Cunard. Oh, I might say also that neither Miss Ruth Stonehouse nor Eddie Polo will be in the serial.”

MISTAKE IN GEOGRAPHY.

In last week’s issue of the Moving Picture World we located the enterprising town of Las Vegas in Texas. The item should have placed it in New Mexico, where it belongs and is. Going to have a cowboys’ reunion there.

Jack London Loses

Circuit Court of Appeals Reverses Decision of Lower Court in Case Against Biograph.

In an opinion written by Judge E. Henri Lacombe, recently retired from the United States Circuit Court of Appeals, a sharp line is drawn on the rights of authors of literary productions in the questions which arise under alleged infringement of copyright.

Judge Lacombe has been late in February, but had presided in the hearing of the appeal of the Biograph Company against Jack London, hence wrote the opinion. London sued in equity some months ago, charging that the Biograph Company had violated the copyright of his short story, “Just Movie,” in a photoplay called “Love of Gold.” The trial court decided London had made out a case and granted a permanent injunction to restrain the production of the Biograph play and also awarded London $250 damages.

There was never any doubt concerning the similarity of the plots of the two productions. Both were underworld plots, dealing in burglary, larceny, poison mystery, etc. The fundamental idea seemed in many, if not all particulars, identical. London, as complainant, alleged that the Biograph company had stolen his plot bodily, but aside from affidavits usually in equity suits did not raise the issue of wherein specifically the two were so identical. The defendant company contented itself with a denial and did not put the complainant upon his proof, relying on the old rule that similarity of fundamental idea is not alone sufficient upon which to base a suit for violation of copyright.

In his opinion Judge Lacombe says bluntly that the plot used by both contestants is identical, and since that is certain his action he holds London was required to show specifically just wherein the Biograph play had made use of his materials, scenes, incidents and other matter which can be covered by copyright. He failed to do this, and the defendant is entitled merely to judgment of either all or part of its specifications, never raising the issue of what it had, if anything, taken from the author’s goods. He concludes by reversing the judgment of the court below. Judges Coxe and Ward concurred.

Literary men generally know an idea is common property. It has been held in numerous cases that violations of copyrights, to be punishable, must be shown affirmatively. Dozens of actions are now pending in which this doctrine has been held to apply. But the duty of one or both parties to raise the specific issue has not been set forth so clearly until this case was decided.

HIS FIRST PRESS NOTICE.

Lionel Thompson has signed a contract with the Columbia Pictures Corporation, to appear exclusively in Metro wonderplays. His contract stipulates that he must play roles ranging from an infant to old Father Time during the term of his engagement. Lionel is the infant son of Mr. and Mrs. David Thompson, and arrived at their country home in New Rochelle Sunday, April 23. His father is an assistant director at the Columbia-Metro studios, and he named the boy after Lionel Barrymore, who has directed him in several Metro productions, notably, “A Yellow Streak.” Mr. Barrymore presented his namesake with a big scrap book among other things. This is Lionel Jr.’s first press notice.

ELEANOR WOODRUFF ON TOUR.

Coincident with the release of the Pathe picture, “Big Jim Garrity,” in which she played opposite Robert Edeson, Eleanor Woodruff has been given assignments in a number of houses in which the picture is booked. Her first appearance was at the Bohemian theater, New York, and, although the time for advertising was short, the house was crowded for both night performances. Manager Schwager was so pleased with the showing that he is considering a return booking. A number of other bookings have been arranged for Miss Woodruff in several towns within a radius of a hundred miles of New York City.

SPEED CONTROLLER FOR NORTHERN NEW JERSEY.

Arrangements have been made by the Speed Controller Company with the New Jersey Motion Picture Supply Company, Newark, N. J., to supply the Speed Controller for Northern New Jersey. The company has offices in the Strand theater building on Market street and will act as sole agents for the controller.
Universal Program

Drama, Comedy and Educational Releases Constitute an Attractive Offering for the Week of May 8th.

The Universal Program for the week of May 8 steps off with Mary Fuller in the five-reel Red Feather Indian, "The Hunter's Mistake," in which Miss Fuller is supported by Joe W. Girard and Sidney Bracey. On the same day Eddie Lyons, Lee Moran and Betty Compson stage a surprisingly snappy little Nestor comedy, "Pots Bubbles Again!" On May 9 Herbert Rawlinson heads the bill in "The Mark of a Gentleman," a two-reel light Gold Seal drama, in which he plays vis a vis with Agnes Vernon. On the same day Cleo Madison stars with Edward Hearn in the Rex double feature, "Hallows Night," with Vic Potel and Jane Bernoudy cavort about in the Imp comedy, "When a Wife Worries." "The Great Smash," a three-reel L-Ko comedy, featuring Alice Howell and Ray Griffith, is the main event on May 10. The latest offering of the Universal Animated Weekly, No. 19, is also released on the same day, together with "The Go-Between," an Imp drama, in which William Garwood plays the principal role. Two decided novelties are featured in the Universal program for May 11. In a Powers split reel "Some Monkey Stars," a Ditmars Educational, and "Mr. Fuller Pep—He Tries Mesmerism," a comic cartoon, vie for honors. On the same day Dorothy Davenport and Emory Johnston are featured in the Laemmle two-reel domestic story, "Her Husband's Faith." Joe Martin, the famous Universal Ape, attempts to excel Professor Ditmar's simians on the following day, May 12, in "A Strange Confession," a Victor drama built especially for him. Harry Buckman plays the principal role in "The Capital Prize," an Imp two-reel detective drama, on the same date and is followed by Billie Rhodes and Ray Gallagher in the Nestor comedy, "Never Lie to Your Wife." On May 13 G. Raymond Nye and Roberta Wilson co-star in "A Pickle," a Bison two-reel underwater drama, and on the same day William Franey and Gale Henry give Universal patrons a little comedy relief in the Joke kioddling ripsnorter, "A Wife for a Ransom." On the last day of the week, Sunday, May 14, the Rex three-reel drama, "A Soul for Sale," shares honors with the Laemmle comedy-drama, "Her Great Part," in which Myrtle Gonzalez and Fred Church play the principal roles.

The opening episode of "The Adventures of Peg o' the Ring," entitled "The Strange Inheritance," will be released during the week of May 8. Ruth Stonehouse, Eddie Polo, Grace Cunard and Francis Ford all appear in this thrilling two-reel episode.

Al St. John in Triangle Comedy

Al ST. JOHN, who has been bouncing through Keystone films for years, has bounced into big type and will be doing first-rate comedy made in eastern studios of the corporation. Roscoe Arbuckle, who is taking a short rest from the dual activities of starring and directing, will produce the new film, which is being shot at Fort Lee and New York, where they have found the right locations for the story, which has a Kentucky mountain atmosphere. Alice Lake is to play the leading feminine role. The young comedian is a "Native Son," having been born in California twenty-two years ago. After a few years of impromptu fights with school teachers he pronounced himself educated and joined a medicine show. There he laid the foundation for his future work in pictures, which he reached by way of a musical comedy in which Roscoe Arbuckle was the star. When Arbuckle joined Mack Sennett he took St. John with him. The boy became one of the original Keystone cops, established the traditions of this unique police force and was graduated into prominent roles. One of his best known parts before coming east at the first of the year was the grocer's boy in "Fickle Patty's Fall." Since activity was begun at Fort Lee St. John has had important parts in "He Did and He Didn't," "The Bright Lights," "His Wife's Mistake" and "The Other Man."

Coles Starts Something

His Introductory Speech at Bronx Ball Floods Kalem With Applicants.

H enry COLES, of the Bronx Cinema Exhibitors Association, induced William Wright, of the Kalem Company, to make a few remarks at the organization's ball in Flushing's St. George's Palace last Tuesday evening. In a facetious moment Exhibitor Coles introduced the Kalemite as the man who gave the jobs. "You've heard from all the players," he declared, "now here is the man who makes the players, so if you pretty girls want to be screen stars I'll give you his address," and he did.

As we go to press the number of applicants totals 260, between those who made personal pleas at the ball and the steady stream of visitors at the Twenty-third Street offices last week. There are at least half a dozen persons on the trail of Exhibitor Coles' scalp now and his troubles will probably double when he hears from the girls who have failed to become stars. As usual, Sam Trigger is named as the instigator of the introductory speech so his scalp is also in danger.

Howard Estabrook with International

Howard ESTABROOK, the International Film Service star, possesses most exceptional photographic qualities. His natural modes of expression register instantly and compellingly and his strong personality is intuitively attractive. He has just such a forceful bearing as is required of his Dr. Alden in the new psychological drama, "The Mysterious Myra," which is arousing so much interest.

Howard Estabrook has one principal joy in life, strange inheritances, which may appear, his one hobby is work. When not busy in the studio he is either occupied with his personal affairs or he turns in and helps the studio workmen. Even his recreation is strenuous. He plays a fair game of tennis and is a good horseman. Motoring and golf have a certain charm, but are hardly strenuous enough to suit his active nature.

In his spare moments at Ithaca during the past month he organized and carried through a "Best Players" competition among the students of Cornell University. The winning sketch being produced and the proceeds going to the "Actor's Fund." A glance at Mr. Estabrook's past activities shows convincingly that hard work is indeed his chief occupation. Mr. Estabrook has enjoyed a meteoric career upon the legitimate stage as well as in motion pictures. In the latter field his first picture was "Officer 666," in which he achieved a success of such magnitude as to place him in film's front ranks.

Another CALEHUFF in the Field.

The many friends of the well known Philadelphia film pioneer, Charles Calehuff, are still sending in their congratulations on the very recent arrival of a new Charles A. Calehuff, who weighed a little above ten pounds when he came and who has been rapidly growing ever since. Father and mother are equally proud. If the youngster will grow up the same genial happy and broad-minded man his father is he will reach the fondest expectations of his mother.
"Gloria's Romance."

A Moving Picture Novel in Twenty Chapters by Mr. and Mrs. Rupert Hughes—Produced by George Kleine and Featuring the Eminent Actress, Miss Billie Burke, with Henry Kolker and an All-Star Cast.

The Cast in Order of Introduction.

Gloria Stafford, a belle of sixteen.............Miss Billie Burke.
Pierpont Stafford, Gloria's millionaire father...W. T. Carleton.
Judge Freeman, of New York..................David Staff.
Henny Weaver, Gloria's brother..............David Powell.
V. M. Roselle, Henny's fiancée..............Wm. Roselle.
Lois Freeman, Henny's daughter............Miss Jule Power.
Richard Reeneau, a gentleman adventurer....David Powell.
Dr. Stephen Royce, who has loved Gloria since her childhood...Henry Kolker.

Gloria's governess....................................Miss Harriette Sterling.

CHAPTER I—Lost in the Everglades.

Reviewed by James S. McQuade.

The first chapter of "Gloria's Romance" impresses me as being a distinct departure from the customary type of continued film stories as I have seen them. The spectator who looks for melodramatic thrills in these two reels will be utterly disappointed and he may even consider them exceedingly tame, if he is not accustomed to take delight in seeing life on the screen as it is really, or reasonably lived.

For myself I found that my chief pleasure lay in watching the various types of character gradually unfold themselves. It was a positive delight to watch Miss Billie Burke's Gloria reveal the spirit of a captive bird in its cage, ever eager to get out and away from the surveillance of that constant guard of hers—the Governess! At the very first appearance of Miss Burke's Gloria one needs no telling that this girl of sixteen, whose pet dog is her closest companion, has been deprived of a mother's care. The evident interest she takes in watching her pet dog gnaw her father's expensive Panama hat tells that at a glance. No do the moves she makes at her irate parent when her friend Dr. Joyce rescues the dog from the clutches of two negro boys to whose tender mercies he has been committed for his crime.

Indeed, all the way through the interesting two reels the Gloria of Miss Burke is a sweet and deliciously girlish creature. One laughs delightedly, not forcibly, at the means employed by Gloria to get the answer to her algebraic exercise; but one is forced to guffaw over the blunder made by the friendly Dr. Joyce in giving only the result of the multiplication instead of showing the process as well, and to guffaw still more loudly when the governess compliments her pupil on the wonderful progress she is making!

The scene of Gloria plining the slippers of her sleep- ing governess to the carpet, before she sets out on her nocturnal ramble, is a typically girlish trick, and the way it is done by Miss Burke is thoroughly girlish. We don't get the laugh that the trick arouses until later, and then madcap Gloria is far away, speeding alone swiftly in a high-power auto that ends its mad pranks in the deep waters of the surf, compelling the girl to make her way to the shore drenched. This and the spending of a night alone in the lonely and dangerous Everglades are the only thrills in the first chapter; but, while not melodramatic, their comparative thrill is sufficie ntly strong for a tenderly nurtured and secluded girl like our Gloria.

Miss Billie Burke is an especial favorite of the moving picture camera. She photographs splendidly, and every passing change in her face is clearly registered. That little, well-bred yawn made by Gloria before she lies down to sleep in the Everglades is perfectly caught, just as are the moves (already referred to) which she makes at her father. Gloria's face is also a study when she is caricaturing her governess on the blackboard, just after being given the hated algebraic exercise. Her self-satisfied look and air, when the goggles have been put in the picture and the final looping curve has been placed beneath the chin, will make everyone smile.

And the delicately pretty girlish dresses worn by Miss Burke in this chapter are delightful to the eye. There is good taste everywhere, even in the smallest things, just as there are nice, refined manners which will not permit a breach in even the most absent moments. You remember the scene where Gloria is eating an apple, with her pet dog in her arms? She has just taken one tiny bite of it when, unconsciously it seems, she places it near the dog's mouth. He sniffs it. Then she raises it as if to take another tiny bite, but her hand stops midway and the apple is thrown aside.

These small things contribute largely to the making of a feature film, just as they are pearls in a finished characterization. In Miss Burke's case alone, "Gloria's Romance" should prove a model for intelligent photodramatic art and dainty, beautiful and superb costuming. Her winsome beauty can stand by itself—alone.

As far as the other characters have developed in Chapter I, the cast is a perfect one. W. T. Carleton's Pierpont Stafford and Henry Weaver's Judge Freeman are fine types. The latter, like Gloria, has a stern mentor, only in his case it is a physician, Dr. Stephen Royce, instead of a governess. Henry Kolker's Dr. Royce in Chapter I, next to Gloria, is the most prominent characterization. No need to say that it is highly finished. Miss Harriette Sterling as the governess has considerable action in this chapter and does some fine character work.

No one can fail to admire the artistic and original plan employed to introduce the character in Chapter I. Miss Billie Burke is seen on the screen seated and charmingly attired. By double exposure a leather bound volume is placed in her hand, and as she turns it we read on the outside of the cover the title, "Gloria's Romance." Then as the frontispiece page is turned in order, the photographs of each member of the cast, with the name, appears. The use of the bound volume and the title carry out most happily the idea that "Gloria's Romance" is a moving picture novel.

Director Walter Edwin can be complimented most sincerely on the beautiful and appropriate settings and for talent directed of a great cast.
Triangle Program


Reviewed by Louis Reeves Harrison.

Susan Rocks the Boat" is in the high comedy style of "Little Moe's Romance," with Dorothy Gish and Owen Moore in the leading roles, and with a dash of Griffith suspense toward the end. It is well constructed, well acted and well handled, its distinguishing feature a nice appropriateness of types and settings, its general merit that of fine craftsmanship straight through. Its chief demerit lies in the story told, that of not having something really attained by little Dorothy's good intentions, a compensation for effort. Something is attained—she transforms the leading character—but her noble purpose is disregarded in the end for the sake of story value. She is a wealthy little girl, who wears of the selfishness shown by all with whom she comes in contact. She reads and becomes inspired with a desire to do something worth while. She tries the uprisen in a tough district and has some heart-breaking experiences, disillusion, but she is plucky enough to keep at it and finally wins two men of low associations and common ends, but with differing characters. They are a dive-keeper of coarse instincts and the son of a former political boss of inherent manliness. These two are admirably impersonated by Fred J. Butler and Owen Moore. Their fine work, and that of the entire cast, makes the story move with vigor and without theatricalism. Dorothy is the same amusing little girl that she is in other roles, sweet and demure, and her honest

Unlucky Luke

Frank Borzage Produces Delightful Two-Part Comedy for the Mutual Program With a Favorite Group of Mustang Players.

Reviewed by Margaret I. MacDonald.

The principal characters of this delightful western comedy are Luke, Seth and Lucy, impersonated by Frank Borzage, Jack Richardson and Anna Little. Luke and Seth are pardons in the western country with all going smoothly until the appearance on the scene of the pretty new school teacher. Luke and Seth happen to be among a group of curious bystanders when Lucy alights from the stage coach, grip in hand, and a look of admiration lights the countenance of each. Suddenly each becomes suspicious of the other. Luke remarks significantly, "I see her first!" A moment more and they are rolling in the dust in a half mischievous, half serious grapple over an anticipated situation.

But this is only the beginning of things. As time goes on the situation becomes more and more amusing, until Mr. Grouch, the school superintendent, entering the race as a suitor for pretty Lucy, is put to rout and obliged to board the train by Luke, who stoops to fabrication which he afterward asserts must be truth, because Grouch shows guilt.

The production is a well constructed one, and contains a delightfully clean vein of humor. The comedy is spontaneous, and the players are splendidly cast and pleasing in their interpretation of the characters allotted them. Frank Borzage, playing the principal role and directing the picture at the same time, is to be congratulated on his success in both capacities.

A Man of Sorrow

Melodrama in Five Reels by Fox Company—From "Hoodman Blind"—An Able but Not Distinguished Offering.

Reviewed by Halffred C. Judson.

There is a set-scene in this picture, "A Man of Sorrow," that is so melodramatically artificial that one would think it was borrowed, just as it came, from the stage. It is a studio scene of a great harbor at night. Very clever, no doubt, but a picture director has no right to take any special pride in such, for they do not belong. Of course most of the picture breaks away from the stage melodrama, though it was suggested by "Hoodman Blind," but it is anchored pretty thoroughly to melodramatic excellences and defects all through. It has a moving story that the spectator must watch with interest, but William Parnum and an able cast play it as it should be played, or as a melodrama should be played on the stage. Every one knows they can do good screen work; but here—how they do register and register again! This production was pictures for the William Fox Company by Oscar Apfel.
There is one first class bit of tussle business in it when the two scoundrels come to blows and the deepest villain gets chucked down cellar. There are several other fights in it, but the one in which the hero manhandles the base miscreant who has deceived him and brought about all the trouble is too brutal for pleasure and too one-sided for excitement. It is true that the villain deserved it; but the hero did not deserve to give it to him, and the result is decidedly weak.

The plot, as will be remembered, turns on the fact that two sisters who know nothing of each other's existence, look exactly alike and that the villain makes use of it to bring trouble to the husband of the girl for whom he has taken a fancy.

"The Iron Claw".

Ninth Episode of Pathe Serial Entitled "Arrows of Hate" Reveals a Plot to Incriminate the Laughing Mask.

Reviewed by Margaret J. MacDonald. This episode arouses more curiosity than ever with regard to the identity of the Laughing Mask whom Legar is now trying to incriminate by fastening on him the responsibility of being, presumably, the cause of himself. This he attempts to accomplish by placing in the hands of the victims notes purported to be written by the Laughing Mask. In an attempt to win the aid of Golden in rounding up this mysterious personage, the authorities are duped by Margery, who conceals the Laughing Mask behind a screen in one of the rooms of Golden's house which he is in the habit of frequenting. Here a strange thing occurs, which being told by the maid that the Laughing Mask has entered Davy's room the door is broken open and Davy is found in the closet of his room caged and bound hand and foot, with no trace of him whom they pursue. A question here arises in the mind of the spectator which we will leave him to answer for himself.

Later Margery is served with a note which appears to be from the Laughing Mask begging her to come to him because he has been seriously wounded. She goes, but is followed by the faithful Davy, who along with Margery is seized and thrown into a gas-filled bathroom by Legar and his associates after rough handling. The Japanese, Masuki, a servant of

Scene from "The Feast of Life" (Paragon).

Legar's, when he discovers that they are about to be liberated climbs up to the window and shoots them with poisoned darts, which are afterward found to have been relieved of their menace by the Laughing Mask. An intensely interesting episode.


A DMIRERS of Clara Kimball Young, and they constitute nearly all followers of photoplays, will not be disappointed in this five-part drama, written by Frances Marion and produced in Cuba by Albert Capellani. Miss Young's rare beauty, her charm of personality and her emotional appeal are as potent as ever in her playing of Aurora Fernandez, a Cuban girl of aristocratic lineage, who, to save the family estate, is forced into a loveless marriage with a wealthy landowner. To suit the Cuban locale, the familiar story of the mortgage on the dear old farm and the sweet girl sacrificed to the village skiflinf, becomes the romance of a mother and daughter in danger of losing their luxuriant tropical acres unless a domineering, unpleasant neighbor is taken into the family.

And the tragedy is all the keener for Aurora, in that she has fallen in love with a handsome young fisherman and feels that she is destined to die, spiritually that is, before she has really lived at all. The meeting of Aurora and Pedro in a church on Easter Sunday develops a sort of spiritual flirtation, for the fisherman sees in the beautiful girl an image of the Madonna. It is love at first sight for both, but a few days later, looking very inviting in a "Carmen" costume, the girl informs the merrymakers that her fisherman sweetheart discovers less Madonna-like traits in her personality.

The progress of the love affair between these two offers an opportunity for many pleasantly acted scenes utilizing the luxurious backgrounds to be found near Havana and Santiago. Nor are the meetings discontinued after Aurora becomes the wife of Don Armada, and, as might be expected, a triangular affair of the kind leads to serious trouble, which is plausibly enough explained until the husband is depicted as losing and regaining his sight at the convenience of the author. This expedient is too old to carry conviction.

Unquestionably the first asset of "The Feast of Life" is Miss Young, whose playing lacks nothing in expressiveness and feeling; the second is a reasonably diverting romantic story, and the third is in the appeal to the eye through unusual and picturesque locales, which are served by cameraman photographed. Director Capellani evidently aimed to make the most of the Cuban scenery and fine old buildings, but the camera man did not always second the purpose. Doris Kenyon gives a capital performance as a girl whose love is scorned, whereas Robert Frazer and Paul Capellani are excellent in the leading male roles.

Ethel Burke With World Film. Ethel Burke is now a member of the World Film stock company. While working in a small scene in "Molly of Pig-Tail Alley," Director Emile Chautard was attracted by the expression on Ethel's face. Result—she is now steadily at work and will get her first chance to show what she is capable of in support of Robert Warwick in "Friday the 13th."


WITH Lois Meredith presenting a very charming appearance in the leading role, "Spellbound," selected as the first of the Knickerbocker five-reel features, becomes passable entertainment. Whatever flaws one may pick in the story, or the production, there can scarcely be two opinions about the attractiveness of Miss Meredith. She has an engaging personality and more than that; she is a clever actress capable of expressing emotion in a convincing fashion. The directors could have no better choice for the leading role, although the playing of some of the other characters might have been improved. William Conklin, for example, is a bit theatrical in his interpretation of an English gentleman.

As for the story in "Spellbound," it is interesting enough, despite the suggestion of previous pictures based on the theft of an Indian idol and the mysteriously evil influence it carries. Probably the chief shortcoming of this production is in the failure to create the illusion of a supernatural power, which irresistibly governs the lives of those under the spell of the idol. The subjective quality, so essential to a story of this type, is not strong, but there is enough action and melodrama to hold the attention and every now and again to cause a thrill. If "Spellbound" does not realize the more subtle possibilities of the photoplay art, it, at least, makes the standard demanded in feature offerings designed for the average audience.

Most of the scenes, made in California, are intended to represent an English estate, occupied by a retired army officer and
his pretty ward. The idol has been transported from India, and, we soon learn, is destined to cause much trouble in the Cavendish household. An Indian Yogi traces the stolen image to England and kills Major Cavendish under circumstances that lead to the arrest and trial of Elsie Yorke’s fiancé, Harrington Graeme. After this mistake is righted the pair are married, but each develops entirely unlovable traits, because the idol still reposè on the drawing-room table. The climax of the picture brings a spectacular fire, the death of the Yogi, the destruction of the idol and subsequent happiness for the survivors, relieved from the baneful spell. Clear photography is among the assets of this production.

“A Woman Wills”  
Sun Photoplay Company Releases a Well Produced European Story, With War and Intrigue for a Background.  
Reviewed by Lynde Denig.

UNLIKE many pictures of foreign origin, “A Woman Wills,” made in France and handled on the state rights plan by the Sun Photoplay Company, contains a story that is likely to interest American audiences; not an especially unusual story, to be sure, but one in which the plot is carefully developed through five clearly photographed and carefully staged reels. Elise LeClaire, the featured player, is a competent actress, ably supported by a French company, including Suzanne Armelle, a decidedly pretty woman who gives character to the role of an adventurous in league with a foreign spy. Miss LeClaire, playing Marion Duval, is introduced as a mischievous school girl who runs away when she is threatened with dismissal and joins the boy scouts just at the outbreak of war. We are asked to believe, as we have been in many romances of an earlier date, that the girl succeeds in masquerading as a youth without the deception being suspected. This sort of thing is possible only on the stage and in pictures, but it may be passed as an accepted convention. The experiences of the girl, shared by a young officer with whom she falls in love, are thrilling enough and not too improbable for a melodrama of the type.

The second stage of the story finds Marion once more in feminine garb and established in a luxurious home. She meets her dashing lieutenant and gives him valuable assistance in trapping a foreign spy, operating in collusion with a dancer who uses her wiles to ensnare the young officer. As the story progresses the plot increases in interesting complications and offers not a few situations of melodramatic strength. Marion’s escape from the vessel on which she is held captive and the struggle of the two women for possession of the plans brings moments of particular intensity.

In point of artistic lighting, sharp photography and finely picturesque settings the production excels. Then, too, there is plenty of contrast, with scenes varying from a soldiers’ camp fire at night to the gay life of fashionable Parisians. “A Woman Wills” was a wise selection for the American market.

“Playing With Fire”  
Sex Is the Dominant Element in Metro Popular Plays and Players Drama, Starring Olga Petrova.  
Reviewed by Lynde Denig.

THROUGHOUT the five reels of this Popular Plays and players drama, one of the best thus far provided for Mme. Petrova, there is a commendable effort to avoid stereotyped methods of production. It is evidenced in the varied backgrounds for the sub-titles, designed to harmonize with the spirit of the scene being introduced; it is apparent in odd lighting effects, in the use made of double exposures and in the care taken to give the picture a distinctive tone. “Playing With Fire” is the title Aaron Hoffman gave his rather frank, though unobjectionable sex story, directed with considerable skill by Francis J. Grandon. There is nothing especially edifying about the drama, beyond the artistic workmanship, but it is certain to be a popular attraction. Always distinguished in appearance and wearing many stylish gowns, Mme. Petrova is an impressive, if not exactly sympathetic figure in the role of a woman who marries an elderly man out of gratitude, and then is carried away by the impetuous wooing of an unprincipled young artist. Possessing imper-
Two Lubin Screen Dramas


Reviewed by Edward Weitzen.

"Love's Toll."

The moral to be drawn from the history of a young girl who "loves not wisely but too well," is obvious, and Daniel Carson Goodman in his five-reel drama, "Love's Toll," states the facts clearly and shows the price a heroine paid for blindly trusting a man against whom she had been warned. There is another moral to be derived from Mr. Goodman’s play: Happiness that is founded upon a lie will not endure. After her betrayal, Marion Lane meets a young doctor, a man of wealth, and marries him without telling him of her past. The inevitable happens; circumstances force Marion to confess her secret, and she barely escapes losing the love of her husband. The character of the woman is lamentably weak, and if she represents any portion of the ambitious young girls who come to the great cities and attempt an artistic career, no wonder the police records and the books of the public hospitals contain some of their names.

Viewed solely from the standpoint of a motion picture play, "Love's Toll" is a respectable achievement. The story will entertain the large body of amusement seekers that prefer an emotional rather than an intellectual appeal, and welcome the repetition of familiar phases of life. The character drawing is consistent and the action progresses at a steady pace. Most of the incidents are convincing. The finish is sheer melodrama, theatrical to a marked degree, and leaves a well-developed doubt as to whether the lady's husband has forgiven her.

"Playthings of the Gods."

"The Evil that Men Do" is a familiar quotation from Shakespeare. This three-reel photoplay, written by Josephine McLaughlin and produced by the Lubin company, illustrates the amount of unhappiness that can be derived from marriage to one unattached man, whose father type, who will be the only breadwinner in the members of his household. When his son becomes a painter and marries his model, John Raymond casts him off. Young Raymond falls sick and his wife goes to his father for help. The Lubin scenario schemes to have Raymond be found guilty of theft, is successful and the girl is sent to prison for a year. The boy is made to believe that his wife has deserted him. His father goes back home, and when he meets his son, he is standing beside the body of the elder Raymond, a bloody paper cutter in her hand. She is tried for the murder, but James Carson, the millionaire hero, returns from abroad and confesses that Raymond was killed in a struggle when he (Carlson) attacked him for ruining his daughter Madeline. The story is told blood and color, a melodrama that Pretends to be true, and Raymond never supplied the villainy necessary to a screen drama. He is a modern fag and has been drawn without the least regard to the traditions or customs of the olden days.

The story is shown in inverted form. The first reel and a half is of the duchess who gives freely of her time and money to charity. As her life draws to a close, come the accidental death of the duke the scene fades into a gypsy camp, with the gray-haired duchess shown as a black-haired gypsy looking concernedly on a fierce fight of two killers for her hand. The subject contains an abundance of action.

In the role of Madge Miss Frederick makes a striking gypsy. She becomes the bride of John the Gypsy through force, not through consent. It is primitive gypsy life that is being shown, the way the gypsy becomes the duchess.

Thomas Holding is Harold, the dissipated younger son, who, following the death of his brother, straights out in Australia; it is a good performance by Mr. W. Johnston, who, with the gypsy, a strong interpretation. Frank Losee makes prominent the part of the elder duke. Henry Hallam is a bishop to the duchess.

Mr. Vignola's staging of the church scenes gives to them unusual atmosphere. The whole picture, for that matter, is well made. "The Moment Before" will make a good release.

Scene from "Love's Toll" (Lubin).

Scene from "Playthings of the Gods" (Lubin).

"The Moment Before"

Pauline Frederick Is Well Supported in Strong Role in Famous Players Subject.

Reviewed by George Blaisten.

It is in the contrasting role of a duchess and a gypsy that Pauline Frederick is seen in "The Moment Before," the Famous Players' five-reel version of W. Van Vught's "The Moment Before," which is an adaptation of Israel Zangwill's drama. It is directed by Robert G. Vignola. The exteriors were photographed in Florida, and it cannot be said that these are notable in any picture.

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U. S. Marines under Fire in Haiti.

For Exhibition Throughout the Country in the Interests of Preparedness—Films Eulogize America's Navy.

Reviewed by Margaret I. Macdonald.

Tuesday afternoon, April 25, saw the exhibition in the Curran theater before an enthusiastic audience of invited guests of a considerable footage of film picturing some of the events in connection with the intervention of the United States in Haiti. These pictures, made by the Tropic Film Company, and photographed by C. DeForest Fryer, were presented by the Feinberg Amusement Company, under the auspices of the American Defense Society. They not only introduce us familiarly to the Island of Haiti, its people and industries, including the gathering, sorting and shipping of colliers, nuts and bananas, but are worthy of respect for our men of the navy. In the new interpretation of the Monroe Doctrine which the present war has forced upon the world, these pictures show us the efficient manner in which our marines, called upon to act as artillerymen, infantrymen and cavalrmen, as well as performing their naval duties, illustrate more clearly than words the meaning of this new interpretation. They show the marines in actual engagement with the rebel Haitians, and many of the hardships to which they were obliged to submit in helping this people to maintain the existence of their nation. The carrying of the wounded from the battlefields and the attention given them in the hospitals is also shown.
The exhibition of the pictures at the Candler theater was preceded by an interesting address on preparedness and the principle of the Monroe Doctrine by Frederick H. Chase of the American Defense Society. This was followed by a U. S. marine song rendered in spirited style by Miss Allyn King of the Ziegfeld Midnight Frolic. The raising of the curtain revealed an inspiring display of American flags which, parting, displayed the screen and its revelation, and an appropriate selection of orchestral music accompanied the pictures. A squad of marines from the Wyoming were present as well as several naval officers. These films are to be exhibited throughout the country in the interests of preparedness.

**Four Kalem Releases**


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**Four Kalem Releases**


To Miss Marin Sais, our best bow! In this number of "The Social Pirates" she is called upon to don male garment roles and pass herself off as a man. Her ability to deceive the villain in the plot cannot be a matter of doubt, for, it was demonstrated in the Kalem projection room that members of the company and a keen-eyed and wise-awake New Jersey arbiter of matters cinematographic failed to penetrate her disguise. As the husband of her friend Mary, the impersonator of Miss Mona storms about in a rage of jealousy, when a

divorced gentleman of easy morals dares to start a flirtation with her. Miss Sais fits into the character and the costume with equal snugness, and defends her honor like a true gentleman. The object of the combined avenging of Mona and Mary makes his wife the victim of a cowardly plot and then learned, to his cost, that his particular Nemesis is a peculiar person, being plural in number and feminine in gender—even when wearing masculine clothing of the latest mode. The picture is one of the best numbers of the George Bronson Howard serial.

"A Lunch Room Legacy." To begin with, the finish of this one-reel "Sis Hopkins'" comedy discloses the home of the crooked man who "wound up a crooked street." As a "location," the leaning tower of Pisa cannot compare to the building that has been utilized as the scene of getting rich by the sale of "siskers," coffee and "Ham and—". As to what happens before the crooked restaurant is shown, it is only necessary to state that Samuel J. Taylor, the author of the farce, has supplied the proper recipe for Rose Melville's brand of fun-making, and that Henry Murdock, Richard Purdon, Frank Minsey, Arthur Albertson, Mary Kennedy and Olive West have devoted themselves to bringing real assistance to the star. Robert Ellis directed the picture.

"Not What the Doctor Ordered." Ethel Teare is the cause of the trouble in this one-reel comedy. She decides to become a nurse and looks so fetching in her uniform that a perfectly well young gentleman declares he is dangerously ill and insists that she shall attend to his case. The situation is cleverly developed by Victor Rottman, Jack MacDermott, Gus Leonard and Myrta Sterling give Miss Teare the right kind of support.

"Ham and the Masked Marvel." It is not stated whether the last championship bout influenced Ham to enter the "squared-circle" with his unknown opponent, during the progress of this one-reel "comic." One thing is certain—Ham is an original fighter, at least. The rules of the prize ring have no terror for him, and his tactics, during his "go" with the "Masked Marvel," will win him the approval of moving picture patrons, even if your real "fight fan" is forced to weigh the big money's want of skill. Strategy, applied by Bud at the proper time, gives Ham the match. Norma Nichols is the woman in the case.

**"Elusive Isabel"**

Florence Lawrence Featured as Diplomatic Spy in Six-Part Bluebird Photoplay. Reviewed by Margaret I. MacDonald.

"The novel is a great one, upon which this production is based, presents a story of considerable power, abounding in situations of rare dramatic value, and with a vein of human interest that should not have been lost sight of in making the picture version. Unfortunately in constructing the picture-play version neither director nor adapter have made the best of a fine opportunity. The story of how the Latin nations through the machinations of the Duke D'Abruzzi and his feminine aide, Isabel Thorne, endeavor to bring about the signing, on American soil, of a compact which would enable them to gain control over the other nations of the earth, and of how the American Secret Service succeeded in frustrating the plans of the conspirators has been told with an over-abundance of sub-titles.

The picture, in spite of an excellent cast, is not as impressive as it should be. What opportunities have been afforded Miss Lawrence have been grasped by this talented actress and made the most of. Her handling of the role of Isabel Thorne is easy and natural, and it will be admitted that her best opportunity presents itself at the point of the story where her brother, an inventor of electrical contrivances, shoots, in her home, a trespasser who enters in the night. In the scene between Grimm, the detective, and Isabel Thorne, immediately after the shooting, Miss Lawrence does an excellent bit of acting.

It is unfortunate, however, that after an absence of over a year from the screen, Miss Lawrence was not provided with a better opportunity in making her return bow to an expectant public.

In the cast who supported Miss Lawrence in this production are Sydney Bracey, Harry Millarde, Wallace Clarke, William Welsh, Paul Panzer, Jack Newton and Sonia Marcel. The set-

**Scene from "The Rogue's Nemesis" (Kalem).**

Scene from "The Rogue's Nemesis" (Kalem).
Strong Biograph Reissues


Reviewed by Lynde Denig.

CHANGING fashions in pictures cannot affect the popularity of an Indian drama such as "The Yaqui Cur," made by Griffith several years ago. To audiences pieced on a constant diet of society stories, the natural beauty and the red-blooded vitality of these two reels will be bracing. No doubt there were some over-produced actions in the old days, but there never was and there is no likelihood of there being a superfluous number of photoplays offering such a combination of story, spectacle and characterization as Griffith included in "The Yaqui Cur." Exhibitors could not ask for a safer program number, for those who recall the film when first released will welcome a return engagement, and younger patrons will wonder why more pictures of the kind are not made to-day.

Needless to remark, we are given a taste of Indian warfare stories and a glorious western valley and adored by the individuality that Griffith knew so well how to attain. Indians falling from horses, the smoke, the excitement, the horror of battle — all these and many similar thrills constitute the appealing figure of "The Yaqui Cur," as played by Robert Harron. Here is a true bit of characterization and something of a study of the psychology of the Indian presented by the ideals and manners of white men. Like a child he first becomes inquisitive in obvious, inconsequential things, but in facing a crucial test he innocently follows one of the most beautiful and winning parts of his Indian heritage. Walter Miller and Lionel Barrymore appear in this altogether commendable offering.

"The Girl Across the Way" is a simple, entertaining, though not extraordinary one-reel romance, sincerely acted by Mae Marsh, Robert Harron, Chrystie Miller and Mildred Manning. With characters drawn from a small town, there is the redemption of a somewhat wild youth by a girl whose goodness proves unsalable. The picture is worth while because of the weaknesses, rather than owing to dramatic ability or the playing of Miss Marsh and Mr. Harron is distinguished by many effectively human touches.

"Maria Rosa."

A Lasky Production of Supreme Merit in Which Geraldine Farrar Shows Marvelous Powers of Portrayal.

Reviewed by W. Stephen Bush.

HAVING seen Geraldine Farrar in all her great roles, both on the singing and the acting side of the stage, I have no hesitation whatever in saying that in the part of Maria Rosa she has reached her greatest histrionic triumph. "Maria Rosa" provides wonderful opportunities for an actress of the first class. A great and abiding love, great simplicity coupled with great cunning are the chief characteristics of the part. Miss Farrar manages the conjuction of these elements in a woman's heart so overwhelmingly probable because she makes them overwhelmingly real. She does become merged in the character she is asked to portray and the audience is there with her in the rarest of pleasures — seeing a sublime part in the hands of a highly gifted artist who realizes the utmost expectations of the audience.

The story brings home a fact which we all know, but which is ever new — the power of love over a woman's heart and whole existence. The heart of Maria Rosa is broken, she is herself cruelly deceived and betrayed, not by her lover, but by a treacherous rival of her lover. She is called upon when she makes the fearful discovery to act quickly and to face the terrible results, which face her with a very gate of her soul. With the same intuitive flash she realizes both the deceit that has been practiced upon her and the need of saving her beloved from the suspicion of murder. She rises to the situation in a manner which will make this play stand out far above every average production. The sympathy of the audience, great as it must be, is surpassed by the interest and by the gripping suspense. The slightest misstep must have meant failure.

The tragic points in the film are developed with unsurpassed skill, making all the happy ending all the more pleasing. Atmosphere and lighting effects are up to the highest Lasky standards, but I cannot conclude without saying something for the addition of novelty and variety in this film. I have never before been depicted with more charm and sympathetic understanding, whether on stage screen or canvas. The support of Miss Farrar was good, but she rises high above the rest of the cast.

Walter Spencer represents a navy lieutenant, appointed as inspector of submarines built for the government. He is not open to bribery, but his secretary is, and thereby hangs the tale. The lieutenant's report of defects in a new boat is altered to make it appear that he suggested a favorable verdict providing his terms were met. He is court martialed and found guilty, owing to the connivance of his secretary and a member of the ship-building company responsible for the submarine. Lieutenant Watson resigns, leaves the country in disgrace and in the Hawaiian Islands rapidly descends the

Scene from "A Youth of Fortune" (Red Feather).

Social scale, finding no little satisfaction in the love of a native belle. But he never quite forgets Gladys, the devoted American girl he left behind. In due time the lieutenant is vindicated and his sweetheart, on a cruise in the South Seas, comes to prevent his marriage to the Hawaiian, who gladly sacrifices her life in saving the visitors from a band of beachcombers.

There is nothing extraordinary in this story, to be sure, but it is made the basis of a first-rate picture, capably directed and adequately acted by Mr. Spencer, Evelyn Page, Ruth Sa ville and Mona Darkfeather.

"A Youth of Fortune."

Five-Reel Red Feather Production Features Mr. and Mrs. Carter De Haven in Story With Juvenile Flavor.

Reviewed by Robert C. McElroy.

CARter DE HAVEN appears in this five-reel production, by Otis Turner, as a lively young man, who suddenly falls heir to a fortune of $50,000,000. His wife, Flora Parker De Haven, appears as Mary, the country girl, with whom the youth is in love at the time he comes into the inheritance, and whom he marries at a crucial moment in order to retain guardianship of the property until he is of age.

The story is a light-running vehicle for this lively pair, and the screen adaptation by Ford L. Beebe brings out numer-

ous touches of comedy along the way. Harry Carter appears in the character part of the grandfather, who leaves the unexpected bequest; Harry Dipp is Willie's rival for Mary's hand, and Doc Crane brings some smiles as Professor Higginbotham.

Willie O' Donovan is the son of a family living on Long Island. His grandfather conceives the idea that the lad's parents are anxious to see him depart this life in order to obtain his money. He likes Willie, who is something of a little demon, fond of athletics and baseball. Unknown to the parents the grandfather makes out a new will in favor of Willie, whom he sent to boarding school. The parents quarrel and separate, neither of them wanting Willie.

When the grandfather dies and it becomes known that Willie is the new heir, the two parents try to get hold of the detectives for that purpose. Whoever Willie is living with when he reaches a certain age is the legal trustee of the property. Therefore he is living at the home of Mary's mother, and much of the action consists of his efforts to evade the detectives on his trail. He finally solves the trusteeship by marrying Mary, who becomes his legal guardian.
Comments on the Films
Exclusively by Our Own Staff.

General Film Company.

The Blind Princess and the Poet (Biograph), April 24.—This is a one-reel comedy by M. J. Jacoby, directed by J. H. Holmes. It is excellent. The story is told in allegory and has poetic charm and feeling.

Germs and Microbes (Lubin), April 24.—The excellent comic acting of D. L. Den gives this one-reel farce its chief value. The picture was written and directed by Edwin McKim. It relates the adventures of Colonel Otto, who lives in fear of germs and microbes, an unfortunate son trying to make capital out of his father’s dread of bacteria. Mr. Den’s unforced fun is very amusing.

The Selig-tribune, No. 35, 1916 (Selig), April 24.—Aeroplanes for the English, Newport News, Va.; officers of National Guard learning to operate aeroplanes; feeding python, San Francisco; Battleship Nebraska in drydock, Charleston, Mass.; review of U. S. sailors; crossing International bridge, El Paso, Texas; China; Chrysanthemum flower, Amnesia; one-day nurse for kittens, San Francisco; before Verdun; testing brakes on tug, Tacoma, Wash.; army scenes at Columbus, N. M.; President Wilson visits Congress.

The Rogue (Vitagraph), April 24.—A spirited one-reel screen drama, written by Paul West, showing the perils in the life of a policeman. The production is realistic and the action is full of thrills. Everett Overton acts the title role with force and skill. Dorothy Kelly, Neely Finley and Bobby Connolly are thoroughly capable.

Ham’s Waterloo (Kalem), April 25.—If Ham meets his Waterloo in this one-reel comedy it is only after he has routed the enemy with a fire hose and given Bud a thorough drenching. The two comic gents make another attempt to enter the bounds of matrimony, but the fates will not have them so. Norma Micholls is the woman in the case. Harry Smith directed the picture.

Vernon Howe Bailey’s Sketchbook of Rome (Essanay), April 25.—The points of interest of ancient and modern Rome occupy one of the first serials. The other five hundred feet being taken up by scenes in Arizona. The entire reel is of value, both artistically and from an educational point of view.

Counting out the Count (Kalem), April 26.—Samuel J. Tayloe is the author of this one-reel comedy and Wm. Beaumine directed it. The complications are amusing, and the picture is well acted by Ethel Teare, Jack MacDermott, Victor Rottman, Mrs. A. Davenport, Gus Lechs and Auntie Spiga.

The Selig-tribune, No. 34, 1916 (Selig), April 27.—Polo match, Washington; Mazanita, Cal., high school cadets; Patriots Day celebration, Boston; Actors’ Fund Home, Staten Island; opening of season, St. Louis Browns; Battleship, New York; bicycle race, Newark, N. J.; motorcycle run, Boston; strike at Hastings, N. Y.; railroad wreck, Bradford, R. I.; President Wilson at ball game, Washington.

What’s the Sauce for the Goose (Vine), April 27.—Elsie MacLeod and Stymie are the other principal actors in this comedy by William Addis. The story is a good one. The comedy is well presented, and the acting makes the humor clear. Parker in his regular capable rôle, is clever as usual.

Love and Bullets (Lubin), April 28.—Written and directed by Clay M. Greene, a comic duel is the principal situation in this one-reel farce. The story depends for its fun upon the development of the plot, and is a good example of the class of photoplays. George Clarke, Francis Joyner, John Sherman, Kempton Greens, June Daye and Adelaide Hayes perform an effective cast.

The Rivals (Vine), April 28.—Robert Burns and Walter Stull pursue the heroine of this one-reel comedy with such vigor that it is a wonder enough of the lady is left at the finish to serve for her identification. The expression “knockabout” comedy will not cover this case; “slam-along” or “catapult comedy” comes nearer the mark. Those who like their fun fired at them in broadsides, will furnish an excellent target for “The Rivals.”

Terry’s Tea Party (Vitagraph), April 28.—With John T. Kelly to take the title rôle, this one-reel comedy is a strong reminiscence of Harrigan & Hart style of Irish humor. George McManus, the author, has been liberal with the laughs, and Kate Price, Jewell Hunt, Doc Dodson, Lawrence Senon, James McCabe and Hughy Mack support Mr. Kelly with evident relish for the task.

Badgered (Selig), April 29.—There is much good entertainment in this one-reel drama of which William M. Henry is the author. The hero and his sweetheart turn the tables so cleverly on a number of scheming politicians that the spectator will enjoy the proceedings hugely. James Bradbury, Grace Darmond, Harry Mestayer, Al W. Felson and Edith Johnson are the principals in a competent cast.

General Film Company Specials.

The Strange Case of Mary Page, No. 14, “Recovery” (Essanay), April 24.—The fate of the murderer of Pollock is strongly intimated in this instalment of the Essanay serial. Langdon succeeds in bringing Bates into the courtroom just as Chester has finished his testimony, that he heard a shot and saw Bates running down the alley, the night Pollock was killed. Bates turns on Chester and accuses him of having killed Pollock.

The Millionaire Plunger (No. 5 of “The Social Pirates”–Kalem), April 24.—A review of this picture was printed in the issue of April 29, page 521. The fifth number of the George Bronson Howard series is a comedy of innocence and ignorance, and it is possible that for a limestone in their employ to get back the savings that have been taken from her by worthless investments. The photoplay is interesting and amusing.

The Woman Who Did Not Care (Selig), April 24.—The career of the woman in this three-reel photoplay, written by Chauncey B. Jerrems, is a succession of dramatic episodes. To prevent her little girl from being taken from her, she swears her husband is not the father of the child. Years later she sells society gossip to a blackmailing sheet and nearly wrecks her daughter’s happiness. The story holds the attention, and is acted with skill by Eugenie Benczer, Edith Johnson and Harry Mather.

Celebris (Biograph), April 25.—Unusually attractive locations in a fishing village on the California shore are an important factor in this two-part drama, carefully produced by Walter C. Joy and well acted by Pola Negri, Jack Muhlau and Charles Perley. Reviewed in the Moving Picture World of April 22.

Blake O’Grass (Edison), April 25.—Leonie Flurhaut and Pat O’Malley are the principal actors in this three-reel drama by William Addis. Lathrop. The story is pleasing, the heroine being a child of nature, brought up in the depths of the Maine forests. Chas. Sutton, Michael Dwight, Mrs. W. Florence Erskine, Grace McKisson, Guido Cotecchi, F. Famamote and Joe Sibong complete the cast.

The Little Samaritan (Essanay), April 25.—The clever acting of Joyce Fair in this two-reel photoplay makes its simple story of a little girl’s goodness of heart full of appealing interest. Thomas Coffin plays the old grandfather with a Dickens touch, and Fred Malatesta and Francis Raymond are well cast.

The Spring Chicken (Biograph), April 20.—A three-reel farce centered around a chicken, with Mabel Carr, Alice Evans, Gertrude Hambrock, Bud Ross and Louise Owen in the cast. The fantastic story is made amusing by clever acting and odd bits of incidental business. A review appeared in this issue of April 23.

Playthings of the Gods (Lubin), April 27.—A review of this three-reel drama is printed on another page of this issue.

The Broken Promises (Knickerbocker), April 28.—The present contemporary classic drama among society women is the leading feature in this three-reel Star Feature photoplay. The heroine turns her accomplishment to good account by securing an engagement at $1,000 a night, and earning the money to save her father from bankruptcy. The story is of fair average and is acted satisfactorily by Ann Drew, Joyce Shannon, George Larkin, Henry Stanley, Mollie McConnell, Daniel Gilfather and Frank Watson.

The Danger Line (Essanay), April 29.—Elizabeth Burbidge, Edward Arnold and Richardson Cottam have the leading role in this three-reel screen drama. Life “behind the scenes” is the theme and a nervously worked out romance is the result. Many of the situations are familiar, but the experiences of a young woman who is trying to “break into the business,” have an unfailing interest. The production and acting are of the highest order.

The Man Hunt (Vitagraph), April 29.—A novel by Arthur Train furnished the groundwork for this three-reel photoplay. By all means, let the good work go on! The plot may have no foundation in fact, but it has the advantage of being a novel and quite a number of good lines are worth while. The interest starts with the opening of the drama, and keeps on moving all the time the rears are being unwound. A military company is used during the last scene, and the theme is an old-time one. Robert Gailard, Billie Billings, Marzuerite Blake, E. A. Turner and Raymond Walburn comprise an excellent cast. Paul Sturman made the production.

Fox Film Corporation.

A Man of Sorrow, April 23.—A five-reel melodrama from the stage play “Hoover the Blind.” It is a moving story ably put on
Metro Pictures Corporation.

PLAYING WITH FIRE (Popular Plays and Players), April 17.—A strong sex drama, written by Aaron Hoffman and directed by Francis J. Brandon, with a cast of principals including: George Zucco, William LeBar, Grace Cunard, and Asa Johnson. The story is a melodrama of the kind that is well suited to the stage in this season, and the acting is uniformly good. The production is good, and the play will prove popular with its audience.

mutual Film Corporation.

MUTUAL WEEKLY, No. 69 (Gaumont), April 26.—A diversified number of titles, including a solo show of a variety of subjects, including a violent action drama, a railroad wreck, destruction of bad eggs by the government, auto races, children's drags, etc.

BUNGLE BILL, DOCTOR (Vogue), April 30.—Paddy McGuire, Arthur Moon and Renée Rogers have the principal roles in this picture which is of the slapstick sort that many audiences rejoice in. There does not seem to be much head nor talt to the plot of the play, as is often the case in this type of picture, but the real value of the film takes place in a hospital, where Bungling Bill is hired as an orderly after trying to burglarize a house, and in falling in love with a pretty nurse, proceeds to cause a rough house.

OUT FOR THE COUNT (Vogue), May 2.—A comic number in which a pair of tramps invade society, through the medium of a matrimonal agency. One of them poses as a count. This ploy has been used frequently; it is handled here with a sort of a sense of humor, but is just appealing.

SEE AMERICA FIRST, No. 34 (Gaumont), May 3.—This number takes you to Yosemite National Park, where we visit the principal points of interest. A very interesting number of great scenic beauty. On the same reel with is a cartoon comedy by Harry Palmer, entitled “The Escapade of Estelle.”

THE SKILFUL SLIGHERS STRATEGY (Falstaff), May 6.—An entertaining light comedy in which a young couple bent on matrimony against the wishes of the young lady’s guardian manage an elopement very cleverly, when, on his way to take her to boarding school, the auto hired by her guardian sticks in the snow, and her sweetheart ready with a sled to horse around with her. Some beautiful snow scenes add to the enjoyment of this picture.

ALL FOR NOTHING (Beauty), May 7.—This will be found rather amusing in spite of the fact that the star of the comedy is a salesman for a cascade of corn. It is a very good comedy, with a good deal of action, and the taking business. The subject is not interesting, and we doubt if the picture would find much favor except for the comical personality of the star,堡 All New.

BUNGLE BILL’S DREAM (Vogue), May 7.—In this number of the Bungling Bill series Bill has a dream in which he imagines himself transported to the kingdom of Neptune. He falls in love with the pretty daughter of this Neptune, and has a fight with her lover. The picture is fairly interesting.

CAPTAIN KIDD (Falstaff), May 8.—Riley Chamberlain’s impersonation of the uncle who generously signed over his millions to an ungrateful nephew, is very well done. The nephew fails to provide for the wants of the generous relative who becomes elbowed into oysters for a living. A young woman sees him digging up a box sand, and finally starts a report that the old man has dug a Captain Kidd’s treasure from the sea bed. Some children figure in the story being led to believe Captain Kidd’s treasure is in the treasure box, for after returning to his uncle what he has given him in anticipation of more personal gain, he finds that the box contains only rotten oysters.

Mutual Film Corporation Specials.

A BROKEN GENIUS (American), April 27.—In this entertaining three-part drama Edward Coxen plays the role of a struggling artist whose wife (Lisette Bonheur) has little interest in anything except social frivolities, and furthermore pleads neglect as a reason for turning her affections to another man. Upon arriving at the next town with the wife of the artist the man is arrested for a crime committed some time before. Later his brother, nostro stomach ulcer, sends him a cold box of oysters, and finally starts a report that the old man has dug a Captain Kidd’s treasure from the sea bed. Some children figure in the story being led to believe Captain Kidd’s treasure is in the treasure box, for after returning to his uncle what he has given him in anticipation of more personal gain, he finds that the box contains only rotten oysters.

UNLUCKY LUKE (Mustang), April 28.—One of the best comedies of the season. It is in two parts and is clean, wholesome and distinctly funny. The cast consists principally of Frank Borzage in the role of Luke, Jack Richardson as Seth, Luke’s pard, and Anna Little as Lucy, the new school teacher. A full review of this production appears on another page of this issue.

THE QUALITY OF FAITH (Mutual Masterpiece du luxe), April 30.—This five-part drama made at the Gaumont studios feature Gertrude Robinson and Alexander Gaden, with a supporting cast consisting of Lowell Tunnell, James Page,alties Harris, and others. The story of the picture deals primarily with the labor question. A large number of supers have been employed in the mob scenes, and there is much excitement; but throughout the production suffers severely through incompetent direction. The action of the play fails to please through a lack of spontaneity.

PIERRE DE BRISAC THE BRAZEN (American), May 1.—An excellent two-part comedy featuring George Field, as Pierre de Brisac makes one of the most delightful comic crook types that could be imagined. The play has been cleverly arranged, and the sub-titles add greatly to the comedy of the production. In the absence from home of his wife, a couple who have quarreled, Pierre and his partner take advantage of a key left under the front door mat to burglarize the house and get a square meal. The contents of a couple of notes left by the wife for her husband accelerate matters. The climax comes when the husband returning home, is reported to the police as a burglar by Pierre, and is taken into police custody, where he remains until the next day. This will be a hit.

THE WEAKLING (Thanhouser), May 2.—A two-reel subject, by Lloyd Lonergan, featuring Harris Gordon, Barbara Gilrey and Thos. Curran. This takes the familiar theme of a weakling and a bully and makes a story of strong appeal. The former is imposed on by the bully all his life, rebels when the honor of the girl he loves is threatened. He faces a revolver in the hands of the bully and throws him down by an exhibition of moral force. He is taken chiefly in a small town. The number is better than the average.

LIVING LIES (Masterpicture de luxe, No. 98), May 4.—A five-reel subject by Julian Lown, featuring Henry King, and directed under due supervision of Edward Sloman. Winnifred Greenwood appears to advantage in the part of Emily, a Broadway actress, who forsakes the stage to marry an uninteresting man. The latter is capable of his ways, and the story has some few intense dramatic moments: It is true to life and strong in natural development. The social atmosphere is pleasing and certain scenes, like the burning of the across’s dress, standing out memorably. Eugenie Ford is pleasing as Wanda, the extravagent sister, who sells her love to pay her debts. The heart interest is quite strong, and the ending, happy one.

THE SPIRIT OF ’81 (Thanhouser), May 4.—A three-reel number, by Emmet Mixx featuring J. H. Gilmour, Grace DeCarlton and George Marlo. Mr. Gilmour plays the part of a war veteran who has become a ghost in the mining town. The latter is capable of his ways, and the story has some few intense dramatic moments: It is true to life and strong in natural interest.

THE SECRET OF THE SUBMARINE (Mutual Special Feature, American), May 8.—The first two-reel chapter of this new serial, by Emmet Mixx, is a clever and tasteful production. The story is an interesting manner. The girl’s father has invented a means by which a submarine may procure air through the water itself. A Japanese spy and two Russian spies, are after the secret. A real submarine is pictured in action, both from inside and outside. The Jap spy secrets himself on board, during the initial test, and escapes at the close, leaving the picture open. Those interested in the book, are definitely strung on, including Thomas Chamberlain, Juanita Hansen, Lamar Johnstone, Hylda Hollis, Wm. Todmarsh and others.

Paramount Pictures Corporation.

THE HEART OF NORA FLYNN (Lasky), April 24.—Maria Doro deserves praise for her remarkable work in this production and the way she portrays her part. A good cast is in her support. The story is excellent and the climax dramatic. Settings and photography are at all times high class. For an extended review of this feature see page 86 of last week’s issue.

HIKING WITH THE IGOROTS (Burton Holmes Travaglures), May 8.—Eugene Holmes and his party, on a trip to the Iloilo mountains, in the Luzon mountains, where they follow picturesque trails, stopping to study the natives along the way. Altogether a creditable contribution to the Travaglures.

PARAMOUNT PICTURES (Paramount), May:—The most memorable subject in this issue is in the Better Babies department, showing the danger of controlling young children through fear. Henry Reutter and the girls of the American Legion again indicate their effectiveness; the lessons in swimming are especially appropriate at this time of the year, whereas curiosity about the private life of actresses is met by pictures of Marie Doro at her country home.

Pathé Exchange, Inc.

P A T H É  N E W S N O . 3 1 , 1 9 1 6 (Pathé), April 15.—Interesting items of the week are the following: H. M. Daugherty is breaking ground at Sydney, Australia; the opening of the baseball season at Philadelphia and New York; twenty Apache Indians of the party that trailed Germinio in 1888 are now in Mexico, and various other scenes touching on the Mexican situation.

P A T H É N E W S N O . 3 2 , 1 9 1 6 (Pathé), April 19.—The U. S. soldiers in Cuba, and Morro Castle from which the surrounding country can be easily scanned afford several interesting items in this issue. We are also shown a closeup of “Wild Bob” Burman, who was killed in a recent auto race, giving also glimpses of the race, and a number of pretty mounting incidents of importance, including the training of cadets at Charleston, S. C.

P A T H É N E W S N O . 3 3 , 1 9 1 6 (Pathé), April 22.—This issue contains views at the Actors’ Home where a reception is being held, Mayor Mitchell showing the first ball and also playing; and the National Guards rushed to quell strike riot at Hastings, N. Y., and the latest American fashions, in addition to various other items of interest.

S I B E R I A  T H E  V A S T  U N K N O W N , N o . 5 , 1 9 1 6.—This is an installment of an interesting series brings us to the far market of the Diomaraya, showing how the market opens with a religious ceremony conducted by Russian priests. We also see the Ekhimos on their way.
to town with sleds drawn by teams of reindeer or dogs, and sometimes afoot pulling their heavy laden sleds of furs behind them. On the same reel will "Glimpses of San Francisco.""

**Glimpses of San Francisco** (Universal, April 22).—On the same reel with the foregoing, gives views of monuments, public buildings, etc., in this beautiful western city.

**How Birds Feed Their Young** (Pathetcolor), April 22.—A remarkable study, entitled "Tomtit," the Hedge Sparrow, the Chaffinch, and the Wren feeding their young. The views of our feathered friends have all been photographed color and are most charming. On the same reel with "Towns of Tunis."

**Towns of Tunis** (Pathé), April 23.—On the same reel with the above, and incidentally included in the study of the towns and primitive customs of this portion of Northern Africa. The views in and about Kairouan, the "holy city," are of special interest.

**Pathe Exchange, Inc., Specials.**

**The Iron Claw No. 9** (Pathé), April 24.—"Arrows of Hate" is the title of this episode which is one of the best of the series thus far. Legar tries to incriminate the Laughing Mask by placing in the hands of persons murdered presumably through his influence notes purported to be written by the Laughing Mask. A good story, well told by the introduction of antiquated business for the purpose of stretching it to the limit.

**The Reggae of Cawnpore** (Kay-Bee), April 30.—A droll play of the drug habit, with some redemption of beautiful scenes.

**The No-Good Guy** (Kay-Bee), May 7.—Amusing Iron from start to finish, with Willy Conolly, Reggie Morris and others. The hilarious husband is entertaining friends when his wife returns and he pretends one of them is a bargainer. The number has no great novelty, but is fairly strong.

**The Good Bad-Man** (Pathé), May 7.—The story of a cheerful outlaw, who is self-outlawed and not really bad at all. An unusual and entertaining characterization by Douglas Fairbanks.

**Universal Film Mfg. Co.**

**Animated Weekly, No. 17.** April 23.—Boston running races, a New York street, a New York public square, scenes of beauty, and interesting scenes on the Mexican border are featured in this number.

**Mr. Buddy Briggs’ Burglar (L-KO), May 7.—A comedy number of a slightly burlesque sort, featuring Dave Morris, Gertrude Selby, Reggie Morris and others. The hilarious husband is entertaining friends when his wife returns and he pretends one of them is a bargainer. The number has no great novelty, but is fairly strong.

**Potteas** (Nestor), June 8.—A pleasing comedy number, written by Louis J. Hubene, featuring Betty Compton, Eddie Lyons, Ed Burns and others. The girl is made a police officer. The responsibility takes a josh story about her, but afterward apologizes when she captures a thief. Good light comedy.

**When a Wife Worries** (Imp), May 9.—A comedy number, by Hal Cloutworthy, featuring Jane Bernoudy, Victor Potel and a clever baby. The young husband tries to find the wishbone of a cuckoo for his child to cut its teeth on. The situations are quite novel and amusing.

**Vottochia** (Boy’s), May 9.—A number written by Ida M. Evans, featuring Cleo Madison, Edward Hearne, Wm. E. Meng and others. This is a story of a girl who rebels at her squalid surroundings in a tenement, writes a letter and succeeds in making something of herself. The scenes are somewhat subdued, but there is a good moral to the story and on the whole is quite strong.

**The Go-Between** (Imp), May 10.—A number, by Samuel Greiner, featuring Willi Lippold, Blanche Hardin and Jean Dumar. Rosemary secretly loves her old friend, Bill, and nurses him through typhoid when his own choice fears to do so. Very slight in plot and not strongly developed, but at the same time pleasing in tone.

**Never Lie to Your Wife** (Nestor), May 12.—A comedy by Al E. Christie, featuring Harry Rattenberry, Ray Gallagher, Billie Rhodes and Stella Adams. The two men pretend to be ill and attend a piker party. The psychiatrist at the party is a dragout. The place is raided by the police, who are followed home by the police. This makes an entertaining number, handed in this company’s characteristic way.

**A Game of Jokers** (Kay-Bee), May 13.—A laughable low comedy number by Allen Curtis, featuring Gale Henry, Wm. Frank, Lucie Peacock and Milborne Morante. This picture an elopement under difficulties. It is a highly successful number from the low comedy standpoint, some of the knockabout scenes being particularly good.

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**Universal Film Mfg. Company Specials.**

**The Final Conquest** (Universal Special Feature), April 24.—The 20th installment of the "Graft" series. This number witnesses the capture of San Francisco’s last of the conspirators, and makes Mayor Harding in an exciting roundup of the gas house gang. It all brings about the engagement of the mayor and Dorothy. No reference is made to her former love affair, which was disrupted by the changes in the cast. The story as a whole has been somewhat jumbled for this same reason, but the acting is of the highest order.

**A Huntress of Men** (Red Feather Photoplay), May 8.—An entertaining five-reel offering, adapted for the screen by Catherine Carr from a story by J. Vere Tyler. Mary Fuller, Joseph W. Gerard and Shirley Briley play the leading roles, and are the chief favorites, with her who has pick and choice of men. Fleming, portrayed by Mr. Gerard, is a mining man, who determines to tame her. He makes an attempt which would send the heroine at once to the stake, but she makes short work of his will, which ends only after the girl learns that she really loves him. The settings are very attractive and Miss Fuller wears in it a ruddy complexion. Not a story of any great action, but a brightly pictured social story, well handled.

**The Ring, No. 1.** "The Leopard’s Mark" (Universal Special Feature), May 8.—This is the first two-reel episode of a new serial, to be serially and be instantaneous. Grace C. L. appears in the double role of mother and daughter. The mother is troubled by an angry leopard prior to the daughter’s death. The theme of prenatal influence effectively employed, the girl being subjected to an electric shock at regular intervals, when she scratches and tears everything in sight. This comes off as something of a surprise and gives a strong punch to the pictures. Fuller, for a half hour, is quite a success in the double role of mother and daughter, falls in love with her without knowing her history. The circus scenes are well staged. A strong opening number.

**The Great Smash** (L-KO), May 10.—This three-reel offering is very successful for a purely comedy production. It is a big step in advancing this sort of material. The series of eccentric comedies, in which the characters are really “caricatures” with human impulses of an exaggerated sort. Ray Griffith, Alice Howell and others appear. The fun starts at the very beginning and is maintained at high speed throughout. There is no vulgarity, except perhaps in the kicking scenes, but these are harmless. The offering is one that will appeal to all observers and shows a distinct improvement over the former efforts of the company. The people of the last reel are both thrilling and extremely funny. An excellent comic number.

**The Capital Prize** (Imp), May 12.—A two-reel number, produced by Dixie Mexicanos and Stefano M. Taino, with Miss Frances Granby. This is an entertaining little comedy-drama, in spite of the fact that in some particulars it is not very convincing. If the girl had won the letter by her own scheming, instead of accidentally as it appears, then the denouement would have been stronger. It seems too much of a coincidence that she should win the ticket according to the letter. It is a good story, but there is no suspense in the situation as a whole. The offering is a fairly strong one of the sensational type and the incidents are said to be based on fact.

**A Fight for Love** (Bison), May 13.—This two-reel number, by W. L. Schepers, pictures a short story of romance, with Edward the Camera, G. Raymond Nye, James Conway, Roberta Wilson and others appear. The headquarters of the gang are shown, the hero being taken prisoner. A detective, instructed to clean up the organization, arrests the hero on a fake charge. The detective’s daughter is then kidnapped by the gang, and the hero frees her, fighting the organization to do so. The whole of the shooting scenes are slightly overdue, but there is good suspense in the situation as a whole. The offering is a fairly strong one of the sensational type and the incidents are said to be based on fact.

**V. L. B., Inc.**

**Hearst-Vitagraph News Pictorial No. 33, 1916 (Vitagraph), April 25.—Sending supplies into Mexico; opening harbor at Port Huron, Ontario; French war hero at Hastings, N. Y.; new defense craft, Lynn, Mass.; street skating rink, Chicago; San Francisco High School Cadets; race meet, Tia Juana, Mexico; drug-smoked motorists at Santa Fe; racing film at San Francisco Fair; Patriots’ Day Parade, Lexington, Mass.; President Wilson at ball game, Washington; Harvard-Princeton boat race.

**Hearst-Vitagraph News Pictorial No. 34 (Vitagraph), April 28.—In the Chihuahua; China; the United States; in Switzerland; roomfuls of food to poor; U. S. war ships at San Diego; historic house collapses in Brooklyn; President Wilson votes and delivers an address at Princeton.

**World Film**

**The Feast of the World** (World-Parragon). As pointed out in a review printed elsewhere in this issue, these five reels are marked by strong, logical, well-handled story telling. The background is War and political intrigue form the background for a picture in which a courageous woman is the chief figure. A review appears elsewhere in The World.

**Miscellaneous.**

**A Woman Will** (Sun), State Rights, April.—A five-reel French production of sound story and artistic craftsmanship. War and political intrigue form the background for a picture in which a courageous woman is the chief figure. A review appears elsewhere in The World.
Manufacturers' Advance Notes

"A STRANGER IN NEW YORK" (Selig).

Following the policy of making each release through General Film Company better than the preceding one, Wm. N. Selig announces for release on Monday, May 8, the Hoyt farce-comedy, "A Stranger in New York," scenario by Gilson Willets and featuring the world-famous comedian, Otis Harlan. T. N. Heffron produced this feature comedy, and a versatile cast of players supports Mr. Harlan, who brings to the screen the character role of "A Stranger," in which he earned an enviable reputation on two continents when "A Stranger in New York" first appeared as a stage production.

Thousands of lovers of the late Charles Hoyt plays, who enjoyed "A Stranger in New York" when it first appeared years ago, will hasten with their friends to the motion picture theaters to see the picture play version of this uproarious comedy. Mr. Willets has retained all the atmosphere and every one of the ludicrous situations carried in the famous comedy. Mr. Harlan has brought to the screen all the successful character delineations which scored for him a wonderful success in the original play.

A. Stranger, backed by a Chicago millionaire, goes to New York and cleans up a fortune in Prune Juice speculation. How the Prune Juice stock breaks to a jitney per share, how the real millionaire whom A. Stranger has impersonated arrives most unhappily on the scene, and how A. Stranger, formerly an itinerant book agent, wins the daughter of a New York society leader, contribute to interest in this production. No expense was spared to clothe "A Stranger in New York" with beautiful and elaborate scenic effects.

NETTER ESTABLISHES EXCHANGE IN PHILADELPHIA.

Leon D. Netter, the former general manager of Lesser's Pacific coast enterprises, has established the Masterpiece Film Attractions, and, in partnership with Sol L. Lesser, will operate in the Pennsylvania and New Jersey territory on an extensive scale. Spacious offices have been opened on 1335 Vine street, Philadelphia, Pa. Among the productions now being booked are the De Luxe edition of "The Spillers," "Neptune's Daughter" and "Cahillia." Mr. Netter has just purchased the L. & R. Feature Film Company, of Washington, D. C., and will consolidate both exchanges into one, and handle all business out of Philadelphia.

REALISM IN "THE SECRET OF THE SUBMARINE."

Bound to a post in the cellar of a bomb-maker's house when a bomb tossed within a few feet of her explodes, is one of the thrills recently "enjoyed" by Miss Juanita Hansen, who as Cleo Burke in "The Secret of the Submarine" is the object of continual machinations by a group of relentless complicators. Miss Hansen proves she is a regular "do or die" heroine, too, for Director Sargent is a fiend for realism and as a result the role of a leading woman in his company is not, by any stretch of the imagination, a "peaches and cream" existence.

When the scenes were being taken, showing Miss Hansen, or rather Cleo Burke, lured to the home of Stephanaky, the bomb-maker, Lamar Johnstone playing the part of Gerald Morton was very careful in "handling" Miss Hansen. "Hey," shouted Director Sargent, "what's the idea of this Waldorf greeting? Let's get in on the action like this." And he proceeded to show his idea of capturing a dear sweet thing and binding her away for future reference. Miss Hansen thereafter was properly dragged up to a trap door, her limbs bound and then tumbled down stairs with about as much consideration as is ordinarily accorded a bag of coal by luggers working for broad-line positions.

But Miss Hansen didn't object; in fact, urged them to do their utmost and they did. In the scene showing the exploding bomb and the house sent skyward, it is a miracle that she escaped unhurt for the acme of realism is surely reached.

"NOSEY NED IN TROUBLE."

Harry Palmer's Cartoon Comics, which split a reel of film with "See America First," are enjoying great vogue because of the instant popularity of Nosey Ned and Estelle. In the release of May 19, Nosey Ned is featured. This time he is inveigled into being arbiter at a ball game, and the result may be imagined from the title, "As an Umpire Nosey Ned Is An Onion." On the same reel, which comes from the Gaumont laboratories, are entertaining pictures of Atlanta, Ga.

"THE GRIP OF CRIME" (Universal).

Thomas Jefferson, son of the late Joseph Jefferson, and little Lina Baskette, will soon co-star in "The Grip of Crime," an Italian drama written by Calder Johnstone and produced by George Cochrane at Universal City. The story deals with the activities of the Italian Mafia and blackmailers, and little Lina Baskette as Santa Marro plays an important part in freeing her grandfather from implication in the crimes charged against him.

Lina Baskette is only eight years old. She is a beautiful dark-haired, brown-eyed child who has loved music ever since she was able to lip "mamma" through her baby lips, and her dancing is the little one's own interpretation of the music as she hears it.

Little Lina enjoys the distinction of being the only member of the Universal forces who has a contract for six years—a long period so far as motion picture agreements are concerned. As a rule a contract is made for a term of one year, or two years, but no one in the film world has been "signed up" for a period of six years. When Carl Laemmle, president of the Universal Company, saw Lina dance, he was astounded at her truly artistic performance, and suggested to Vice-President Davis that she be engaged for five years. "Make it six," said Mr. Davis, and Mr. Laemmle agreed.

Miss Baskette is the daughter of Mr. and Mrs. Frank E. Baskette, of San Mateo, Cal. She will be educated privately by her parents while working at Universal City.
"THE ISLE OF LOVE" (Gaumont).

What promises to be a most unusual photoplay is Gaumont's "The Isle of Love," which will be released as a Mutual Master-picture, de Luxe Edition, May 15. In this production Miss Gertrude McCoy appears for the first time as a Gaumont star. The drama, which was written by Paul M. Bryan, was found so suitable for Miss McCoy that she was taken from another Gaumont feature, despite the fact that a number of scenes had already been made. There is a popular song called "The Isle of Love." While it suggested the theme, the story is an independent creation.

"The Isle of Love" has been produced at Jacksonville under the direction of Edwin Middleton. As there are a number of scenes purporting to take place on an island near the equator in the Pacific Ocean, the tropical vegetation along the sea coast near Jacksonville provided some wonderful pictures as a background for the splendid acting of Miss McCoy, Earl O. Schenck, her leading man, and the other members of the cast.

The story is that of a light opera prima donna who flirts with a young sea captain, not knowing of the great love he would arouse. After she had humiliated him many times, a strange freak of fate casts them ashore together upon an uninhabited island. Her affair with a superior mate, who is invested in him as a sea captain, forcibly marries the girl. Love comes into her life. A most remarkable climax. Miss Iva Shepard has an important role. Others in the cast are

Robert Clugston, W. J. Butler, James Levering and Miss Mathilde Barling.

"THE OVERCOAT" (American).

"The Overcoat," by Forrest Halsey, is now being filmed in five reels, from a scenario by J. Edward Hungerford, under the direction of Rea Bergeur. This piece of fiction is rich in historic interest, as it reproduces correctly a famous dance hall of San Francisco's famous "Barbary Coast," which is now extinct. In one night scene there are nearly two hundred people. The cast includes Thea Mitchell, William Stowell, Perry Banks, Clarence Burton and Warren Ellsworth. Release date is to be announced in the near future by the Mutual.

RUPERT JULIAN IN "NAKED HEARTS."

When "Naked Hearts" is released on the Blue Bird program, May 25, the star will be Rupert Julian, who wrote the story and directed the production. Olga Printztan provided the scenario, but it was Mr. Julian who created the narrative from Tennyson's "Maud." The work is done in five reels, but really amounts to two separate presentations, as three clever children—Zoe Beach, Gordon Griffith and George Hupp—carry the first reel with the childhood story of the characters played by Francesca Billington, Mr. Julian and Jack Holt. Miss Billington has been announced as the star of the piece, but General Manager M. H. Hoffman, of Blue Bird, has arranged with Mr. Julian to become a permanent star in Blue Bird productions, and will use "Naked Hearts" to introduce him. Miss Billington will, however, be featured in the announcements.

"THE ORDEAL OF ELIZABETH" (Vitagraph).

"The Ordeal of Elizabeth," a Vitagraph Blue Ribbon Feature to be released May 15, is a fitting vehicle for the clever little actress, Lillian Walker. Miss Walker is supported by Evart Overton and a strong cast of Vitagraph players. In the title role Miss Walker's work stands distinctly as that of a finished artist. The direction and photographic effects throughout are excellent and help to make the picture a marked success.

Scene from "The Ordeal of Elizabeth" (Vitagraph).

Scene from "The Ordeal of Elizabeth" (Vitagraph). man with whom she is in love. Gradually these fade and again she is seen in all three. The exterior scenes are of great beauty and it was necessary for Director Wilfrid North to take his company to Jacksonville, Florida, in order to secure a number of the exteriors.

In this production Miss Walker does some of her best work, while Evart Overton plays his part with that distinct master-touch which has already acquired for him popularity in the motion picture world.

STRANGE ACCIDENT THRILLS DIRECTOR.

Without doubt the most unique experience ever recorded as happening during the production of a motion picture comes from the Wharton Studio, at Ithaca, N. Y. In one of the scenes of the new spirit drama, "The Mysteries of Myra," the star, Jean Sothern, visits the laboratory of Dr. Alden, the psychic investigator. She seated herself before a huge hypnotizing machine. The lights were dimmed in the laboratory, the switch was turned, and to the soothing purr of an electric motor the huge wheel with its myriad mirrors glancing, refracting and blending the lights, began to revolve at high speed. It was, indeed, a tense moment. After a proper length of time, Dr. Alden (Howard Estabrook), was directed to bring Miss Sothern back to earth again. To the great amazement of all, Miss Sothern failed to carry out her part. Again and again Leo Wharton called his direction to her which she seemingly failed
NEW PARAMOUNT-BRAY ANIMATED CARTOON BY CLARENCE RIGBY.

Mince pie and mock turtle soup—a Lucullus feast—reposing on the pantry shelf in the pages of the family cook-book, started the rampant journey through filmland of the heroine of "Miss Nanny Goat on the Rampage." This is the nineteenth release of the Paramount-Bray Animated Cartoons, and the drawing is by Clarence Rigby.

Immediately after consuming the delicacies Miss Nanny Goat starts on her rampant journey. The following scene shows her taking snuff and sneezing her head off. Butting into the por-

trait of Sir Walter Raleigh she gets the worst of it and is hurled out of the window after a brief but memorable encounter with a revolving mirror. Her leap into the open brings her into sharp but violent contact with a dog in the back yard.

During a lull in hostilities Miss Nanny Goat digs a box of rat poison out of an ash barrel and throws it into the dog-house, then waits to see the result of her action. She does not have to wait long, but immediately plunges out of the dog-house with a bulldog fastened to her horns. Soon the dog is hurled out of the picture and Miss Nanny follows in hot pursuit. Pursued and pursuer rush past a fence carrying a poster advertisement of a suffragist. Passing to laugh, the goat begins to eat away part of the poster until a portion of a ballet girl is revealed and appears attached to what remains of the suf-
fragist.

In passing by a deacon's gate at the mutilated poster and fainted out of the picture. A bill-poster observing the results of the goat's luncheon becomes enraged, throws a tub of paste on the goat, and Miss Nanny runs away with the tub on her head.

The remainder of Miss Nanny's adventures include a hasty tumble into the water, a salt in the tub and a narrow escape from drowning. She encounters a child whose yarn dress is completely unraveled as the goat nibbles and runs away. Near the scene of an excavation Miss Nanny comes into contact with a stick of dynamite. Having discovered the invader a workman strikes both goat and dynamite with his spade. An explosion follows and Miss Nanny goes sailing into the air on a moving cloud, finally eating her way to one with a silver lin-

SECOND REEL SHOWS SCOPE OF "REEL LIFE."

Owing to its fine photography and the diversity of its sub-
jects, the new Gaumont single-reel—"Reel Life," the Mutual Film Magazine—has met with favorable comment wherever there has been an advance showing for branch managers and exhibitors. The first release, that of May 4, showed the life of a butterfly, the activities of an alligator farm, and skilful manoeuvres of Belgian cavalry. The second reel to be released in this series maintains the same balance, and is a tribute to the editorial skill exercised by C. M. White in preparing "Reel Life" subjects.

"THE ABANDONMENT" (American).

Director Donalds MacDonald, of the American Film Company, Inc., is nearing completion of the filming of "The Abandon-
ment," a powerful story by Kenneth B. Clarke. This is another of the series of prominent fiction to be adapted to film by President Hutchinsion, Helene Rosson and E. Forrest Taylor have the important roles in this vitally interesting story of a prominent physician who becomes a tramp. The theme, which is strikingly original, is carefully conceived and well directed. This five-reel masterpicture is to be released by Mutual in the near future.

"AN ELEPHANT'S GRATITUDE" (Selig).

There is said to be an increased demand by exhibitors of mo-
tion pictures for wild animal comedies and dramas in one-reel lengths. "An Elephant's Gratitude," a Selig Jungle-Zoo wild animal drama, released Saturday, May 6, through General Film service, is said to be a production entirely out of the ordinary. The intelligence of elephants is proven in this picture from the fact that a huge animal enacts one of the leading roles.

John Blythe and his daughter Ellen live at the edge of the Jungle. Kasel, an animal trainer, abuses an elephant. He is reprimanded by Ellen and vows revenge. Later he kidnaps the young woman and leaves her in a hut in the jungle. The ele-
phant, grateful to Ellen for her kindness, follows her trail, breaks into the hut, unties the bonds securing the girl, lifts her to his back and carries her home safely.

It is a wonderful performance and one which will be most interesting to every one. Harry Lonsdale and Edith Johnson star in "An Elephant's Gratitude," which was produced by Thomas Santchi.

GAumont PREPARING TO MEET DEMANDS OF PARKS.

In less than a month there will be a great demand for three-

reel features by amusement parks and summer theaters. The Gaumont Company has recognized the importance of supplying photoplays of this length. Beginning late in May Gaumont three-reel features will be seen on the screen, in addition to the Mutual Masterpictures which it will continue to release. The magnitude of the Gaumont operations reflects the impetus given production by the recent visit to America of Mr. Leon Gaumont, head of the Societe des Etablissements Gaumont.

"A COURTESAN" (American).

"A Courtesan," a five-reel subject being filmed under the direction of Arthur Maude at the Santa Barbara studios of the American Film Company, Inc., has a heart interest and dramatic situations, with artistic touches which add much to the value of the picture. The cast includes Ellen Drew, Neil Fitzmaurice, Hubert de Roeder, Charles Wheelock, Al Fordyce and William Carroll. This masterpiece will be re-

leased in the near future on the Mutual schedule.

"THE JESTER" (Essanay).

Here is a love story with a new angle. The girl doesn't re-
form her man and marry him, after sympathetic care. She ridicules him, having plenty of chances to do so as she is a re-
porter and he is the dissolute son of a millionaire whose ex-
perience of which she is not accompanied by a certain amount of publicity. The girl calls him a jester and thinks he's a joke. He dis-

covers she's right and, of course, she begins to like him after that. Their paths run together much and they are the princi-

pals in several thrilling experiences, among which are a couple of battles in which the young woman sees her man stripped of the pose of the bon vivant and made over into the kind of masculine being that an aggressive girl would like to have make love to her.

It is an entertaining story with John Junior and Gertrude Glover, an Essanay ingenue. She is the girl reporter who is

Scene from "The Jester" (Essanay).

sent out to ridicule the exploits of the gilded youth by the editor of a trust-owned paper which is fighting his father. She makes him look ridiculous enough and stings him into go-

Scene from "Miss Nanny Goat on a Rampage" (Paramount-

ing to work. After a while she can't write sarcastic things about him because she likes him. She loses her job, but be-

comes private secretary to his father. The young pair frustrate a strike, make the trust hunt cover before the situation clears and she becomes daughter-in-law of the rich mill owner.

Scene from "The Jester" (Essanay).
THE LIGHT OF DUSK" (Lubin).

"The Light of Dusk" is the title of the important feature photoplay undertaking announced by the Lubin Company on which work was started this week in the Philadelphia studios. This will represent another departure by the Lubin Company from the field of novels and stage dramas as subjects for screen plays.

"The Light of Dusk" represents an original scenario from the pen of Anthony P. Kelly, already a star of the first magnitude in scenario construction. In his present offering the executives of the Lubin Company perceive the essentials for a red letter production and it is on those lines that preparations for "The Light of Dusk" have been made. It was also apparent that the direction called for the skill of a master hand capable of feature handling of a feature theme, and this responsibility has accordingly been entrusted to Edgar Lewis, who has just completed Dr. Goodman's photo epic, "The Tollers," for the Lubin Company.

"A SON OF THE IMMORTALS" (Bluebird).

J. Warren Kerrigan again appears on the Blue Bird program as a star in "A Son of the Immortals," to be released May 22, with Lois Wilson his leading lady. Bertram Grassby, who plays in Kerrigan's support, made the scenario from a story by Louis Tracy, and Otis Turner directed the production.

Briefly the feature indicates how an American might act if he were unexpectedly elevated to a throne, and depicts the consequence attendant upon an administration so democratic and liberal that all traditions are cast to the winds. The opposition to these methods by the military leaders and the measure taken to counteract the effect that Yankee modes of procedure have upon the populace, constitutes the incentive for stirring scenes, clashes at arms and sensational episodes that make "A Son of the Immortals" a series of startling outcomes.

Although there is no purpose to illustrate any specific uprising, the attitude and activities of the populace in the imaginary kingdom of Kosnovia, where the scenes of "A Son of the Immortals" are placed, and the conduct of the people in their protest meetings, would give a suggestion of the Sinn Fein movement which has lately upset the tranquility of Dublin and bordered the shores of the limpid Liffey with just such demonstrations of violence as are duplicated in the Blue Bird photoplay.

So much does intrigue and conspiracy figure in the Kerrigan picture that it might be made available to demonstrate the spirit of unrest and reprisal which seems to now obtain over practically the entire surface of the universe. So well moving pictures be adapted and commercialized to incidents of importance to the public mind that the Blue Bird people believe the type of dramatic entertainment, makes "A Son of the Immortals" timely to a striking degree and well adapted to exploitation by exhibitors.

MINUSA SCREENS FOR ALASKA.

The Minusa Cine Products Co. reports orders received from its distributor in the northwest, the Johnson Seating Co., of Seattle, Wash., for four Minusa screens, to be shipped to Nome, Cordova, Fairbanks, and Anchorage. These screens must leave Seattle the 15th day of May and this is quite a feather in the cap of the Johnson Seating Co. in landing such a nice amount of business for the Minusa company.

THIS IS HOW IT SHOULD HAVE READ.

In the May 6 issue of the Moving Picture World the statement that the Empire Feature Service has taken over the B. S. Moss Productions should read: "Messrs. Blum, Hunt and Cooper, formerly owners of the Empire Feature Service, have taken over the New Jersey agency of the B. S. Moss M. P. Corporation, and have given up the Empire Feature Service entirely.

NEW MAE MARSH PICTURE.

Mae Marsh, who has been conspicuous by her absence from the Triangle program, has completed a new Fine Arts picture. Its early release marks her second film appearance in the seven months of the Triangle. The successor to "Hooloo Ann" is called "A Child of the Paris Streets," and is a highly spectacular and dramatic story of the Latin Quarter interpreted by a well balanced cast. Robert Harron is again the young hero, an American student who rescues the girl from the Apaches who kidnapped her when she was a baby and brought her up to be the cleverest of their kind in Paris. Tully Marshall adds another villain conception to the long list with which his name has been associated, both on the speaking stage and in motion pictures. Jennie Lee, Carl Stockdale, Loyola O'Connor and Bert Hadley deserve mention in the long supporting cast.

WAGNER ELECTRIC DENVER OFFICE MOVES.

The Wagner Electric Manufacturing Company of St. Louis announces the removal of its Denver office to 1633 Tremont street, to continue in charge of O. H. Davidson. A stock of motors will be carried at this office.

GEORGE BEBAN AND MYRTLE STEMDAN IN AUTO ACCIDENT.

What will probably turn out to be the most remarkable motion pictures of an automobile accident ever displayed on the screen were secured by Cameraman Homer Scott of the Oliver Morasco Photoplay Company, when a car containing George Beban, Myrtle Stedman and John Franklin, the chauffeur, turned an almost complete side-somersault. A scene for "Pasquale," showing a speeding motor-car turn-

Scene from "A Son of the Immortals" (Bluebird).

Scene from "A Child of the Paris Streets" (Fine Arts).

Scene from "Pasquale" (Morasco).
Sis Hopkins in Dailies
Illustrated Talks by Kalem Star in Three Hundred Newspapers Every Week.

Over three hundred of the representative daily newspapers of the country are included in a syndicate list at present publishing Kalem Star's talks. The number is being added to daily and is expected to reach twice that total before long. Over five hundred newspapers have already made application for the weekly humor feature, but since exclusive territorial rights are granted, it became necessary to narrow the list down in giving the publication privilege to the first applicant.

The list of over three hundred already publishing the talks covers all sections of Canada and the United States. On the roster will be found such representative journals as The Cleveland Leader, Pittsburgh Dispatch, Detroit Journal, Louisville Courier-Journal (Times), Milwaukee Free Press, Houston Post, Montreal Herald, Toledo Blade, Kansas City Gazette-Globe, Paterson News, New Haven Times-Leader, and the Jackson, Mich., Patriot.

In a number of the cities that have begun the publication of the talks exhibitors have taken advantage of the aid by special Sis Hopkins advertising in the particular publication carrying the feature. In the talks Sis Hopkins gives a humorous burlesque of the usual "Advice to a Scare Screen" stories, the "Advice From a Screen Star" and so on.

EXHIBITORS CLAMOR FOR CLARA KIMBALL YOUNG FEATURES.

Letters and telegrams of congratulations flooded the offices of the Clara Kimball Young Film Corporation this week in response to the announcement that Lewis J. Selznick had purchased Robert W. Chambers' widely read novel "The Common Law." to be published for the first feature in which Miss Young will be presented by the new organization next October.

Even before it was known that Miss Young was contemplating producing "The Common Law" thousands of exhibitors had applied for contracts on the strength of the star's reputation and drawing power alone. But the combination of Miss Young and a story whose advertising and publicity values are enormous appears to have aroused every important exhibitor in the country to action.

So great has been the response that the four personal representatives of Mr. Selznick who were to begin a tour of different sections of the country this week have been forced to postpone the trip in order to rearrange their schedules to accommodate the hundreds of important exhibitors whose names have been added to the list of applications by the announcement about "The Common Law."
NOTES OF THE TRADE

GARTNER HAS NEW MACHINE FOR COATING SCREENS

A BIG coming factory near Cordova, Alaska, has been leased by the Klein company for one of the hottest stages, a new 16 mm process, "Klein's Beautiful Process," which promises to be the first to reduce the film to a size that can be used in a 35 mm projector. The machine is designed to produce a high-speed, high-definition picture that can be seen without the aid of a magnifying glass. The machine is capable of producing 120 feet of film a minute, and the process promises to be a great step forward in the art of motion picture production.

Robert Warfield, a pioneer in the field of sound films, is currently working on a new sound process, "Warfield's New Sound Process," which promises to be a great advance in the art of sound reproduction. The process is designed to produce a clear, crisp sound that can be heard over long distances, and it promises to be a great step forward in the art of sound reproduction.

The latest news from Hollywood is that Charley Chase is working on a new comedy, "Charley's New Comedy," which promises to be a great advance in the art of comedy. The script is written by Harry L. Hauck, and the direction is in the hands of Charley Chase himself. The film is expected to be released in the spring, and it promises to be a great hit with audiences everywhere.

In other news, the latest film from the great director, Frank Capra, "It's a Wonderful Life," is being released to the public this week. The film is a heartwarming story about a man who learns the true meaning of life, and it promises to be a great hit with audiences everywhere. The film is being released in a special four-theater engagement, and it is expected to be a great success.

The latest film from the great director, Howard Hawks, "The Big Sleep," is currently in theaters across the country. The film is a gripping detective story about a private detective who is hired to investigate a murder case. The film is being released in a special six-theater engagement, and it is expected to be a great success.
a number of friends at the Harragansett Hotel, at Broadway and Ninety-third street, with a series of artistic dances. She began her career as a professional dancer when she was five years old, and she still keeps up her work in that art at private performances.

"Big Bill" Russell, of the American-Mutual studios, is the star as well as the director of "The Highest Bid," a forthcoming Mutual Masterpicture, De Luxe Edition. Charlotte Burton appears as his co-star.

The use of the largest steel mill in Los Angeles, during the busiest hours of the day, was secured by Director Wm. Robert Daly of the Big Company, for some of the big scenes in "The Hare And The Tortoise," the workmen playing actors and the actors workmen. Some wonderfully realistic scenes were secured.

Director Jacques Jaccard has assumed the direction of the big circus scene in "The Big Game," the sequel to "The Big Stonehouse," which has been engaged by the Universal Film Manufacturing Company, and is being featured in the serial. The supporting company includes G. Raymond Nye, Charles Gunn and Eddie Polo with hundreds of others from Universal City. The scenario is by Jaccard and Miss Olga Printzlau.

Carl Brickert, the theological student from Indianapolis, who recently made his debut in motion pictures on the Metro program, playing the prominent role of the district attorney in "The Half Million," has decided to retire from the silent drama, and will be seen shortly in a big role in a Metro wonderplay.

Margaret Gibson of the Horsley-Mutual studios, who was co-star with William Clifford in "The Heart of Tara," "The Soul's Career," "The Hidden Law," and "The Leopard's Bride," Masterpictures, De Luxe Edition, has been delegated as the feminine lead in the two-reel Centaur features to be released weekly by the Mutual pictures. In the first of these, "Begged by Lions," will be released May 7. The Bostock animals were used in the filming of a number of scenes for this release.

T. N. Heffron, Selig director, has begun work on "The Return," a psychological drama from the pen of William E. Wing. The drama is in three reels and features Kathlyn Williams, supported by Wellington Player, Guy Oliver, Vivian Reed and Sidney Smith.

Charles Bartlett is a new Balboa director. He recently came from the American studio. Before producing, he was a well-known actor. He is putting on several three-reel pictures for Balboa with Marie Empress as the featured player.

With Francella Billington in the featured lead, Director Jay Hunt is filming "The Iron Grip of Crime," a five-reel feature production. In the supporting cast are Gilmore Harman, who plays opposite Miss Billington, Paul Byron, Miss Mina Jeffries, Hector V. Sarno, Jack Holt and W. F. Morgan.

Gertrude Robinson and Alexander Gaden appear as co-stars in "The Quality of Faith," forthcoming Masterpicture, De Luxe Edition. This marks their first appearance as stars in the same picture. The "As A Woman Knows" and "A Woman's Menace" were filmed some months ago. Several other productions featuring these stars are in course of preparation at the Gau- mont-Mutual studios.

Balboa is winning a reputation for sprightly child players. The latest addition to the studio are the Corbin sisters. They are Ruth and Virginia, aged seven and three respectively. Both are attractive youngsters, light-haired and winsome. They will soon be seen in Balboa releases.

Holbrook Blinn, who is working at the World studio in "The Prima Donna's Husband," opened last week in "A Woman of No Importance," in which he is co-starring with Margaret Anglin, in World studio productions starring on Broadway. Robert Warwick is co-starring with Grace George, Katharine Kaelred, Charles Cherry, William Courtenay, Lenora Ulrich, Alice French and others are busy at the theater when not at the studio.

Members of Flying A company No. 1, of which Vivian Rich is the star, have completed their three-reel drama to be released by the Mutual under the title of "The Cycle of Fate." The direction of the production is being handled by E. Mason Hopper, the new master of the American studio. The scenario was written by Nathan P. Oaks.

Director William Dowlen is nearing the completion of "The Madcap," a five-reel Production Company release. Parker De Haven is featured. Miss De Haven is supported in this film play by Richard Sterling and a number of other Universal City favorites.

Some strikingly beautiful scenes photographed in the wilds and the use of a dog and deer are but a few of the interest-

features of "The Return," a Mustang-Mutual two reeler featuring Art Acord and Nitaajas. A large California bee ranch, on which considerable of the action of the piece takes place, is another interesting feature.

A Raffle for a Husband," a one reel comedy written and produced by Allen Curtis has been completed for the company with Gale Henry and William Franey in the featured leads. Others in the cast are Lilian Peacock, M. Moranti, and C. Conklin.

"Playthings of the Gods" has been made into a three-act play for the Lubin Company by Captain Wilbert Mel- ville. The cast includes George Auker, Allan Forrest, Walter Spencer, Adelaide Bronti, Sydney Deane, Ruth Saville and Evelyn Page.

"The End of the Rainbow," an American Mutual three act drama featuring Edward Coxen and Lizette Throen will soon be released. The social favorite is featured. Her position to minister to the wants of the lovely in the slums has been furnished with a part that brings into play her many qualities as an emotional actress. Others in the cast besides Miss Thorne and Mr. Coxen includes Leona Hutton, George Field, Jack Farrell, Hazel West, Joseph Beaudy and George Ahearn.

Ben Weiss, who furnishes the hundreds of supernumeraries for Metro productions, spent three days walking the streets and through the parks before he found ten particular types that Director William Nich wanted for his production of "Notorious Gallagher," a forthcoming Metro wonderplay.

In its titles "Ramona" brings us something new. Over a headland representing a scene suggestive of what is to follow are printed the words "A New World of Mysticism." The innovation has the effect of materially decreasing the illusion-destroying possibilities that crowd in the average leader. The atmosphere remains. If the Bond manufacturers are not quick to grab the idea we will be much mistaken.

"Ramona" takes much from the stage and brings it to the pho-

tographs. It assimilates this element; and the composite whole is a thing of beauty and of charm.

Anna Little, Art Acord, Frank Borzage and Jack Richardson and all the members of the two "Mastung" companies of the "Flying A," besides the cowboy brigade, will play a prominent part in the coming rolls being arranged by the studio forces. On a horse Miss Little can hold her own with the best of the cowpunchers.

House Peters, Gall Kane and twenty-eight players are at Washington, D. C., staging scenes for use in "The Velvet Paw." Maurice Tourneur is in charge of the direction and the picture will be released early in July.

Thomas Jefferson, with little Zorn Rech in the supporting cast, are at work under Director George Cochrane filming "The Attic Princess," a story just suited to the work of Jefferson and the little girl. The story was written by Calder Johnstone.

Lillian Rich has the role of a press "sob-sister" in "The Tongue of the Koy," and her characterization will be realistic. All note books are strictly tabooed by these volunteer "techni-

cal" men of the "Flying A."

"It Was Only in The Play" is the title of a comedy which has been pictured by Director Allen Curtis of the Universal Film Company, for screening in the theaters. The characters, who are supported by Lillian Peacock, M. Moranti and C. Conklin.

Riley Chamberlin, Palastaff-Mutual comedian, has arrived in New Rochelle from Jacksonville, where he has been working for the past five months. Chamberlin will begin work within the company on the first of a series comedies in which he is to be featured.

Albert Capellani has been chosen to stage "La Boheme" in which Alice Brady will make her next appearance. Miss Brady will portray "Mimi" and will have a cast of types and noted players familiar with the opera in support of her.
Under the title of "Real Life," a new single-reel picture, will be released on Sunday of each week which should prove to be one of the most popular releases on the program. This innovation is the Mutual Film Magazine, which is produced by the Mutual Film Company. The first release of "Real Life" contains Feats of Horsemanship by Belgian Cavalry—An Alligator Farm showing Alligators from Birth to 1,000 years old—The Butterfly from the Butterfly House, etc. This is an excellent single reel for all classes of houses and should be especially valuable to high-price theaters.

Director Lloyd Carleton is filming a two-reel society drama entitled "Number Sixteen Martin Place," written by Bess Meredith, and in which Dorothy Davenport and Emory Johnson play the leading parts. The} scene of the story in the country is furnished by Alfred Allen and Jack Abbott. It is the story of a criminologist and a girl, with many suspense and a happy ending.

Margaret Gibson, the star of "The Soul's Cycle," "The Heart of Tara," "The Hidden Law" and "The Leopard's Bride," will be featured in the first Centaur two-reel picture, released Saturday, May 10th. The two-reel Centaur will be released every Saturday until further notice.

"The Rose Colored Scarf" is the title of a two-reel film play which has been commenced by Director William Worthington with Herbert Rawlinson leading and Agnes Vernon playing opposite. It is a comedy drama, said to be well suited to the clever work of Rawlinson and Miss Vernon.

C. M. White, assistant to General Manager F. G. Bradford of the Guumont Company, is not only handling "See America First" and also the new release from Rawlinson Laboratories, "Real Life," the Mutual Film Magazine. Its subjects will deal in the main with outdoor life. Material not suitable for The Mutual Weekly will be filmed for it.

PICTURE THEATERS PROJECTED

SAN PEDRO, CAL.—Frank Dornier, who recently leased the Globe theater, has remodeled the house. The improvements cost $5,000. Now running Triangle, Fox, World and Paramount features.

PORTERVILLE, CAL.—The Majestic theater, recently leased by M. A. Gallagher and Albert Stewart, has been thoroughly overhauled. The house has been papered and painted; new stage equipment; new dressing rooms. Seating arrangement remains the same.

WINTERS, CAL.—The Winters theater, now being conducted by W. A. Ratlenbury, of Dixon, Cal., has been remodeled and refurbished. The seating capacity has been increased from 180 to 250. Alterations and equipment cost $2,000.

NEW HAVEN, CONN.—S. C. Poli plans to build a two-story fireproof moving picture theater, to cost $100,000.

CHICAGO, ILL.—Sol Rubin, 3530 West 12th street, is having plans prepared for a three-story theater, hall, store and office building, 110 by 190 feet, to cost $150,000.

CHICAGO, ILL.—L. M. Johnson plans to erect a three-story theater and store building, 94 by 114 feet, to cost $85,000.

CHICAGO, ILL.—Chicago Women's Club (Mrs. K. K. Robbins, chairman building committee), 410 South Michigan avenue, plans to erect a one-story building comprising the seating capacity of 1,250, club rooms, roof gardens, etc. The project will cost about $600,000.

KEWANEE, ILL.—R. E. Taylor plans to erect a two-story moving picture theater, 50 by 120 feet, to cost $15,000.

LE ROY, ILL.—Marcus West is having plans prepared for a one-story moving picture theater and store building, 40 by 100 feet.

MURPHYSBORO, ILL.—Murphysboro Amusement Company will erect a three-story moving picture theater, 45 by 142 feet, to cost $20,000.

CORRYDON, IND.—J. S. Grimes, who recently purchased the Corydon theater, has replaced the screen and the rear of the house and renamed it the Dream. It has seating capacity of 200. Now running Mutual, World and Equitable features, etc. Will install new ventilation and fan systems. Projecting machines will be motor driven.

COUNCIL BLUFFS, Iowan.—The Old Dohany Opera House has been converted into a modern vaudeville and moving picture theater. The house has seating capacity of 1,100. The alterations cost about $35,000. The structure is owned by Barney Gillinsky.

LYNN, MASS.—Architect Edwin Earp, 333 Union street, is preparing plans for a moving picture theater of fireproof construction, to cost $30,000.

NEWBURG, MASS.—Edward S. Helden plans to erect a one-story moving picture theater, 53 by 98 feet, to cost $5,000.

CRYSTAL FALLS, Mich.—E. J. Braggier and others are interested in erecting a new vaudeville and moving picture theater.

DETROIT, Mich.—Northeastern Detroit Amusement Company, George H. Fleischut, president; J. M. Fuchs, secretary, plan to construct a three-story theater, store and office building, 90 by 118 feet.

STAPLES, Minn.—Demarais Brothers are erecting a three-story theater building. It will include a telephone office, store, club rooms, three suites of offices over lobby and hall above theater proper. The theater will have seating capacity of 500 and cost about $32,000. It will be known as the Cozy.

ST. PAUL, Minn.—The Theater Curtain & Supply Company have plans for a fireproof moving picture theater for the Interstate Theater Company, to be erected at the corner of Fargrington street and Selby avenue, 50 by 120 feet, tile floor in lobby, ornate front, electric light, about $2,000.

WEBB CITY, Mo.—Gruebel Brothers, of Joplin, will erect a theater on Allen street. The house will have seating capacity of 1,500 and cost $40,000.

OMAHA, Neb.—Novak & Vosko, 13th and Williams streets, plan to erect a one-story moving picture theater, 47 by 120 feet, to cost $15,000.

BROOKLYN, N. Y.—Architects Farber & Morkwitz, 135 Fulton street, are preparing plans for an airconditioned, 50 by 100 feet, to cost $25,000.

CORONA, L. I., N. Y.— Charles Rubin plans to erect a one-story moving picture theater, 45 by 54 feet, to cost $8,000.

NEW YORK, N. Y.—Edwin F. Rush, 1412 Broadway, is having plans prepared for a three-story theater building, 75 by 100 feet, to cost $150,000.

NEW YORK, N. Y.—Sam S. and Leo Shubert, Inc., 125 West 44th street, plan to erect a two-story theater building, 100 by 100 feet, to cost $70,000.

NEW YORK, N. Y.— Barney Estates Company, 111 Broadway, plan to erect two-story moving picture theater, store and office building, 100 by 143 feet, to cost $900,000.

CLEVELAND, O.—A stock company has been organized for the purpose of erecting a four-story theater building, 125 by 145 feet, to cost $300,000.

BELLAIRE, O.—Olympic Theater Company, George D. Spragg, manager, 3704 Elmont street, plans to expend $15,000 in remodeling their moving picture house. It is a two-story structure, covering an area 20 by 200 feet.

BETHESDA, O.—T. M. Kildow will erect a one-story moving picture theater, 32 by 120 feet.

BUCYRUS, O.—Carroll Estate will build a one-story addition to their moving picture theater, 22 by 51 feet, to cost $5,000.

SHAWNEE, OKLA.—Cozy Theater Company will soon let contract to enlarge present building.

YALE, OKLA.—Herbert Spencer plans to erect a modern moving picture house.

YALE, OKLA.—Yale Theater Company plans to erect a $15,000 moving picture theater.

CONWAY, Pa.—C. R. Bruce has the contract to erect a $18,000 moving picture theater.

HAXELTON, Pa.—The Diamond theater, owned by M. P. Myera, which was seriously damaged by fire on March 28, is being rebuilt and equipped. The structure measures 27 by 144 feet and is situated at 574-76 Arch street. The cost of rebuilding is estimated at $4,000; equipment $1,500. The house will be offered for sale as soon as completed.

PHILIPSBURG, Pa.—C. H. Rowland contemplates building a three-story theater, store and office building, 75 by 120 feet, to cost $50,000.

SPUR, Texas.—C. M. Couse has let the contract to C. S. Oates, Dallas, Texas, to erect a moving picture theater and store.

WEIRTON, W. Va.—Charles H. Miller plans to build a one-story moving picture theater, 33 by 90 feet.

ELKHORN, Wis.—L. P. Burtard has contract to erect one-story moving picture and vaudeville theater, 25 by 120 feet, for Webster & Minett.

SCENIC AND EDUCATIONAL FILMS

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NO RENTALS

GREAT NORTHERN FILM CO., 116 W. 48th St., New York, N.Y.
Malden, Mass. Censorship

All Films Must Be As Milk for Babes Is Plan of City's New Censor Board Appointed by Mayor Blodgett—No Censors Are Needed in Any Massachusetts City—Exhibitors Waiting to See Results.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—Proprietors of moving picture houses in Malden, Mass., now squarely up against the censorship proposition. The city has a board of censors appointed by Mayor Blodgett at the request of the Woman's Civic League of Malden. The members of the board will take it upon themselves to censor any moving pictures that are shown in Malden, which, in their opinion, are at all harmful to a child. The question has been raised: Who will censor the decisions of the board and how far will these decisions go?

The Malden moving picture men do not see the need of a board of censors in that city any more than in any other city or town in Massachusetts. There are people behind the movement who claim that every community in the country should have its board of censors. Those who are with Malden and now moving picture men in Boston and other parts of the Commonwealth are not sure how far this censorship idea is going to spread.

"I don't see the need of this board of censors," said one well-known proprietor of the Malden Orpheum. "The pictures that are shown in Malden have all passed some board of censors before they come to us—the national board—which is composed of 120 men and women of experience and education. We select them on our part, but pictures are quite capable of deciding what pictures are fit to see. In the second place, it would be hard to see how we could do without pictures objectionable in any way. Women in Malden have no authority to stop any film we choose to show."

W. B. Bradford, who conducts the Malden Auditorium, is also in a quandary. "I fall to be a believer in the necessity of a censorship board in Malden," he said. "We could not afford to run any pictures our audiences would not care to see, and we must always be gallant to the ladies."

The board of censors is made up of three women: Mrs. Ralph M. Kirtland, president of the Woman's Civic League of Malden; Mrs. Willard C. Tilson and Mrs. Francis A. Shove, a member of the Malden City Planning Board.

There is one ray of sunshine from a moving picture standpoint. The committee will not attempt to strike off the question of films as far as it relates to race or creed. It will only deal with films that concern small boys, their morals, etc. Any woman in Malden who pays 50 cents a year is eligible to membership in the league. The city is a more or less interested in the idea and more than one person is waiting to see what will happen if the board declares a film and the proprietor of the house in which it is shown refuses to stop showing it.

"In every moving picture theater," says Mr. Shove of the committee, "there is need of a little censorship. But this need is best looked after by a child may see with safety; children are the most impressionable part of the audience. Don't ship me all the moving pictures—I like them."

Therefore the Malden moving picture men have hope.

SOCIOLGY AND FILMS.

Investigation of Effects of Pictures Being Made in Worcester.

Worcester, Mass.—Worcester, Mass., Ellery F. Reed of Fulton, Mo., a student in the graduate department of sociology of Clark University, has launched a far-reaching inquiry into the nature of the photoplays that are being exhibited in Worcester. With this idea of determining, by scientific analysis, the good or bad influence of the motion picture business being shown throughout the country at the present time.

The idea is a novel one and the outcome of the investigation is awaited with much interest by moving picture men and others throughout Massachusetts.

Mr. Reed and a corps of several hundred assistants are expected to pass on approximately 5,000 separate film plays.

Preparing a Plot Chart.

To facilitate the investigation a set of charts has been devised under these headings: Social influence, static and dynamic, of pictures; sex relations in the pictures; the content of right and wrong, and the attitude of the pictures towards religion and the church.

The data will be obtained by substituting arbitrary values for each phase of the plot of the film as outlined under the various headings. Where the feature of the plot is an important one the value three will be given in the check square, and the position of the film it will be given a value of two, and in cases of minor importance its value will be only one. Totals and averages will be placed in spaces provided beneath each table.

For Clark University.

Clark University is said to be behind the investigation which Mr. Reed says is the first of its kind to be attempted on such a scale. The young man hopes to derive figures that will show whether the pictures are exerting a good influence, or the reverse and to what extent, or figures that will indicate in what way the plots of moving pictures should be modified so that they will exert a good influence on the public in case the charts show that they do not.

Johnny Evers Will Be Camera Man.

Johnny Evers, the scrappy little captain of the Giants, has an ambition to become a camera man. He said so himself, and to no other person than Manager McGraw of the Giants.

Evers and McGraw were posing together at the Braves Park for Dick Sears, local camera man for the Hearst-Vitaphograph.

News Weekly, during the recent series between the Braves and Giants in Boston, when Evers turned to McGraw and said:

"When I get through with baseball I am going into the movie game. I am going to become a cameraman." And the fact later leaked out that Evers has been doing some work with a camera for quite a while.

MID-NEW YORK LETTER.

Get-Together Smoker in Albany.

By E. O. Weinburg, Special Representative, Plaza Theater, Troy, N. Y.

ALBANY, N. Y.—On Thursday, April 27, A the Albany exhibitors and the exchanges, Mutual, Rex (Universal) and Pathes acted as hosts to one hundred or one hundred and fifty exhibitors in this section of the state. The gathering was in the nature of a get together smoker to discuss the different local conditions with an idea of improving some if possible.

"Ne'er-Do-Well" Brings Big Business.

TROY, N. Y.—Plaza theater, Troy, N. Y., seating 300, showing "The Ne'er-Do-Well," April 23-29 (7 days), reports big attendance during the entire week.

Arbor Theater Opens.

Albany, N. Y.—Arbor theater, Mr. Buck, manager, recently opened in Albany, N. Y.

Sam Suckno to Build.

Albany, N. Y.—Sam Suckno, now operating Whiteway theater, has ordered plans drawn for his new theater to seat 1,200 or 1,500 people.

Free Films for Prisoners.

Albany, N. Y.—Rex Film Exchange reports the shipping of films gratis to Auburn State Prison and also to Dannemora Prison.

H. Hall May Build.

Troy, N. Y.—It is reported that H. Hall will shortly build a new theater in Troy, N. Y.

General Film Notes.

Syracuse, N. Y.—Harry Bassett and Mr. Mahler are representing General Film Co. in the Capitol District, both working with headquarters in Syracuse.

Lubin Kopp Takes Empire Theater.

Troy, N. Y.—Lubin Kopp is now owner of the Empire theater, Troy, N. Y., having bought the house from Davey & Stickney.

Star Theater Sold.

South Troy, N. Y.—Star theater, South Troy, was recently sold to Vazzana Bros. J. Soperstein, former owner, is now located in Bridgeport, Conn.

Manager Mullin Praised.

Albany, N. Y.—Manager Mullin of the Mutual exchange, is soon to be promoted. Exhibitors in eastern New York have certainly found Mr. Mullin to be an excellent exchange manager and wish him success in his advancement.

Albany, N. Y.—Manager Epstein, Pathé exchange, is boosting "Who's Guilty?" series very big and "The Knickerbocker Press" is publishing the story.
PUTNAM-JACOBS INCORPORATES.
New Theater Company in Newark, N. J.
Capital $100,000.
By Jacob J. Kalter, Special Correspondent,
51 Strand Theater Building,
Newark, N. J.

NEwArK, N. J.—The Putnam-Jacobs Theaters Company last week filed papers of incorporation with the county clerk. Edward B. McGlynn is named as statutory agent. The authorized capital is placed at $100,000. The business is grown to erect places of amusement.

The officers are: William B. Putnam of 63 Girard place, who owns four shares; George W. Jacobs, of 929 Broad street, who owns three shares; and Charles Rosenthal, who holds two shares. The shares are valued at $100 each. The first two incorporators are the present managers of the Paramount theater, Broad and Hill streets.

M. H. Hoffman Visits Newark.
Newark, N. J.—M. H. Hoffman, general manager of the Universal Film, visited the city this week. The man who was decided after some deliberation, to keep the office in the same building because no more space could be obtained. Mr. Hoffman, in collaboration with Lee Gainsborg, manager of the Newark branch office of the company, plans for the complete remodeling of the headquarters. The entire place will be renovated and improved greatly.

Special Children's Performance.
Montclair, N. J.—A special Saturday morning performance was inaugurated at the Strand theater last Saturday. Special subjects particularly selected for children are shown. The movement of the children is insured innovation sanctioned by the Montclair Better Films Committee, and the films are selected and introduced by that body.

Irving Meisel Promoted.
Newark, N. J.—We take this opportunity to correct a mistake that appeared in our issue of last week. The man who was promoted to roadman of the Pathe exchange at 6-8 Mechanic street is Irving Meisel, not as erroneously reported last week. Mr. Meisel visited the Newark office of the Moving Picture World, here reports excellent bookings especially on the new Pathe series, "Who's Guilty?" Mr. Meisel is covering the southern part of the state.

Gainsborg Books Feature.
Newark, N. J.—Lee Gainsborg, the popular manager of the Universal Film, at 236 Market street, is now booking "The Melting Pot" exclusively for the state of New Jersey.

Fox Shows Features.
Newark, N. J.—Beginning last Friday, Fox's Carlton theater at Market and Halsey streets, under the management of Louise F. DeWolfe, is showing features instead of regular service as heretofore.

Rambonnet Now Leading Salesman.
Newark, N. J.—Edwin A. Rambonnet, according to advice received by the World correspondent, is now the leading roadman of the General Service. He bases his claim upon the fact that he has beaten William Osborne, former roadman, who was also a General Service. Rambonnet returned Thursday from a trip through his territory, and certainly breaks the record for most miles run in 200 days. This beats any previous record by a long shot.

Supplies in Newark.
Newark, N. J.—The New Jersey Motion Picture Supply Company, Strand theater building, has been appointed exclusive agents for the Radioscope, manufactured by the Sabo Manufacturing Company, of New York, and also for the Radius Gold Fibre Screen. This supply company is probably a success in selling just supplies in Newark.

Paper's New Office.
Newark, N. J.—The Moving Picture World's Newark correspondent will move on May 1 to 51 Strand Theater building, which has been leased. The office has been made so that we can be in the midst of the film activities of the city. Visits from local and far out from every office. Subscriptions and renewals will be gladly received. Drop up for a chat, anyway.

Olympic, Elizabeth, Opened.
Elizabeth, N. J.—The Olympic theater, Spring and Elizabeth avenues, was opened April 29 by Mrs. B. M. Moran. The general program will be given.

Roselle Park to Open.
Roselle Park, N. J.—The Roselle Park theater, this place, will be opened this Saturday by W. Fogler. World's "Camilla" and a local program will be the initial attraction.

Empire Gets Features.
Newark, N. J.—The Empire Feature Service, the recently-formed feature exchange, located in the Strand theater building, has been appointed exclusive New Jersey agents for the productions of the B. S. Moss Motion Picture Corporation. The management of the Empire are Messrs. John Blum, Frank D. Hunt and Ray Cooper.

Irving Now Palace.
Irvington, N. J.—The Irving theater, 1290 Clinton avenue, is now under the management of W. J. Savage, formerly manager of the 15th street theater. The theater, which will make a number of improvements, as well as to replace the old equipment, is to be opened May 12. The theater seats about 500 persons and is the most popular theater in the West End. A feature on the opening day is "Heidi," and the opening of the famous "The Tempest" on the opening day, and a number of specialties was introduced between each show.

PICTURE NEWS LETTER.
By Clarence G. Lint, Special Correspondent,
No. 935, New York City, and Washington, D. C.

Censor Resolution in Richmond.
RICHMOND, VA.—The Social Service Federation of Richmond is using its best efforts to push through passage of a resolution providing for the censorship of motion picture films, which is now pending before the city council. Each of the fifty-five organizations which are members of the Federation have been urged to indorse the movement and lend aid in securing the passage of the resolution.

This resolution provides for a board of motion picture censors with the superintendence of the Richmond public schools as one of its members, it being the duty of the administrative board, the judge of the juvenile court, and a representative of the Social Service Federation.

Apparently Mayor Ainslie is not inclined to view with any degree of favor the proposal. The mayor has pointed out that no film that has ever been excluded elsewhere has ever been shown in Richmond, and that the picture that goes into Richmond is censored before it reaches Richmond. The Mayor also receives the report of film censorship prior to its production in the city, and the case of every doubtful film a censor is detailed from the police department to pass upon its merits or demerits. "It should be borne in mind," declared the mayor, "that the theater is a place of public amusement and not for religious instruction."
Savoy Completes Circuit

Washington, D. C., Theater Circuit Made Complete by the Purchase of the Savoy by Crandall and Morgan—Now Control a House in Each District of the City—
Will Enlarge the Theater.

By Clarence L. Linn, Special Correspondent, 635 Tenth St., N.E., Washington, D. C.

WASHINGTON, D. C.—The big deal of the week was the purchase by Harry M. Crandall and Joseph P. Morgan of the Pittsburg, particularly the Sprague, theaters. Thus the Pittsburg-theatricalers of the metropolitan city have added another house to the already extensive Theater Company. This is a record price for such a proposition as the amount paid is only for the buildings themselves, as the lease will of the company, together with an eighteen-year lease to the theater. The money paid is considered to be less than the value of the property as the building was erected on leased ground and revert to the land owners when the lease is expiated by the occupants.

"This purchase," said Harry M. Crandall, "completes our circuit of the residential houses in the city and we have one in each section. In addition to our downtown houses we have in the Northeast, and the Avenue Grand, in the Southeast. Both of these are representative houses and we have considered it to be among the city's most attractive places of amusement.

"At the Savoy we will have a seating capacity of 562, but we are going ahead with plans already made to increase the number of seats to about 1,000. Adjoining the Savoy in the photoplay park which will accommodate about 1,500 people. The theater is in a position to be enlarged so that we can house all of the patrons who may be in the park at the time of a sudden shower.

"We feel that the management will have to work very hard to make up for the large expenditure necessary to secure the Savoy, but we feel confident that the present public will not make a mistake in making it one of our string of houses.

"As originally constructed, the Savoy cost approximately $40,000. It is substantially built and is one of the hand-somest, if not the handsomest, of the theaters in the country. It is wholly detached, and the front and side walls are of tapestry brick. The floor is mosaic, block and ornamented in designs with blocks of contrasting colors. The walls to a height of six feet are faced with red marble, giving the lobby a very rich appearance. All of the inner doors are mirrored and there is given the impression of depth. The appearance of the Savoy is a considerable as it really is, although the street it has a width of forty-five feet, and it has a depth of thirty-four feet. Entrance to the lobby is gained through massive doors of mahogany and plate glass. The lighting is particularly effective and is obtained from handsome drop light chandeliers and wall brackets shaped like massive bronze columns.

"At the north end of the lobby is the manager's office. Next to this is a large, roomy ticket office and beyond that is a closet for storage purposes and another door leads to the stairway which goes into the operating office.

Operating Booth.
The operating booth is very large for it runs the full width of the lobby and has depth of eleven feet. It is equipped with full electric wiring, and, in addition, there being a window at each end and two vents, eighteen inches in diameter, leading outside. This is arranged for the projection machines. The projection and look-out openings are provided with slides fitted so that the machines can be automatically in the event of a conflagration.

The auditorium has a width of present of sixty-five feet, but this is to be enlarged to make possible about six hundred additional seats. It has a depth of about one hundred feet. The floor has been laid bowl-shape and on an incline, the incline being one-eighth inch to the foot. The seating area in the right side to side gives those patrons occupying seats nearest to the wall better opportunity of looking out, thus giving better view of the audience than those occupying the more central seats on the aisles and gives an unobstructed view of the screen from any place. The seats are thirty-four inches apart from back to back. This gives the public the benefit of the law and insures a more comfortable ingress and egress.

The interior decoration is quite elaborate. From the floor line to the belt course of the walls there is a base of imitation marble. The walls have been left in the color of their original light in relief. The wall lines run to the first rib of the ceiling, forming a slow half curve. Plaster is laid in each side of a blind window at each side wall, with a delicately moulded cap and a cartouche over the center of each opening.

On either side of the Gold Fiber screen the walls have been spayed to an angle of six degrees from the center of each is a cartouche. Above the screen is a proscenium cover, ornamented with a large cartouche. This is seen in theaters having a stage. The screen in set in a shadow box having a bevel extending back fifteen inches to the line of the screen.

The floor of the theater is of cement, with a harden topped layer to prevent it from being worn out. There is an exit to the cross aisle six feet in width. There are three very wide aisles running the length of the house.

The ornamented walls and panelled ceilings of the auditorium and lobby in most of the theaters there is an ornamental plaster center-piece, elliptical in shape, with a black billy that breaks the surrounding dead white. Around this is a circle of electric lights. In the center of the lobby the ceiling is set on a one-hundred watt lamp. In addition, there are candelabra similar to those of the Savoy, each being equipped with five lights.

Both the heating and ventilating systems are the best.

Manager Joseph P. Morgan.
Joseph P. Morgan, who also operates the Princess theater and who has recently taken over the Maycroft airrome, formerly of C. O. Morgan which is located on H street, Northeast, across the street from the Apollo, is to manage the Savoy. "Joe" Morgan, as he is better known, is, like Mr. Crandall, one of the best known of the city's exhibitors. He started in the business as part owner of the Scenec theatre with Tom Moore, and manager of the exchange at that time owned by Mr. B. C., which is now the Columbia Film Company. He continued in this connection for about four years and in 1911 took the management of the theater which he has since retained. He leaves that house in care of Richard Waldron.

Crandall-Morgan Staff.
Mr. Crandall-Morgan line-up will thus be Harry M. Crandall, general manager and chief factorium; Joseph P. Morgan, Savoy; George McDonald, Apollo; Jack Keenan, formerly with Harris & Davis, of Pittsburgh, Avenue Grand; George Grouch, office manager for all of the properties, will exercise general supervision over the downtown house, and exhibition-manager will continue at the Maycroft air-dome this summer.

BURNING OF RENTED MACHINES. Supreme Court Decides That Renter Is Not Responsible.

Washington, D. C.—A decision of considerable importance to the exhibition picture interests was handed down by Chief Justice Shepard in the Court of Appeals of the District of Columbia, removing the loss by fire of certain machines which had been held under a lease contract for a short time. The Supreme Court of the District of Columbia had held that the lessor was liable for the full amount of the damage to the machines and had assessed a sum against him equal to the balance alleged to be due from the sale. The court for the acquisition of the machines, which was labeled "leased," was in fact a conditional bill of sale. The machine company concluded that since its contract required the lessor to use the machines and care and keep in like good condition as the same was billed. The lower court held that the ordinary case was required and that in the absence of a written contract the lessor would not be liable. The court merely allowed rental up to the time of the fire.

Theaters Help Infant Welfare.
Washington, D. C.—The managers of a score or more of moving picture theaters have consented to loan their houses for free matinees for mothers and children of the District. The arrangements begin May 6 to 13. The executive committee in charge of the arrangements for baby week will hold a meeting on "Care for Baby." These films will be accompanied by short talks by Infant welfare workers.

The houses that have pledged their cooperation in the movement are the Circle, Russian, Capitol, Blue Mound, Apollo, Mitters, Eastern, Avenue Grand, Star, Cosmos, Haplymond, Liberty, Favor, Capitol, Fox, Strand, Elks, Triumph, Alhambra, Howard and Dudley.

Change in Bluebird Distributing Plans.
The Bluebird Film Feature Company, with offices in Charlotte, N. C., will hereafter serve the Virginia territory with the Bluebird features and the distribution of the pictures will be handled by the Fairmount Feature Film Company, of this city.

Mr. Crandall continues to look out for the District of Columbia, Maryland, Pennsylvania and West Virginia. Mr. Ezel, Mr. Brown or for the distribution of the pictures from Charlotte, while J. Leo Yates, manager of the Washington Wanamaker, does the booking in this section.

R. B. Dayton to Travel for Metro.
Washington, D. C.—There is soon to be a change in the local Metro Film Service Company that will produce many expressions of interest to all film people in this territory for our old friend Brown, who has been its traveling representative since the company was formed, is to retire. He is to be succeeded as traveling representative and as a member of the company by R. B. Dayton, of L. J. S. Day, the president of the concern. This is the first experience of Mr. Dayton with the flag of Metro. He has recently graduated from Bethlehem College, in Pennsylvania, and has since been working in the field of the planning and distribution of the fighting troops of Europe. He is a great big chap, an athlete, and capable of doing good work in the film business.

In speaking of the change to be made, Mr. Day stated that it was Mr. Brown's intention of "scoring down." He has just
Many Exchanges Move

Pittsburgh Sees Exeunt from Old Film Row to New Building at 938-940 Penn Avenue—Among Those in the Building Are Metro, Feature Film & Clicium Light, Pathe, World Film, Feature Film, Independent, International and Liberty.

Special to Moving Picture World

PITTSBURGH, PA.—A removal of many film exchanges from the district long known as "film row," on Fourth avenue and Ferry street, took place during the week of May 1. The removal of the trade, toward which the film row has been drifting for some time, is the building just completed at 938-940 Penn avenue. It is now occupied by the city's leading exchanges and supply houses. The structure was remodeled extensively for the trade. The building is shown as a business and is fireproof throughout. Film vaults have been installed and the building is equipped in every manner that Pittsburgh can boast. The building is the largest of the kind and is now one of the finest exclusive film buildings in the country.

The Pittsburgh Pictures Service was one of the first concerns to get into the new building. The entire second floor has been equipped as a complete and up-to-date office for the Metro forces, with a suite of nicely-furnished and richly-carpeted offices. General Manager P. N. Barrett states that the new quarters are a vast improvement over the old. The first floor of the building is occupied by the Feature Film & Calcium Light Company. Both the supply and film exchange companies have moved to the new location. A small portion of the first floor is occupied by the Equitable Exchange Service Company and the Western Union Telegraph Company. The third floor has been taken over entirely by the New York Film Exchange Company, and the distributing agents in the western Pennsylvania and West Virginia territories. Mr. P. N. Barrett is manager of this exchange. The West Virginia offices of the Independent are located in the building.

The Pittsburgh Pathe exchange has moved to the fourth floor of the new film building. The entire floor is occupied, and Manager T. S. Bradley states that the new quarters will enable the company to exchange to render better service than ever. The World Film Corporation has taken a floor of the building, the remainder being shared temporarily by the International Film Service, formerly at 894 Penn avenue. Extensions of lease letter concerns have leased the seventh floor, which is now being added to the building, but which will not be ready for occupancy for some time.

On the sixth floor are the Liberty Film Renting Company, of which Mayer Silverman is manager, and the Independent Display Company, formerly at 416 Ferry street, managed by T. P. Miller. The completion of the building is occupied by the Exhibitors' Publishing Company.

New York—Political Campaign On.


Pittsburgh, Pa.—John McAleer, chairman of the campaign committee of the Independent Film and Motion Picture Board of Trade, has returned from New York City, where he spent about ten days in conference with the leading exchange directors and the Motion Picture Board of Trade. His report on the success of the trip is gratifying to western men. Mr. McAleer received the assurances of a majority of the most prominent exchange directors that they would financially and morally support the Screen Club in carrying out its campaign for the repeal of the obnoxious censorship law in the Keystone state. The campaign committee is now engaged in laying plans for covering an extensive state in making a vigorous fight for the election of candidates to the next State Legislature who declare themselves for a repeal. The support of the Screen Club in the drive for the repeal of the obnoxious Pennsylvanian is appealed for by the committee.

While Away Sold.

Pittsburgh, Pa.—The While Away theater, Federal street, Northside, Pittsburgh, Pa., has been taken over by Albert Haight, who will operate it as a first-class vaudeville theater. While Away, on East Ohio street, in the same section of the city. The management of the While Away, which has been placed in the hands of Charles Bennett, formerly proprietor of the Kumbak. Mr. Haight now has negotiations under way for several other medium-sized moving picture theaters on the Northside. Both the Kumbak and While Away are being extensively improved and re-equipped in an up-to-date manner. Mr. Haight is a well-known theater man, and by his application of aggressive business methods in conducting his picture theater figures great success for the new venture.

New York—Politcal Campaign On.

Chairman McAleer Back for New York—Political Campaign On.

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Ballet With "Dumb Girl" Film.

Pittsburgh, Pa.—The Pitt theater, at Penn avenue and Seventh street, Pitts- burgh, Pa., is scoring great success with a two-week engagement of the Universal Company's Pavlina picture, "The Dumb Girl of Portici." The crowds that throng the big auditorium of the Pitts have been equaled only by those during the recent three weeks' capacity run of the "Operation & Young Love." Many patrons who have been kept on the outskirts. While the Patch has put on the Pavlina subject in his characteristic elaborate manner, using a variety of picturesque scenic devices, radiant and appropriete music, vocal and instrumental. The prices are 25 cents to $1, three matinees and an evening performance being given daily.

New Theater Keeps Shilo Dark.

Pittsburgh, Pa.—The Shilo theater, located in the Mt. Washington district, Pittsburgh, Pa., has been closed permanently. A board is fastened to the window of the building occupied by the theater. The blaze did considerable damage, and it was decided not to re-model the house. Manager Polak states that work on his new theater, adjoining, is being pushed forward rapidly and hopes to have it ready for opening by the end of May. It is to be modern in every particular of equipment and decoration, and a first-class program and feature pictures will be shown.

New Lyric at Altoona.

Altoona, Pa.—The handsome new lyric theater was thrown open recently and is proving to be a decided asset to the entertainment fans of Altoona. The Lyric is located at Fourth street and Sixth alley, and is one of the most imposing structures in that section of the city. It was erected by Contractors J. C. Orr & Son. The decoration and equipment are thoroughly up-to-date. Feature pictures are run daily. William H. Orr, formerly sheriff of Blair county, is the owner.

Motion Picture Specialties, Inc.

Pittsburgh, Pa.—The Motion Picture Specialties, Inc., is making application at Harrisburg for a charter of incorporation under the laws of the state to manufacture, buy, lease and dis-play photoplay films, accessories and advertising novelties. The applicants are: J. Allan, William A. McClane and S. D. Stoughton, all of this city.
Ruling of Ohio Supreme Court on Sabbath Shows May Not Affect Theaters in Cleveland—Federated Churches Will Probably Try for Closing, but Will Meet Strenuous Opposition from Exhibitors.

CLEVELAND, O.—Will the Federated Churches, the strongest religious organization in Cleveland, have power to close moving picture theaters on Sunday as a result of a recent court decision? This is the question every exhibitor here is asking.

The Ohio Supreme Court has just ruled that moving picture shows are theatrical performances and as such are illegal on Sundays. This ruling is endorsed by common consent of city and state officials here, and city officials declare they will resist any attempt to close the picture theaters on Sunday.

The Cleveland exhibitors and film exchange men are preparing a legal battle in fighting an order which would bring about Sunday closing.

"Many theaters would be forced out of business if this order is enforced," P. A. Block, manager of the World Film Corporation in Cleveland, said. "Week day receipts in many theaters do not more than pay expenses. If there is any move to put this closing law into effect here, it will meet with stiff opposition both from exchange men and exhibitors."

City officials have resolved themselves strongly on the matter. Director of Public Safety Sprosty, Director of Law Fitzgerald and members of the coalition, declaring they are opposed to closing theaters on Sunday.

"I would rather go to jail for contempt of court than to order an issue which would force the theaters to close," Director Sprosty said.

"The law is a relic of the old blue laws," Law Director FitzGerald said. "The law department will never issue any warrants unless positively ordered to do so by the Mayor," he added.

"We are not against the enforcement of this law in Cleveland," BenJamin J. Sawyer, president of the exhibitors' league, said.

The case on which the decision was based, originated in Chillicothe, O., with the arrest of Robert H. McLaughlin, exhibitor there. He was tried before the Mayor and found guilty of violating the law. The common pleas and appellate courts upheld the Mayor, and the Supreme Court applied the same ruling.

NEW SUNBEAM PICTURE CORP. Capitalized at $2,500,000—Cleveland Men Interested—Begin Production Soon.

Cleveland, O.—The organization, production and distribution of the new Sunbeam Motion Picture Corporation of New York City and Cleveland have just been announced by President Dunham, president and general manager.

The corporation, capitalized at $2,500,000, is devoted to Cleveland but has no intention of building a studio here. Because of the opportunity for out-door studio work, a building is obtainable in the South, a studio site has been tentatively chosen in Jacksonville, Fla.

The assembling of the producing force has already commenced and work is to start on four, five and six reel stories. The production will be a feelingly distributed through the corporation's own exchanges, in accordance with the "producer-to-exhibitor" policy of the organization.

Mitzi Hajo, musical comedy star, and

O. W. Vanhoven Glaser will be the leading members of the producing company. The World Film Webber, another star of the stage, will also appear in Sunbeam features.

In addition to President Dunham, Miss Hajo, Mr. Glaser, Harry W. Davis, secretary of the Delaware Trust Company, William F. Katselas, T. O. of New York and John D. Rardian, formerly Cleveland manager of the Fox Film Corporation, are board members. Director of the Moving Picture World will be directors. Mr. Rardian is to be director of the production department.

The company has opened offices in the Leader-News building and has commenced the marketing of stock. Seventy-five per cent. of the stock of the company is to be sold in small lots all over the United States.

SANDUSKY LICENSE FEES. New Ordinance Increases Annual City Tax.

Sandusky, O.—Local exhibitors, in spite of vigorous protest and legal moves, will have to stand city tax on their theaters, the city commission having enacted an ordinance providing for annual license fees and charges as follows: Theaters within the fire limits, $30; for all within the fire limits, but not in fire limits, $25. Any taxcollected for the fire limits, payable to the city, is to be credited toward the city fire assessment.

Cleveland Shows in July.

Cleveland, O.—The Northeastern Ohio Motion Picture Exhibitors' League will probably not hold its contemplated drive against closing all picture theaters during July. After debating teams had been chosen and all arrangements practically completed, it was decided to leave the question in the hands of the executive committee. Practically every exhibitor who has expressed himself as in favor of closing during July, this is expected not only to give time for corrective measures and alterations, but is expected to bring audiences back in double numbers when the houses open.

Successful Showing of New "Casey" Pictures.

Cleveland, O.—The success of the one-reeler comedies produced by the new Re-serve Photo-Play Company is assured if the audience which responded to the invitation of Robert H. McLaughlin, president, for a private view of the first three of the pictures is an index. The Hippodrome theater was well filled at noon, April 22, when the comedies were shown. Admission was by invitation only and a representative audience of educators, reformers and probation officers attended.

"Casey, the Fireman," "Casey's Dream" and "Casey the Bandmaster" were shown and were applauded by the audience. The pictures star Johnny and Emmett Haynes. The films were made in the company's studio here.

World Film's "Show Me" Campaign.

Cleveland, O.—The World Film Corporation is conducting a "show me" campaign for exhibitors all over the state to insure the corporation's new policy of "Education by entertainment and no suggestion." The campaign is the result of the recent firingvisit here of William A. Brady, new head of the organization.

Exhibitors have been invited to private screenings of the first pictures produced under the new policy, "The Feast of Life," with Clara Kimball Young: "The Closed Door," "Her Eternal Right" and "Sudden Riches.

Clerk in General Film Office Killed.

Cleveland, O.—Hugh Staley, 21 years old, assistant in the general film company, was killed April 26 in a fall down an elevator shaft at the com-pany's headquarters here. He fell when he attempted to stop an elevator by pulling at the cable as it passed the second floor.

Gave the Kiddies Candy.

Cleveland, O.—Children attending matinees at the Alhambra in the past few days have been presented with candy of the kind called "suckers," with the com- plement and music committees are Special programs for children are shown.

Young Woman Exhibitor.

Sandusky, O.—Miss Louise Ramm, a Sandusky girl just out of high school, is managing a moving picture theater here. She is the only girl in the city, and her success has greatly increased during her management. She not only manages the house, but sings between the shows, and helps at the door or box office.

She declares she gave up a concert career to go into the picture business for herself.

New Mall to Have Two Auditoriums.

Cleveland, O.—The Mall is to be the first duplex motion picture theater in Cleveland. It is proposed to have two auditoriums in the building about 750 with entrances on Euclid and Superior avenues. The decision to have two auditoriums was made official because of the difference in the elev- ers of Euclid and Superior avenues. The theater will be completed in the fall.

Second Floor Theater Closed.

Steubenville, O.—Mayor W. C. Mac- master, on instructions from the inspection department of the Ohio Industrial Com- mission, has ordered the Rex theater closed, on the ground that it is unsafe, being on the second floor. The department is eliminating second-floor houses not con- structed specifically for use as theaters, and the Rex, as well as one of the others, will be completely remodeled to comply with the wishes of the authorities.

BUFFALO NEWS LETTER. By Joseph McGuire, Special Correspondent, 611 Erie County Bank Building, Buffalo, N. Y.

Buffalo Screen Club Meeting.

BUFFALO, N. Y.—At a meeting of the Buffalo Screen Club, Monday night, April 29,—the club's annual election for membership in the organization were posted. The membership list is steadily growing. It is reported that the other exchange men and exhibitors will come in a special train to the Buffalo Screen Club, May 15th, a popular contest with free transportation and a ticket to the ball for the prize for the winning couple. The program committee reports that several screen stars will appear in person at the ball. The decoration and music committees are carrying out elaborate plans to make the event a great success. The ball is being given wide publicity in the Buffalo newspapers.
May 13, 1916

THE MOVING PICTURE WORLD

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Plans for Detroit Ball

The Arcadia, Detroit's Biggest Dancing Floor, Will Be the Place—May 15 Is The Night—Many Famous Screen Stars Expected to Be Present—Plenty of Music—Proceeds to Be Given to Actors' Fund.

By Jacob Smith, Special Correspondent, 563 Free Press Bldg, Detroit, Mich.

DETROIT, MICH.—Monday, March 15, is the date of a huge social affair—a benefit dance ball to be given by the recently-organized Screen Club of Detroit. The place selected is the largest dancing auditorium in the city, located on Woodward avenue. Plans are being made for an attendance of at least 2,000 people, and being that at least 2,000 tickets will be sold, each good for two people, at two dollars per ticket. It will cost considerable to give the dance, and whatever profits accrue will be turned over to the Actors' Fund.

Practically all of the leading producing companies have given their positive assurance that they will send some of their stars to Detroit for this event. Their railroad fare, incidentals, hotels, etc., will be paid for by the Screen Club. Everything will be done to make their stay in Detroit a most pleasant one.

TICKETS will be on sale at all of the leading theaters throughout the city. There will be two orchestras of twelve and ten each end of the ball so that there will always be music—as soon as one stops the other will begin. The ball will be especially decorated for the event. In fact, it is going to be a real screen ball in every particular.

The committee in charge of the dance comprises: Harry L. Garson, chairman; Joseph Kopf, business manager of the Universal. This committee will co-operate with the other members of the club. During next Monday evening, May 15, at the Arcadia. Every Michigan exhibitor should try to be on hand to make the party a success. The moving picture industry has ever had in Detroit. Don't forget there will be many film stars—and they will be there in person in the Pastors' Union and already several women's organizations have assured their co-operation.

IN DETROIT.

Detroit Notes of Interest.

DETROIT, MICH.—It is reported that John H. Kunsky has secured a long extension of space for his men's ready-to-wear theater. When his new Madison theater is completed it will give Mr. Kunsky two immense new theaters in the G. B. Pierce Circus Park district.

May 15 is the date definitely set for the formal opening of the new Drury Lane theater, Woodward avenue.

N. L. Lefkowitz has been appointed assistant manager of the Detroit office of the Standard Film Service Company. He will assist J. C. Flahman, manager.

The Broadway-Strand theater, Detroit, smashed all records on Sunday, April 22, the opening day of "The Ne'er-Do-Well" when 9,783 people paid admission to the theater for the five shows.

Unicorn Notes for State.

BUFFALO, N. Y.—G. A. Hickey has resigned as Buffalo manager of the Triangle to become manager of the Buffalo, Syracuse and Albany offices of the Unicorn service. His headquarters are at 551 South Salaman street. E. H. Hughes, manager of the Buffalo branch of the Unicorn service, will remove his residence from the West Swan street to 39 Erie street, May 1st.

William H. Lawrence will be in charge of the Unicorn branch at 680 Broadway, Albany.

Fred B. Murphy, eastern division manager, under the opening of the first weekly program of twenty-one reels before Buffalo exhibitors at the Becker exchange Monday; Mr. Murphy is going to open screenings west of the Victoria theater, Rochester, Tuesday; Happy Hour theater, Syracuse, Wednesday; Brighton theater, Binghamton, Thursday evening. The Albany screening was attended by members of the New York State Exhibitors, who immediately had enjoyed a befeateak dinner at Keeler's hotel in that city. Charles H. Dariot, formerly of the Buffalo office, will be assistant to J. A. Eilow, western division manager of the Unicorn service in San Francisco.

Manager Courduing of Oswego is Ill.

BUFFALO, N. Y.—Fred S. Gorchon, traveling representative of the Mutual office in Buffalo, has just returned from Oswego, N. Y., reports that Manager Courduing of the Gem theater, that city, is seriously ill.

Rochester, N. Y.—William Gorski has recently opened the White Eagle moving picture theater, Hudson avenue, Rochester, the name of the house has been changed to the Gem.

Rochester, N. Y.—The Star theater, has been bought by Mr. Sheets of Benton Harbor, Mich.

Binghamton, N. Y.—Hider Bros., contractors of Binghamton, N. Y., have built the Hider moving picture theater in that city, with a seating capacity of 500. Jack Boyle has reopened the Glenwood theater here.

Binghamton, N. Y.—The Star theater of this city has been remodeled at a cost of $5000. Ned Cornbleit is the proprietor.

Duplex Theater for Flint.

FLINT, Mich.—Puller Chaffin, architect and promoter of the Duplex theater, Detroit, announces that he has practically closed negotiations for the erection of a new city Duplex—which will be built in the city of Flint, Mich. It will be in the rear of the building now under construction at West Kearsley and Beach streets. An entrance to the theater has already been arranged for with the owners of the Bush building. The actual construction work will start almost at once and the theater will be ready in September. It is understood that an eastern manager will be the lessee.

Will Gum-Shoe the Theaters.

Detroit, Mich.—During the 30-day period the dates of which are to be kept a close secret, hundreds of Detroit club women and members of the Detroit women's club—women of Orange Order, will undertake the surveillance of all theaters in the city. The idea of citizenship surveillance of the theaters originated in the Pastors' Union and already several women's organizations have assured their co-operation.

Manager Campbell May Build.

MENOMINEE, Mich.—Word has been received at our Detroit office to the effect that Manager Campbell of the Grand theater, Menominee, Mich., tendered a new project to build a new $25,000 motion picture house in that city.

Howard O. Pierce to Become Specialist.

Howard O. Pierce, publicity manager for John H. Kunsky, Inc., and editor of the Weekly Film News, the weekly house organ of the Kunsky theaters, has tendered his resignation and soon as his successor is appointed. Mr. Pierce will devote his attention to the specialization of theatrical enterprises of every kind. He has offices at 2030 Penobscot building, Detroit. Mr. Pierce is extremely well known in Michigan and in the moving picture business. Previous to doing the Kunsky publicity work he was successful in the enterprise of Liberty theaters. His theatrical experience extends back to the time when he was a young boy and he has secured many a good story for the WORLD from Mr. Pierce and with the publishers of the WORLD. Far joins in wishing Mr. Pierce the greatest success in his new venture.

Harry Goldberg Changes.

The Detroit office of the World is in receipt of a communication from Harry Goldberg, formerly manager of the Casino Feature Film company in Detroit, in which Mr. Goldberg writes that he has resigned as manager of the Atlantic office of the World, and assumes the management of the Criterion theater in that city, now in process of construction, which will be the largest in the west of the south. Mr. Goldberg extends to the World correspondent and his other Detroit friends an invitation to pay a visit whenever they may be in Atlanta.

L. E. Davis Goes to Heart Exchange.

DETROIT, Mich.—L. E. Davis has resigned as city salesman for Pathe Freres and has been appointed local representative for the Heart Interstate Exchange. For the past week he has been working in conjunction with John F. Bowman, of Chicago, district manager, who has been located over the operation in Detroit. Later a branch will be established in Detroit.

Pathe Exchange Notes.

L. E. Franconi, for the past year manager of the Pathe exchange, has been transferred to New York, where he will be assistant to the vice-president and general manager of the corporation. Mr. Franconi has made many good friends in this territory and his unusual enthusiasm for the exchange—his real interest in everything he undertook—made him much admired not only better than he anticipated. He is exchange men. Detroit regrets losing Mr. Franconi.

Jack Barkhurst succeeds Mr. Franconi as manager of the Detroit exchange. He has been connected with the local office since its establishment.

R. von der Goltz has resigned as assistant manager of the Majestic theater. Detroit, and has been elected special representative in the northern part of Michigan for Pathe, making his headquarters at the Detroit exchange. Good luck, Von.

James Oliver Curwood Heads Authors' Club.

James Oliver Curwood, a Michigander, author, novelist and scenario writer, his latest being "The Hunted Woman," producer of 10,000 "see-mee" films, and recently elected president of the Michigan Authors' Club; Mr. Curwood makes his home at Owosso, Mich.

Manager McGrath, of the New Stratford theater, Detroit, says business is 25 per cent better than he anticipated. He is installing a new organ twice the size of the one originally installed.
Louisville Screen Club


By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Local Notes of Interest

Louisville, Ky.—J. G. Connore, of the Indianapolis office of the Mutual Film Corporation, was recently in Louisville where he spent several days in booking the new Mutual serial "The Secret of the Sapphire."

Louisville, Ky.—The Ruby Amusement Co., operators of a colored moving picture theater at Walnut street and Fifth avenue, delivered a certificate of incorporation listing a capital stock of $1,560, divided into 180 shares of the par value of $10. The incorporators are Floyd White, Henry T. Kraft and F. L. Wilhoite, Sardis, Ky.—Albert Hill, of Mayville, Ky., has completed plans for an electric plant at the Sardis opera house. The plant will furnish power for the movement of the machinery and lighting the theater, and plans are under way for furnishing electricity to the entire city.

Glasgow, Ky.—A. K. Maluff who four years ago established the Liten opera house, operating as a moving picture theater, has given up this plant in lieu of certain obligations to the Trigg estate, and has relinquished the active management of the theater to Mr. Maluff has gone to Philadelphia. The management of the theater has been taken over by T. C. Flock and J. W. Wilhoyte. The latter will be the active manager.

Midway, Ky.—The Midway Amusement Company, with a capital of $7,500, has been incorporated by Mr. John A. Anderson and W. M. Campbell. Others interested in the concern are Richard Goddard and C. W. Parr.

Owensboro, Ky.—One of the incorporators of the new Owensboro Athletic Association is George W. Shaw, a prominent theater, of Owensboro, who is one of the best known moving picture men in the state.

Louisville, Ky.—T. J. Johnson has re-opened the Parkland theater and is now using the Mutual service. "The Girl and the Gaslight" and "Dick Diamond from the Sky," are two serials being run. Three Master picture masters and the regular Mutual program is being run weekly.

Sibree, Ky.—W. Waggoner of Calhoun, Ky., was recently in the city looking over possible properties for a new picture theater. No definite arrangements have been made as yet.

Mr. Exhibitor—You will get more helpful information by carefully reading one trade paper weekly than by skimming three or four. The MOVING PICTURE WORLD is the one paper you need.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville Ky.

Crescent Amusement to Build.

LARKSVILLE, TENN.—The Crescent Amusement Company, of Nashville, Tenn., operators of a big chain of theaters in Larksville, Putnam, Ky., and Tennesee, has had plans completed by architects Marr & Holman, of Nashville, Tenn., for the present building of the Elite theater, of Larksville, Tenn. W. J. Williams, of Nashville, secretary-treasurer of the Crescent Amusement Company, recently returned from Clarksville, where he made arrangements with W. M. Daniel, whereby the latter will erect a new theater at Third and Franklin avenues, the contract having been let to Contractor Elliott.

The building will have a seating capacity of about 1,900 and will cost between $20,000 and $30,000. It will be of brick, fireproof construction and will cover a lot 45x100 feet. The basement will be arranged for with the privilege of ten additional years. The plans provide for the installation of a modern pipe organ. The company has been operating the old Elite theater for a number of years and has been forced through lack of space. About four months will be required in completing the theater.

New International Circuit Grows.

Chattanooga, Tenn.—It is reported that the exhibitors in Memphis, Nashville, Clarksville, Louisville, and several of the other Southern cities will have some opposition in the new formation of the theater women will act. International Circuit Clarence Weis, of New York, was recently in Memphis, Tenn., and made arrangements whereby the Lyric of Memphis, will be added to the chain. Mr. Weis stated that he held franchises on theaters at Birmingham and Nashville.

Special Children's Shows.

Memphis, Tenn.—The Majestic Amusement Company of Memphis, Tenn., has gained a special Saturday morning performance for children. The first of the series was presented Saturday, April 1st. The management had the backing of the schools and mothers' club, and arranged the evening under the auspices of various local clubs and associations.

SPECIAL CHILDREN'S SHOWS.


Special to Moving Picture World from Indianapolis, Ind.—A movement which is in accordance with the nation-wide plan to provide motion picture entertainments for children by of censors' shows. The exhibitions are designed to educate the young in the proper channels has been undertaken in this city by leading society women who are interested in child welfare and education. The first exhibition for children was held recently at Keith's Masonic hall. The pictures were presented after a committee of thirty women had passed them during an exhibi- tion the program for that purpose. The exhibition of this "censor" performance was indicated when the censors failed to find anything in the programs which they considered objectionable.

The movement met with instantaneous success not only from the standpoint of the children but from that of the grown-ups. The aid of the women who are to select the programs for the entertainments was offered voluntarily.

The pictures will be shown every Sat- urday morning during the summer and it is quite likely that they will extend through the winter months, although plans have not been completed that far ahead.

In addition to the thirty members composing the committee a ten-day week as hostesses for the youngsters. Several hundred women have volunteered for this work.
the weeks will be divided up between them, in each way as to assure timid mothers that the children attending the performances will be well taken care of. The success of any motion picture success, is certain to meet with favor.

**SUIT OVER THEATER CANOPY.**

**Circle Theater Asks Court Order Against Interference.**

Indianapolis, Ind.—The Monument Realty Company, builders of the Circle theater, have succeeded in the fight to remove a sidewalk canopy installed by the Marion county superior court to arrest the contemplated acts of city officials, the city of Indianapolis having made the decision to allow the front sidewalk canopy, to cost $1,800, over the sidewalk in front of the new Monument Place theater.

It is alleged by the realty company that several months ago, or when the contract for the theater building was let to the Bedford Stone and Construction Company, that the plans were submitted by the theater building inspectors, for his approval. The plans, then containing the specifications for the canopy, before the theater were passed by the inspector.

Within the past week, it is alleged in the suit, that and after the canopy was set out in the plans had been partially erected, the building inspection department of the city interfered and declared that the canopy be torn down within three days. The inspectors gave orders that unloading be accomplished down to the required time that the inspectors would stop all work on the building until such time as was torn down.

It was pointed out to the building inspectors that the canopy being built over the sidewalk was in violation of the law in every particular; that there is a city ordinance which permits the building of such canopies, providing they extend entirely over the sidewalk and are placed not more than 12 feet above the sidewalk level.

The new case recalls a similar decision here some months ago when a the- hamber's office building was built a canopy over the sidewalk. The building inspector stopped this work but was thrown out of court. The Canal Street inspector's action was reversed by the court in a suit brought by the company to proceed with the work. The court held valid the building inspector's decision of canopies under certain restrictions.

**Indiana Trade Notes.**

Indiana, Ind.—E. C. Fawcett, assistant manager for the Central Film Service, handling Universal productions, says that the bookings for the serial "Peg o' the Ring," have been surprising. The feature is going better than most of the recent serials put out by the Central Service.

Odon, Ind.—The largest crowd that ever sat down in Odon to view the movies was Thursday evening when the Odon opened its doors to the public recently. November 26th. The "Battle of Peace" was the best drawing card in a moving picture way ever visiting this city.

Bedford, Ind.—The management of the Crystal theater recently announced that "The Battle of Peace" and "The Return of the Righteous" would be shown at the theater. The change was welcomed by Bedford patrons, who have given the management of the theater good shows with the famous stars that they don't get to see in real life.

Alexandria, Ind.—"Pop" Fuller, popular manager of the Ancla of this city, has installed a Wurlitzer player piano in his up-date theater and the music helped to draw throngs.

Thorntown, Ind.—James French has opened a new theater in Thorntown.
**Atlanta Doings**

Screen Club Takes Over the Splendid Quarters of the Transportation Club in the Walton Building, Downtown—Buys Furnishings and Fixtures—Interests Local Notes About Exchanges and Theaters.

**BY A. M. BEATTY, SPECIAL CORRESPONDENT.**

ATLANTA, GA.—The quarters of the Transportation, one of the most prominent downtown departments, when the dry law goes into effect, will be occupied May 1 by the Atlanta Screen Club, the city’s newest trade and social organization.

The officers of the Screen Club last night announced that the corporation’s quarters at a meeting held in the club. All the furnishings and equipment purchased outright by the Screen Club officers. Additional furniture and fixtures that are being furnished will make the club the most attractively-furnished of its kind in the city. An elaborate housewarming program is being planned. William O. Know, president of the club, announced plans Monday night for a formal dinner to be given in honor of the club members and friends as soon as the organization is established in its quarters.

The Transportation Club quarters are on the eight and ninth floors of the Walton building, at Walton and Cone streets.

Lucas Theater Supply Co. Moves.

ATLANTA, GA.—The Lucas Theater Supply Company, of Atlanta, have leased the first floor and basement of the H. W. Walker building, and the place is now in the hands of the contractors, being especially re-modelled and made up. Write for a catalogue. The company will move May 1 and will, in the new place, be most admirably situated for the growing business of the concern.

**Wide Censorship in Waycross.**

WAYCROSS, GA.—City Attorney John S. Walker has been instructed by council to have ready for the next meeting of council an ordinance establishing a board of censors for all shows exhibiting in Waycross, whether on canvas or in theaters, vaudeville, moving pictures or otherwise. The board will not be paid any salary and the council has given the authority to stop any exhibition considered objectionable.

A board of three will be named, one of the members to be a woman. It is believed the ordinance will be passed. A resolution offering a prize of $500 has been considered by council, but it was found not to contain sufficient power for the censorship, and the council was told to prepare the proper ordinance.

**Filming Atlanta.**

ATLANTA, GA.—Historic Atlanta is to be filmed. Beginning Monday night the Film Exchange, Inc., of New York City, will have the director of its Historical American Film Company to photograph the many historical sites in this community. Max- well H. Swain, special representative of the Film Exchange here Sunday afternoon, brought with him Joseph Rockefeller, one of the best-known scenic camera men in the motion picture field.

**New Policy at the Grand.**

ATLANTA, GA.—O. P. Hall, former manager of the Fox Film exchange in Atlanta, has taken over the management of the Grand theater.

Announcement regarding the future policy of the Grand will be made later. Hall later. A contest somewhat similar to that recently conducted by the Universal company will be inaugurated and Atlanta girls, who possess ability and comeliness, will be given another chance to enter movieland.

**Michigan News Letter.**

Special to Moving Picture World from Midway, Michigan.

Free Saturday Afternoon Shows.

EAST JORDAN, Mich.—Free matinees for farmers and their families will be given every Saturday afternoon in a new building being erected at a local moving picture theater. The Retail Merchant’s association will stand the expense.

New Battle Creek Amusement Company.

Battle Creek, Mich.—The Gregory Amusement Company of Battle Creek and Bath, Mich., formerly Louis Gregory, formerly with the Garden theater, is interested in the opening of the city’s new theater. Additional articles will be furnished by the Gregory companies, whose associates, the Battle Creek men, plan to open a theater at Findlay, Ohio.

New License Ordinance in Muskegon.

Muskegon, Mich.—An ordinance drafted for the city council for the purpose of keeping the city free of $50 a year for all theaters seating 250 or less, $75 for those between 250 and 600 capacity and $190 for all seating more than 600.

**Michigan Theater Changes.**

Grandville, Mich.—The Phoenix theater, which has been leased by May & Watts who also operate a picture house at Ovid, Mich., has been purchased by Mr. Lowell, who will operate a moving picture theater here.

Lansing, Mich.—Construction of the new opera house has begun.

Ionia, Mich.—Russell Ferrell will have charge of the theater which his father, Paul Ferrell, will erect on the site of the Opera. It will seat 1,000 people.

Flint, Mich.—The Capitol, with its new Palace theater which opened Easter Monday, is a vaudeville house it will use pictures from 1:30 to 2:30 and from 6:30 to 9:30.

Milford, Mich.—S. Liddell and T. C. Bartholomew have sold the Star theater to Lyman J. Dickinson of Detroit.

**Illinois News Letter.**

By Frank H. Madison, Special Correspondent.

**New League in Decatur.**

DECATUR, III.—The Exhibitor’s and Theatrical Managers League has been formed to counteract the movement for local and unreasonable censorship. A. Siegfried of the Bijou has been elected president of the association. The object is to bind together the local managers against any injustice and to see to it that none but the best pictures and plays are shown in Decatur.

**Illinois Theater Changes.**

Geneseo, III.—A. B. Michals of Le Calire, Ia., has purchased the Wigwam theater here from Spencer Anderson.

Sterling, Ill.—The owners of the Grand theater will erect an airdrome seating between 1,500 and 1,500 on Locust street in the city. It will use pictures and will be operated in connection with the Grand. The list of programs is to be announced. C. G. Dill is reported to be contemplating the erection of a theater to cost $25,000 in the 600 block of East street.

Kankakee, Ill.—Ned Churchill, a producer of tabloid musical comedies will take over the Galley theater in this city June 15. He will use pictures in connection with a vaudeville program.

Manteno, Ill.—The Princess theater was re-opened with "The Birth of a Nation," by D. W. Griffith, at West Brooklyn, Ill. A new moving picture show will be opened here.

Somerset, III.—H. L. Thompson has purchased the Elite theater from M. Pliner.

Bushnell, Ill.—W. R. Collins has sold the Cozy theater to Mr. Dorchester of Dubuque, Ia.

Waukegan, III.—M. Zelechower of Chicago has purchased the Coliseum theater and renamed it the No-Name theater.

Joslin, Ill.—John Dailey has opened a moving picture show at this place.

Seneca, Ill.—Paul Davison and Joseph Hogan have leased Timmins’ opera house for three years. The building will be carried and will work a picture show.

Carbondale, Ill.—Orman Lewis has leased the theater at this place.

Manager of the erection of a large moving picture theater near the new Hundy hoe at this place.

Petersburg, Ill.—The site of the Rex theater destroyed by fire January 1 is being leased for the erection of a theater which will be operated by Lawrence Watkins who now is conducting the Elite. Litchfield, Ill.—E. S. Davis has purchased the Lyric theater. The new manager believes that there is not much good theater in this city. For the benefit of the city, he has established the Pelican theater.

Bloomington, Ill.—William A. Peterson has re-entered the amusement field as manager of the Princess theater.

**Illinois Brief Notes.**

Jacksonville, Ill.—Several hundred pupils from the Illinois State Normal for Deaf here attended a show of "The Birth of a Nation" at the Grand Opera house, making one of the biggest crowds with Manager Johnson handled. The operator of the show.

Brighton, Ill.—Citizens of the town soon will vote on the proposition to issue $5,000 bonds for the erection of a building, the first floor of which is to be used for municipal purposes and the second for a movie picture show.

Springfield, III.—The Illinois Film Company, 12 South Fourth street, is advertising for local people to take part in a comedy. D. M. Primm, who has done comedy work for his own company, and G. C. Fortune of this city are interested.

Peoria, Ill.—In celebration of the completion of the Illinois Natural History Building, representatives of Barker-Swan Film Company gave a luncheon to city officials, leading men on the staff of the Associated Commerce and newspaper men.

Mattoon, III.—Moving pictures will be used in municipal parks in Mattoon this summer according to one of the park commissioners. Some traffic lights and religious pictures will be used but will be reserved by the park commissioners. "There will also be such favorites as Charles Chaplin, Rosee Arbuckle and Ford Sterling." The operator of the show.

Elgin, Ill.—Robert Sper, operator at the Elgin Grand, has been seen about the hands in trying to extinguish a film fire. The steel and asbestos booth and the automatic control shutters proved their value and damage was confined to the film.

Oak Park, III.—Patrons of the Oak Park theater recognized the method of operating the "Cheat." Consequently it played a return date.

Knoxville, Ill.—"Damon and Pythias" went on at the Lyric theater under the auspices of Horatio lodge Knights of Pythias of this city.

Ottawa, Ill.—Manager Bradley closed the Crescent theater during Holy Week and it was sold.

Kewanee, Ill.—The Majestic theater believes in more than a bare screen and has had the Stage Craft company of New York install a garden setting, in harmony with the interior decorations, for the stage and orchestra pit.
Two Airdomes Opened Easter Sunday.

T. LOUIS, MO.—The first airdomes to open this season in St. Louis were the two at 19th and Olive streets on the North Grand, at Grand avenue and Natural Bridge road, two of the three airdomes operated by Warner Brothers. These opened for the spring and summer season on Sunday, April 23. The opening of the third and largest sun dome, controlled by the firm, was postponed until April 30. An all-picture program is the order at all three airdomes, and on Saturday and Sunday an extra feature is put on and the price of admission, which is five cents during the week, is raised to ten cents each night.

Many airdomes were running full blast by the last of April last year, on an active basis, that were closed in St. Louis at that time, but when May arrived a great many exhibitors had moved back into the theaters because of an unusual cold wave that lasted practically all the month of May. This year, however, April has been so cool that no one has moved his program out of doors except the daring Warner Brothers. Judging from the conditions, all airdomes should be open by the middle of May in this part of the country.

Barrett Brothers Buy Knickerbocker Theater.

St. Louis, Mo.—The Knickerbocker theater, at 3145 Park avenue, has just been purchased by J. Barrett and Brothers, owners and managers of the Chipewa theater at Broadway and Chippewa, and the Pepperell in the city. Plans are being made to operate the theater under the same policy as the Chipewa. The Knickerbocker is a fine neighborhood theater, and the new owners will endeavor to make it one of the best in St. Louis.

Egg-Eating Contest.

St. Louis, Mo.—The Missouri theater, Ohio and Cherokee street, and the Best theater, Jefferson and Cherokee, both had special contests connected with Easter Sunday. Many of the children on Westfeldt of the Cherokee, had an Easter egg-eating contest, an amateur contest, and Charles Chaplin film company has arranged for a special program in a crowded house. Fred Wehrenberg of the Best in the near neighborhood of the Cherokee theater, has arranged for a special feature program. He also had a full house at both matinees and evening performances.

Latest World Film Releases Shown.

The World Film Exchange, under the management of George W. Atkinson, arranged with Mr. Paul Stromberg, proprietor of the Delmar theater, 4536 Delmar ave., to show on April 24th the latest world releases to theater managers and moving picture exhibitors of St. Louis and the surrounding towns. An announcement appeared in the newspapers, inviting every exhibitor in the territory to attend the showing. The managements of the regular and prospective users of the service availed themselves of the opportunity to see the new features before booking them.

International Installs a Projection Room.

R. S. Duffin, manager of the Interna-
tional Film Company in the Plaza Building at 2300 Olive street, has installed a projection room on the second floor of the building, which exhibitors may come to look at the films before selecting their program.

Screen Club to Hold a Ball During Coming Convention in City on Evening of May 11 at the Auditorium—General Committee of the Club Appointed—Other Committees—Club Will Hold Exhibit of Equipment at Convention.

O MAHA, Neb.—The Omaha Screen Club is to hold a Screen Ball on the night of May 11 at the auditorium. It has also been decided to hold an exhibit of photoplay theater equipment and supplies for theaters in connection with the convention which will be held here May 10 and 11.

The following committees have been appointed:

General Committee of the Club, Messrs. Goldberg, Jensen, Monahan, Van Hussein, Schiak.


Programs and Tickets—Messrs. Williams, Watts, Monroe, Pramer and Williams.

Receipt and Entertainment, Messrs. Thomas, Kirk, Goldberg, Nickerson, Atkins, Retschman, Taylor, Sturm and Adler.

Manager Sues for Damages.

Omaha, Neb.—It is stated that Oscar W. Johnson inspired and caused to be circulated in the neighborhood a hand bill tending to prejudice the business of the Bijou theater at 2306 South Thirty-second street. Geneva Marsh who operates the theater has sued against Johnson for $12,000 damages for malicious libel.

New Muse Theater Opens.

Omaha, Neb.— "The Ne'er-Do-Well" was the opening attraction for the new Muse theater at Twenty-fourth and Parham streets. The decorations are unusual. Posters: "The Nymph and the Paun," are at the entrance, the foyer is a tapestry panel representing a scene from the play. Two pieces from Gobelin looms now hanging in the Louvre in Paris and the auditorium has a panel of hand loomed tapestries and runs of mulberry Gobelin blue and French gray and black.

New Theaters and Changes.

Hastings, Neb.—Charles A. Begholt of Denver, Col., has leased the new theater building which will be erected at Second street and Burlington avenue. A tile floor with marble trim is planned for the elaborate lobby. The installation of an $8,000 orchestra is contemplated.

Chapman, Neb.—Morris Nelson and Deuel of the Tom Burchett company purchased the Monday show picture here from Manager VanSickle.

Wausau, Neb.—Contract has been awarded for construction of the Blitou theater.

Archb, Neb.—George Lindgren and James Specialty have purchased the moving picture theater here.

Bradshaw, Neb.—Park Switzer and son are now owners of the Star theater.

IN IOWA.

Fire Inspections Throughout State.

Des Moines, Ia.—A number of Iowa cities of metropolitan population have been enforcing ordinances relating to theater fire escape regulations according to State Labor Commission. Subordinates who has inspected his inspectors to visit these cities as soon as possible to see that safety requirements are met. The inspection will take precedence over state regulations, but where there is no city provision the rules of the state will be rigidly enforced.

Waterhouse Once More Acquitted.

Charles City, Ia.—He's been acquitted again. For the third time William Waterhouse, manager of the Hildreth theater, has been exonerated by a jury of the charge of violating the law by operating a moving picture theater on Sunday.

Fine New House in Ames.

Ames, Ia.—A. L. Champlin's new $25,000 moving picture theater on Lincoln Way will cater to students at the Iowa state college. Decorated in cardinal and gold and the college colors. Matinees will be run for the female students at the reduced rate of 25 cents and there will be room on the second floor for a dance hall.

Towa Changes and New Theaters.

Dubuque, Ia.—G. S. Underkoffler of Bancroft, Ia., has purchased the Royal and will run it. T. Harold E. Buettell and will operate them under the name of the Amuse and Royal Theater Company. A. L. Stevens formerly with the Paintoff Amusement company and for the last year assistant manager for Buettell will be the manager. Miss Myrtle Stevens will be house manager for the Royal. Following the close of the serial "Aladdin," the buildings were closed for redecoration and remodeling.

Ashton, Ia.—Fred Bremoan who operated shows at Sheldon and Rock Rapids has leased a building here from Mr. Keith, also owner of the Lyric. Keith will remodel and enlarge the Lyric.

Corydon, Ia.—E. O. Orris who sold the American to Dr. Monahan and M. Anspruch and D. Wilson will devote his time to the photoplay interests in Boone where he and his brother operate the show.

McGregor, Ia.—Site for the erection of a new motion picture theater has been purchased by Harry Simpson and construction soon will start.

Iowa City, Ia.—"His Picture in the Picture" was seen in the Strand theater. Thomas A. Brown's new Strand theater here. The Strand is handsome, but not "overdone." Express has purchased the old Bijou theater, operated by F. H. Graef, will vacate its present home. This building and the adjoining one which will take their place will be erected a handsome new moving picture theater.

Grinnell, Ia.—H. Mart & Son contemplate the erection of a $20,000 moving picture theater.

Algona, Ia.—Alger Anderson and Hilding Nylander have taken over the Majestic theater.

Essex, Ia.—The Charles Carlson building has been rented by Mr. Carlson of Clarinda who will open a moving picture show.

Dakota Theater Changes.

New Rockford, N. D.—Although Manager Charles Hersy expected to limit his shows at the new Strand theater (Nivern's opera house) to two or three a week he promises good attractions. Early features were "The Kreutzer Sonata" and "The Secret." Van Hook, N. D.—Ted E. Beson and Ed Amsler have leased the motion picture building in this town to A. Walsch and will give shows three times a week.

Ipswich, S. D.—C. B. Reeves has sold the "Majestic" to Mrs. W. A. Johnson.

Canastota, S. D.—The construction of an opera house here is contemplated.

Greeley, S. D.—R. F. Tuits has opened a moving picture theater here.

Jamestown, N. D.—S. K. Leen of New Ulm, Minn., who took over the Blitou theater plans remodeling the entrance, reseating and redecorating it.
THE MOVING PICTURE WORLD

The Week in Kansas City

Kansas Censor Board Compelled to Vacate Its Projection Room by State Fire Marshal—No Booth for Machines and Inadequate Exits—Notes of Interest About Local Exhibitors and Exchange Men.

Special to Moving Picture World

KANSAS CITY, Mo.—For once Kansas exhibitors and various Kansas censors. With the view of bettering conditions and eliminating some expense, that the Kansas Censor Board had been able to move picture machines in a room in the state house at Topeka. The equipment, two up-to-date machines, was put away, when the labor commissioner of the state, working in conjunction with the state fire office, refused to allow the room to be used for that purpose. In the first place, it seems as if entrance and exits to the new quarters were limited, making it unsafe, while the machines were not placed in a booth at all. Consequently the state censors are looking around for a new room for projection purposes.

Gilday’s Clever Publicity Plans.

Kansas City, Mo.—In connection with the announcement that he has booked the new Billy Burke picture, “Gloria’s Romance” for a twenty-week run in Kansas City, Joseph Gilday, manager of the Willis Wood theater, will soon begin an advertising campaign to make the enterprise ever attempted by a local firm. The first release of this picture will be in Kansas City about May 1. Some time before that small notices and various kinds appeared in the advertising column—“Movies”—of a local newspaper. This was increased the second day, and the third, and so on up until in May, when the first performance is given, a full page ad will be the result of advertising campaign ever pulled off by anybody or firm in this section of the country.

Bluebird Prizes for Contracts.

Kansas City, Mo.—Out of four possible chances, W. B. Emrich, traveler for the Bluebird Photoplays out of the Kansas City office, has won the prize offered by that exchange to the representative bringing in the most contracts when all contracts were in. The first prize is a berth in the hotel and the last two of any kind are given to Mr. Emrich. At five dollars a prize it pays to hustle about for the business.

The Big Exhibition Pictures.

Kansas City, Mo.—The pictures of the Panama-California International Exposition have been taken over by the Gate City Feature Film company, of this city, which announces that it has secured the world rights for the same. The immediate territory is now being covered, and an expansion will soon take place.

“Peace” Film in Topeka.

Topeka, Kans.—The hip theater in this city has the honor of playing the longest run of the picture, “Peace,” last completing its second week. This includes the state of Kansas only, however. Generally the picture had been contracted for this picture for one night and have done a lot of extensive advertising for that period, it is good advertising for two weeks and it is still drawing large crowds. Topeka has a little more than ordinary interest in the picture, and J. Festus Foster, Jr., who is a student at Annapolis, is plainly discernible. Young Foster is a member of a company that was taken “close-up” and his features are very familiar. Incidentally, he is the son of Festus Foster, the prominent Kansas censor. As an introduction to this place, Battery A of the Kansas National Guard gave a drill in front of the hip.

Blue Bird Theater Opens.

Girard, Kans.—The Bluebird theater opens here recently with a very large attendance. Souveniers were distributed to the ladies and a very neat opening was held. Thomas R. F. Berman, import, “Red” Jones, a well known Kansas City film man, here for the occasion, and Jones pulled off some of the best tricks, such as the clown and policeman stunt on the public streets. He gave away with it in great style and the house was packed. Mr. Miller shows Universal, Bluebird, and Red Feather pictures.

Notes From Local Exchanges.

The Navajo Film Company announces that it has secured some Chaplin pictures for release and will handle some of that service from here on. Great success is being reported from a serial entitled “The Hijackers of Myra” with which the International will begin work in the Northwest. The eager ness, with which it has been grabbed up, shows the new office will get away with a flying start. A leading downtown theater has taken the special for the city. The film will open with a three-reeler. A split reel animated cartoon and topical also will be on the program. In the next city toward will come a two-reeler with another split reel. The serial will run fifteen weeks and in an unaltered form. A low price, regular International service will follow the showings of “The Mysteries of Myra.” Mr. Andress, with local agents, will be made one of the principal distributing centers for international because his company realizes that there is a certain rank in advance of many cities for purposes of distribution for all services.

New Screen Club Governor.

Minneapolis, Minn.—Ralph Bradford has been elected the new governor of the Twin City Screen Club.

Some Friedman Film Company News.

Minneapolis, Minn.—The Friedman Film Corporation, as rumored several weeks ago, has succeeded the Western Kriterion Film Company. The activities and distribution of the new company will continue in active control. Business is all right, but incidentally Benjamin Friedman has been sick and business has tended to business was not due to illness. The St. Paul papers have announced his engagement to Miss Alta Pinkelstein.

Harry V. Slide Managing the Elk.

St. Paul, Minn.—Harry V. Slide, recently manager of the Metropolitan in Minneapolis, has taken the reins at the Elk theater in St. Paul.

Exhibitor Visits to Build.

Slayton, Minn.—A little thing like a fire which totally destroyed his playhouse at Slayton, Minn., has failed to dampen the enthusiasm of O. L. Visitle. Mr. Visitle already is busy buying equipment for a new theater. The theater will seat 600. Construction already has been started. The new theater will seat 300 and will be modern throughout.

New Houses and Changes.

Watertown, Minn.—The new Martinez has opened a new theater, the New Gem. It has a capacity of 400.

St. Paul, Minn.—The El Dorado, which was under management, has taken over the Princess theater from Henry J. La Du.

Little Falls, Minn.—The Commerce Club has tentative plans for a moving picture house.

Galena, Minn.—C. R. Brown has bought a theater.

HEARST FILMS OPEN AN EXCHANGE IN MINNEAPOLIS.

Perry S. Williams, Minneapolis Correspondent Moving Picture World.

International Film Service Opens Office.

Hugh Andress Is Local Manager.

MINNEAPOLIS, Minn.—Anadolph Hearst film exchange locates in Minneapolis. Hugh Andress, who has had a long and varied stage as film importer and film salesman, will be in charge. It is planned to launch an unusually lively campaign of newspaper, poster and billboard publicity throughout the territory. This advertising work is due to begin prac tically at once. Moving Picture World’s Hearst office here eventually will be a large one.

Mr. Andress should prove a fine choice for Mr. Hearst inasmuch as he is well known here for his work as salesman, particularly as he has been ahead of some of the best known films shown in the country as well as legitimate productions. His experience also includes work as sales representative for film manufacturing companies which would fit him excellently for his work with Mr. Hearst here.

Mr. Andress has been very busy in these parts the past few days selling bookings for a new serial entitled “The Mysteries of Myra” with which the International will begin work in the Northwest. The eager ness with which it has been grabbed up shows the new office will get away with a flying start. A leading downtown theater has taken the special for the city. The film will open with a three-reeler. A split reel animated cartoon and topical also will be on the program. In the next city toward will come a two-reeler with another split reel. The serial will run fifteen weeks and in an unaltered form. A low price, regular International service will follow the showings of “The Mysteries of Myra.” Mr. Andress, with local agents, will be made one of the principal distributing centers for International because his company realizes that there is a certain rank in advance of many cities for purposes of distribution for all services.

May 13, 1916
Indiana Censorship?

Exhibitors Throughout the State See Danger Signals in the Coming Attempt of W. C. T. U. to Force a Censorship Measure Through the State Legislature—Film Men Will Not Be Caught Aisle.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—Agitation looking toward the establishment of state censorship of films shown in the state was begun at the recent meeting of the W. C. T. U. at Evansville, Ind., and the active endorsing such a censorship has aroused interest in the state.

It was announced that it was the sense of those attending the meeting that the matter be taken up at the convention in October and pressed to the fullest extent. It was also decided to take the motion picture series of Indiana if action should be taken not founded on good principles. It is admitted that this is a dangerous feasibility since so few persons are well informed concerning the inside working of an unneutral censorship and what it might lead to.

It is safe to say that the motion picture men will not importunity to present their side of the case in the effort to prevent any hasty or un-thought-out action on their part which would be detrimental, not only to the motion picture theater men, the producers and others, but who work a hardship on the picture loving public.

AURORA'S GRAND OPENS.

Charles A. McIntyre's Fine New House of Features.

Aurora, Ind.—The Grand, the beautiful new playhouse and motion picture theater, has been added to the republic of his city. Only feature productions are used. Charles A. McIntyre, the new motion picture theater owner, announced before he began to build that it would be a model theater from a sanitary and safety standpoint and it is the ambition of local citizens that Mr. McIntyre has carried out his promise. The new theater is built of brick and concrete and is considered fire-proof. The theater contains 400 seats, however, but was carried on so that nine exits have been provided in case there was an emergency. Attached to the big new screen of the latest model, together with two machines of the latest patterns were the new auditorium and a new gold fibre screen has been installed.

Heard at the Exchanges.

Indiana, Ind.—Two hundred exhibitors from all over the state recently attended one screening of World feature films. G. N. Montgomery, local exchange manager for the World Film Corporation, had recently been the biggest in the history of the exchange. The exhibitors nearly filled the Strand theater. Montgomery, who is well known for his success, looking heavily on some of the features. Among those shown was "Sudden Riches"; "The Last of the Mohicans;" "The Beast." A screen showing of the "Secret of the Submarine" brought heavy bookings for the Strand. Montgomery is handling exclusively the serial announced that the serial looked like the best thing that has been handled.

There has been a change in the Mutual office at Evansville. W. H. Englenberg, former manager of the Mutual office in Evansville office has been sent to Evansville to take charge of the branch.

New House in Auburn.

Auburn, Ind.—Auburn is to have a new theater within a month. W. H. Willenman, W. H. Schwab and William H. Thomas have filed articles of incorporation to build and operate a theater to be called the Court.

New Theaters and Changes.

Scotsburg, Ind.—The Scotch Theater Company of this city announces that it has filed articles of incorporation and will operate a new motion picture house. The capital stock is placed at $2,200. The incorporators are Henry A. Marshall, Samuel Wells and Will H. Conner. Evansville, Ind.—The Standard Amusement Company of Evansville, has filed articles of incorporation and is to stock $5,000 and will operate a motion picture house. The directors are August Muhwauser, James E. Cox and C. S. Moore.

Veedersburg, Ind.—H. C. Whistler, the live wire owner of the Tokyo, is visiting several of the cities here trying to get new ideas for his theater. He intends making alterations and additions Evansville, Ind.—The S. B. Supply Company, to operate theaters and furnish supplies, has filed articles of incorporation with the state officials. The incorporators are H. E. Cook, R. R. Russell and John H. Foster.

IN INDIANA.

Leading Paper Attacks Censorship.

Evansville, Ind.—The Journal-News of this city is taking an active part in the nation's campaign against censorship of the motion picture productions. In an editorial which was given first page prominence in the Journal-News, had some telling remarks to make against the censorship of the movies. After all the newness of the new pictures. The Journal-News has picked up the burden as it applies to Evansville. In fact it is the leading paper of this city it undoubtedly will have some weight.

There is every prospect that motion picture men who are fighting against censorship of the motion picture on the ground that it is a conflict and not according to the principles of our government will get the strongest kind of support from this and other like papers in Indiana.

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Trouble in Choosing Children’s Films.

Indianapolis, Ind.—Indianapolis women who have become interested in the movement to provide specially censored motion picture entertainments for children only in the city, and are facing a trouble getting together on the selections for the “Children’s Hour.” The difficulty is not that there is not enough nature, but many changes which have been made within a week or ten days which will benefit the exhibitors also will benefit while they took place. The exhibition exhibitors have taken over theaters operated by men who had taken films and lost. When this becomes the general rule, and appearances indicate that it is this point in Indianapolis, it is feared that will begin to get a more substantial foot-
**Dallas Has Odd Theater**


By S. A. M. Harrison, Special Correspondent, 615 Comal Street, Dallas, Texas.

**Dallas, Texas.**—A new theater has been opened in Dallas that is so vastly different in every way from the usual that it might almost be called a freak. This is the "Golden Oaks," opened April 15, owned by E. W. Copley, an old-time exhibitor and owner of the Paramount A. Benfer Day, shopping handle and so saw. Made the target, a picture and service making the walls of the theater proper, down a short flight of stairs, is a very interesting and elaborate arrangement. Mr. Copley is a taxidermist and all of these exhibits are his own handiwork, as well as the general run that it and other adornments of the theater. On the second floor is a large play room for children containing a merry-go-round, sand pit and other delights for the youngsters. This is in charge of matrons, and Mr. Copley, who is a taxidermist, is the fact that these matrons are white women.

A Novel Publicity Stunt.

To arouse interest Mr. Copley had large gilded letters placed over the front bearing the legend: "DONEYAKOLS"

He offered prizes to persons who would re-arrange these letters into the correct name of the exhibitor.

Mr. Copley is using General program service and is very much pleased with the way the advertisements have been issued a special invitation to shopping mothers to leave the children in his charge.

Two 1916 Molographs do the projecting and a Minusa Gold Fibre Screen is the target. This equipment was installed by H. K. Barnett.

**Battle Pictures at Fort Worth.**

Fort Worth, Texas.—The Wilbur H. Durborough picture wars, "On the Firing Line with the Germans," closed a successful run of several days at the Healy theater April 21. These pictures were made at the various fronts with the sanction of the German government, more particularly showing the drive on Warsaw.

**Showless County.**

Austin, Texas.—There is one county in Texas that has neither cigarettes, books nor picture shows. This is Travis county, exports. This is Lamb county, in the Pan-handl district, which has a population of less than 1,000.

**McHenry Takes Large Office.**

Dallas, Texas.—L. C. McHenry, a Dallas independent, has opened an office as the Southern Cabiria Company, moved May 1 to 1915 Commerce street, so as to obtain better office accommodations.

This company has recently contracted to handle the California Motion Picture Corporation's picture in this territory and the old quarters on Main street were entirely too cramped.

Mr. McHenry is well known in this territory, having been manager for the world company just previous to branching out independently.

Ed Ward, of Ada, Okla., Dead.

Ada, Okla.—While sitting in the box office of the Majestic theater at Ada, Okla., on the evening of April 14, Mr. Ward, who stricken with heart failure April 4 from which he died next day. The remains were shipped to St. Louis for interment, Mr. Ward was 55 years of age at the time of his death, and a prominent Elk, which lodged took charge of the funeral arrange-ments.

Mr. Ward's partner, Charles Burns, is in charge of the theater pending settle-ment of the estate, and probably will continue its operation.

**Quality Buys "Pierce."

Dallas, Texas.—Rights in this territory for "Pierce of the Plains," the All Star feature, have been purchased from the Southern Caboria Company by the Quality Film Service. The film was run off for examination at the Best theater, Dallas, March 24, and found to be in excellent condition as well as a good picture.

**Cats 3, Cubs 2.**

Dallas, Texas.—A nine-reel feature was pulled Sunday, April 25, at Sears-Roe-back park, Dallas, with the Consolidated Cato, the Motion Picture of the principal roles. The Cats carried off the honors by a 3 to 2 count. There was more interest in the picture than expected, but the spectators—sore score of the trade representatives—were well satisfied that it was a feature.

**Dallas Trade Notes.**

Sherman, Texas.—The Queen theater of Sherman has been leased to Mr. Copley, who was manager for William Batsell, Jr., at this place for several years. Mr. Batsell will still continue the manage-ment of the King theater.

Durant, Okla.—The Orpheum theater of Durant has been leased to Mr. Rich and Webber of Muskogee, Okla., by Sil-tet J. Benfer. Mr. Webber is treasurer of the Broadway motion picture company.

Dallas, Texas.—The United has a new road man, R. W. McEwan, an old-time ex-hibitor at Hillebrand, Texas, formerly with the R. D. Thrash Film Company of Dallas, Texas.—Messrs. Owen and Byar, exhibitors at Galveston, Texas, were both in Dallas looking over attractions, April 29.

Dallas, Texas.—B. A. Dunn of the Ma-jestic theater at Mabank, Texas, visited Dallas week of April 17-24.

Dallas, Texas.—Allow the visitors to exchange row in Dallas the week of April 17-24 was C. A. Dayvault of the Para-mount theater, at Victoria, Texas.

Temple, Texas.—The New Crescent thea-ter, managed by J. J. Hegman, has changed from a featured house to one that has features of features for half the week, and program and vaudeville for the other half. Pantages road shows will be booked.

Ballinger, Texas.—The White Cloud Air-drome at this place opened for business May 1 under the management of Roy Reed.

San Antonio, Texas.—J. H. Judya opened the Cissie dromedary May 1 for the summer run.

Ballinger, Texas.—L. Cohen, manager of the Queen theater at this place, is preparing for the general renovation and the installation of two immense exhaust fans.

Road men in this territory report that the smaller towns shows hold strongly for the serials. Many houses have held their business through them the past winter.

**PICTURE DAY IN DENVER.**

"We'll Do a Mile High, and We'll Do or Die," Says the Colorful Congress.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—On invitation from fifteen Sullivan theaters of the National Board, the Rocky Mountain Screen Club at its last weekly luncheon voted a special extra Moving Picture Day, May 15, and do its share in raising funds for the Actors Home planned for Staten Island, N. Y.

Following similar action by New York, Chicago, Pittsburgh and other eastern cities the Denver organization adopted a motto and named a committee to take charge of the Money raising campaign.

"We'll Do or Die" is the Rocky Mountain Screen Club motto and the energy that has been put forth thus far indicates that it will be lived up to the letter.

The committee named by the club is composed of the following officers: President, Dr. Grey, W. E. Foley, A. Hagan and Frank Harris.

They are now making a canvass of every theater in the Denver territory with the view to getting each and every exhibitor to contribute 10 per cent of his receipts on May 15. Thus far the responses have been beyond the expectations of the club and it is predicted that the Rocky Mount-ain Region will have reason to be proud of the part it takes in the Actors Fund campaign.

Manager Goldstein Resigns.

Denver, Colo.—Louis Goldstein has re-signed as manager of the Universal ex-hibitors here. His resignation was tendered two weeks ago and went into effect April 29. His action terminates a period of several years of service with the Universal company. He broke into the moving picture business in the Universal office in his city when the company was operated by Swanson and Nolan. Since then he has served as exchange manager at El Paso, Butte, Idaho and Denver.

While the Universal loses a valuable man, neither Denver nor the moving picture indus-try is seriously deprieved. Although Goldstein will open an exchange of his own in this city and will distribute big features that are not getting any local market. He has contracted for the productions of sev-eral manufacturers of features and with the public he has the bright prospects of making the venture a huge success.

R. M. Owen to Start Circuit Show.

Denver, Colo.—R. M. Owen has sold the Star theater at Fowler to W. C. Berved and is now in Denver completing arrange-ments for a new moving picture project. He plans to form a circuit of small towns around Denver and by means of automobile carry a first class moving picture show to each one of them once a week.

**Red Cross Benefits in Pueblo.**

Pueblo, Colo.—Pueblo's moving picture houses took a hand in the campaign to aid European war sufferers this week. Every exhibition in the city brought in a share of the gross receipts on Wednesday to the fund that is being raised by the City Feder-ation of Women's Clubs. These receipts were strictly neutral and will go to the Red Cross societies.

**News Notes From Denver Exchanges.**

Jack Scott has returned from a trip over the Western Slope in the interests of Paramount features and adds several theater to the lineup of exhibitors.

Charles R. Gilmore is rapidly recovering from the effects of an operation for appendicitis and is expected to shortly re-sume his post as manager of the World Exchange.

W. S. Rand, manager of the Triangle exchange, has just returned from a trip to Idaho points. Rand has the largest
San Francisco Ball
Exposition Auditorium to Be Scene of Grand Film Ball on Night of May 13—Plan to Raise Money for the Actors’ Fund—Able Committee Appointed to Carry Matter Through and Brilliant Arrangement Promised.

By T. A. Church, Special Correspondent, 1597 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Plans are rapidly being made for the largest and finest film ball to be held here on the night of May 13th to secure a contribution to the Actors’ Fund and to reproduce with a novelty that will meet the approval of exhibitors, as a rule, suffered quite severely last year as a result of the Exposition, it has been decided that a ball would be a better means of raising a fund than by asking exhibitors to set aside a portion of their receipts for the purpose.

The Exposition Auditorium, one of the largest and finest gathering places in the city and county, is the location of the film ball, and producers, exchange interests, exhibitors and players are now working hard to make it well attended.

The committee in charge of the campaign for the Actors’ Fund in this city consists of Herman W. E. Farnum, manager, and other managers of the interests of the Progressive exchange in this territory; Mark M. Leichter, of the City Theater in Salinas; Mr. Piratsky, of the H. P. podrome circuit, and Louia Levy, manager of the Exposition Auditorium. Word has been received from leading producers and exchange interests, and many will doubtless come from Los Angeles, William Farnum having signified his intention of being present.

Ticket Brokers Attack Ordinance.

San Francisco, Cal.—Legal steps have been taken by theater ticket brokers to limit the sales of tickets, it is now charged that certain conditions of the compact have been violated. The matter is before the commission, the latter wishing to have a full understanding of the trouble before any drastic steps are taken.

Turner and Dahekne Activities.

San Francisco, Cal.—E. B. Johnson, secretary of the Turner & Dahekne circuit, has returned from a trip through the Northwest in the interests of this company.

Work on the new T. & D. theater at Stockton, Cal., will be commenced early in May, the plans for the house having been completed in December. Plans for the new house at Sacramento, Cal., have also been finished and ground for this will also be broken in May.

Business has been excellent this spring in all the houses of this circuit, even during the recent month. Mrs. Maxell, who has ever experienced by the firm being looked forward to. With work under way on the three small houses, a further expansion planned, this concern is maintaining the lead it has held for years in the Pacific Coast field.

San Francisco Notes.

Seymour Tally of Los Angeles, the owner of a circuit of moving picture houses, has recently visited here on business connected with his theaters.

Hershel Mayall, who took a leading role in the Thomas Ince production "Civilization," dropped into the city a short time ago to visit old friends. Mr. Mayall is well known in the industry and ever experienced by the firm being looked forward to. With work under way on the three small houses, a further expansion planned, this concern is maintaining the lead it has held for years in the Pacific Coast field.

Federal Officials Collect Double Tax.

Berkeley, Cal.—W. S. Roney, who purchased the Berkeley theater several months ago, has complained to the Collector of the Port at San Francisco that a double tax has been imposed upon this house. The Federal tax was paid by the former owner C. W. Reynolds, up to the first of June, and Mr. Roney was under the impression that his transfer of ownership would not call for another fee. He has been thus trebled, however, to pay another tax from March 1st, when he took the house over, to June 1st and in his complaint to the Federal officials calls attention to the injustice of this.

Operators Dissatisfied.

San Francisco, Cal.—The Motion Picture Operators Union is discussing the matter of abrogating its agreement with the Moving Picture Exhibitors League, for it is now charged that certain conditions of the compact have been violated. The matter is before the commission, the latter wishing to have a full understanding of the trouble before any drastic steps are taken.

Theatrical Magnate May Produce Film.

San Francisco, Cal.—Alexander Pantages, who controls one of the largest vaudeville circuits on the Pacific Coast, is considering entering the producing field, with a studio in the vicinity of San Francisco. He plans to star Chris Richards, a comedian who appeared here recently, and is reported to have signed a contract whereby it will be enabled to show Metro productions exclusively in this district for a period of six months, with ample renewals. The first feature to be shown will be "Her Great Price," with Mabel Taliaferro, the balance of the opening bill being comprised of the first installment of the "Mysteries of Myra." A. C. Unger, district manager for Metro, left for Los Angeles shortly after this deal was completed and upon his return will make a trip to Denver.

Rialto Secures Metro Service.

San Francisco, Cal.—The Rialto theater, formerly the American, the opening date of which has been set for May 13th, has been secured the service of Metro productions exclusively in this district for a period of six months, with ample renewals. The first feature to be shown will be "Her Great Price," with Mabel Taliaferro, the balance of the opening bill being comprised of the first installment of the "Mysteries of Myra." A. C. Unger, district manager for Metro, left for Los Angeles shortly after this deal was completed and upon his return will make a trip to Denver.

New California Theaters and Changes.

Sacramento, Cal.—Chas. Goddard, of the Liberty theater, is making arrangements for the erection of a new house in that city with a seating capacity of 1700 persons.

Oakland, Cal.—The Sequoia theater has been sold by Fisher Bros. to C. H. Mc Dowell.

William Dawson has disposed of the Plant Theater in Pittsburg, Calif., to M. Hill, former manager of Canada, who has appointed A. E. Tipple manager.

G. W. Windley of the Franklin theater recently made a trip to Los Angeles in company with James Reatty, of the Liberty theater, San Jose, to look over new productions at Berkeley, Cal.—A number of improvements have been made in the Berkeley theater of late, including the installation of a Baird projector secured from G. A. Metcalfe, Santa Rosa, Cal.—C. W. Reaves, who for a year conducted the Berkeley theater at Berkeley, has enlisted a large house here, presents a show once a week at Hammonton, a drooling center nearby, showing the best features he can secure.

teritory of any Denver exchange and has earned the distinction around Denver of being the champion long distance film salesman.

Ward E. Scott, Manager of the Denver Mutual Theater, is making a trip to San Francisco this week for a conference with Manager Moran relative to film exchanges between the two offices.

Swanson to Put Films at Surgeon's Service.

Denver, Col.—W. H. Swanson, a pioneer in the film industry here, but now of New York, is visiting old Denver haunts, and includes making a tour of inspection of his string of theaters in Colorado. He will spend a week or two in this vicinity. While here he made an announce-
Interesting Statistics

Facts and Figures on Film Industry in Oregon—State Has 198 Picture Theaters—Portland Distributes Films to Big Territory—Service Formerly Handicapped by Lack of Railroads Is Bettered.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—A. S. Kirkpatrick, manager of the Metro office in Portland, has the distinction of being the thorough statistician on Film Row, and in response to a request by the writer and without preliminary, gave the facts and figures which are the basis of this article dealing with the conditions in the Portland film industry, both as an exchange man’s and an exhibitor’s standpoint.

Population of Oregon.

Oregon, in 1920, had a population of approximately 80,000. Of this number approximately 255,000 live in Portland. Computing the population on a square mile basis, there are 8 people to the square mile of territory. Considering the number of people in Portland as compared to the other parts of the state are very sparsely populated. But as distinguished from other thinly populated states, for example, which has about the same number of people to the square mile, a great part of Oregon’s rural population comes from the towns that it cannot be classed as theater-going public.

Theaters and Their Patronage.

Oregon has 198 moving picture theaters. Of this number about 40 are located within the city limits of Portland. Portland’s six downtown picture theaters have a total seating capacity of about 5,800, and the total seating capacity of picture theaters in the city is about 17,500. In addition to the movie picture theaters, the city’s legitimate and vaudeville theaters seat about 3,900, with its 250,000 population. Portland is estimated to have 36,900 theater-goers and the average paid admissions are computed to number 214,900 a week.

The Film Exchange Territory.

Portland is the distributing center for all of Oregon, parts of southern and eastern Washington and parts of western Idaho. Between the two extreme points in the territory, Ashland, Oregon, and Nampa, Idaho, by Portland, Oregon, are 265 miles. The farthest point to which films are shipped from Portland is 554 miles, to Burns, Oregon, on the Humboldt branch. From that point to the extreme northeastern point, Marshfield, Oregon, than from New York City to Portland and Portland could book a show a show to play in all of the cities in New York City and get the films back just as quick as if the show was booked to play but one day in Marshfield.

Film Men on Trade Committee.

Portland, Ore.—E. J. Myrick, G. T. Holtzclaw and E. Shainwald were recently selected to represent Portland in the picture industry on the Member’s Council of the Chamber of Commerce. Every industry in the city is entitled to representation on the Council.

Baum Quits Censors.

Portland, Ore.—Sol Baum, who resigned from the Portland censor board. Mr. Baum, who is manager for the Portland Bluebird office, has been censoring films for several years, having been appointed by the Mayor to represent the moving picture interests. During his tenure in the duties with Bluebird took him from the city a great deal of the time when his presence on the board was required. The mayor has requested the moving picture men to submit other names from which to make an appointment to fill the vacancy. The censor board is supposed to comprise two members from the film industry and five others.

Censorship Becomes More Strict.

Portland, Or.—Less than a year ago "The Thorns of the Great White Way," a War ner picture, was booked for Portland. During its run it was shown at the Globe Casino, American, Nickelodeon and New theater. The Portland censorship believed it was viewed by the Portland board of censors and passed. W. A. Stone, of the Service Film Company, who booked the picture, stated he thought Mrs. E. B. Colwell, secretary of the board, was its representative who passed the picture when it came to Portland several years ago.

Recently the board’s viewers again examined the picture. They refused to allow its exhibition and it was put to the regular censor board on April 22. It was condemned by the board and the same committee at Fritz’s a place where laboring men congregate since Oregon went dry. Apparently Portland’s censorship has become more strict that it was a year or two ago.

T. & D. Man Visits.

Portland, Or.—E. B. Johnson, secretary of Turner and Duff, San Francisco, was a recent visitor in Portland looking over the moving picture situation. He left without discussing the results of his observations. With the coming of Ackerman & Harris from San Francisco, the theatrical situation is somewhat unsettled at the time of this writing. Insomuch as the A. & H. people have two theaters in Portland on the street he has not been able to make the camp. The cutting of the price of admission at the Strand where Bluebird formerly located at a theater, was recently reduced to 10 cents, competing with other straight picture houses showing seven days a week and the eventually cause another change in Portland’s realm of films.

"Photoville" House Opens.

Seattle, Wash.—S. Morton Cohen, of the Strand Theater Company, Portland, and a member of the Portland Madison committee has opened the old American theater under the name of the Oak. It is being conducted as a legitimate theater, an excellent location. The Oak amusement company, under the name of Cohen’s own coinage, Bluebird’s " Ook Problem" was the feature of the opening bill.

New Man at Grants Pass.

Grants Pass, Or.—Ed Lawrence, who formerly conducted the Lyric theater at Ashland, Oregon, has bought out Harvey’s interest in the Gaity Amusement Company at Grants Pass and the company will now be controlled by Lawrence and Morey. The Gaity Amusement Company controls the Gaity and Bijou theaters in Grants Pass.

New Universal Road Men.

B. Latz, formerly in the insurance business in Portland, has been employed as road manager for the Universal Road Boarders in Portland and F. W. Parker has joined the Film Supply Company of Oregon as road manager for the prority working out of the Portland Universal office.

Local News Notes.

Forest Grove, Or.—Florence Wickizer has opened a theater in this place. A. W. Walker is manager of the house.


Portland, Or.—The visiting guests at the

film men’s luncheon at the Oregon Hotel April 20 were Roy Madden, road man for Mutual and H. M. Wilson, representing Kalem’s "Social Pirates."
Provincial Treasurer Mitchell of Alberta Has Introduced an Act for Taxation of Theater Patrons—Fixes Limits but Leaves Rates to Lieutenant Governor of the Province in Council.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

EMONTON, Alberta,—As forecasted in a recent issue of this paper, Hon. C. R. Mitchell, provincial treasurer, has introduced a bill to the Alberta legislature to provide for the taxation of theater-goers. Instead of a flat one-cent tax on every ticket, however, the measure provides a fixed rate for the use of the province such tax as may be fixed by the lieutenant governor on the recommendation of the provincial minister for the time being. Provided that such tax shall in no case be less than one cent nor more than twenty-five cents.

“The provincial secretary shall in his discretion have power to exempt from taxation any show or entertainment at any theater, any performance, entertainment or exhibition the proceeds of which are devoted wholly or in part to religious, charitable or patriotic objects.”

It is understood that exhibitors will be supplied with books of the tax stamps, and that they will be paid a commission on those which are not returned. It is also provided that the tax may be fixed for cities than for towns and villages, although this is not assured.

Mr. Mitchell explained that the act will be read on the bill fully when it comes up for second reading, and it is expected that when it reaches the third reading an interesting discussion will ensue.

PICTURES ACT AMENDMENT.

Premier Bowser Introduces New Ordinance for Licensing Operators.

Victoria, B. C.—As a result of the recent interview between Premier Bowser and members of this city and Vancouver, the Premier has introduced in the British Columbia legislature an amended Pictures Act, placing the examination and licensing of operators under the exclusive control of the provincial government, and taking away this function from the various municipalities, which have been conducting supplementary examinations through their city electricians. It is thought that a higher standard of efficiency will result from this change.

It is stated that most of the examinations will be held in Vancouver, with members of the examining board, while a member of the censor’s staff whose duties include inspection of moving picture exchanges in the province will also conduct examinations at other points. The first of these will be held about April, and it is expected that the work will be completed and all operators supplied with new cards by the end of the year.

NEW CENSOR BOARD.

Manitoba-Saskatchewan Censoring Province.

WINNIPEG, Man.—On June 1 censoring of films for Manitoba and Saskatchewan will go out of the hands of the city of Winnipeg. Premier C. H. Leslie, the inter-provincial censor board, recently authorized. Concurrent with this, the Manitoba government has adopted a system of inspection of theater buildings and examination of employees. The officials for these purposes will be named in the near future.

Hon. Edward Brown, sponsor of the bill which is to bring about these changes, has returned from Regina, Sask., and announces that the Saskatchewan authorities will retain Charles Robson, now representing that province on the Winnipeg board, as the Saskatchewan member of the new board. Alberta has not yet notified the Alberta authorities as to whether that province will enter into the inter-provincial censoring arrangement. If Alberta comes in, it is understood that the Bijou board will appoint only one member for the board. If, however, Alberta refuses to enter the arrangement suggested, Manitoba will appoint just two censors, and one of them will be a woman. The man has already been selected, but the authorities are not ready to announced his name.

Completing a Moose Jaw Theater.

Moose Jaw, Sask.—Work has again been taken up on the partially-completed Allen theater located on the side of the Monarch, on Main street, and the house is now scheduled to open on Aug. 1. The Allen theater is considered by some to be the finest of the structure from the Monarch Theater Company, decided to make provision for vaudeville in case of complications, and a large stage has been included in the plans. Otherwise, however, with a few alterations, the theater will be put up as planned by the original company.

The house will have a seating capacity of 1,200 and will be equipped with the latest and finest. The exterior will be of marble, ornamental iron work and tapestry brick, and will be enclosed entirely in marble. Paramount Pictures will be shown.

Film Boosting Vancouver.

Vancouver, B. C.—In spite of the city council’s refusal to render financial assistance to the city, local exhibitors are going ahead with its determination to include Vancouver scenes in the moving pictures on the circus programs which are to be sent East with a lecturer this summer. The municipality of South Vancouver, the city council which has contributed to the fund being raised, and a full reel will be shipped from Vancouver.

Interesting Local Notes.

Vancouver, B. C.—J. P. Sewell, formerly bookkeeper at the General Film exchange in this city, has joined the staff of the local Mutual office.

Vancouver, B. C.—I. The Globe theater, as well as the Rex, is conducting an extensive advertising campaign for the opening of the Triangle program, and the former house has included street car fenders with its list of publicity mediums. Banners on the fenders announce the initial showing of Triangle Pictures, which has contributed to the fund being raised, and a full reel will be shipped from Vancouver.

Toro NEWS LETTER.

By W. M. Oladish, Special Correspondent 1263 Gerard St. East, Toronto.

"Britain Prepared" Stirs Canadians.

TORONTO, Ontario.—Canadian moving picture distributors were interested by the presentation of the British official war pictures, "Britain Prepared," in 10 reels. At Toronto, Montreal, Toronto, Brantford and other cities where the feature has already been shown, considerable excitement has been raised and several places return engagements have already been arranged. The Famous Players’ Film Service, Limited, is handling the feature.

Films at She's Toronto House.

Toronto, Ont.—For the first time in the history of She’s theater, Toronto, the finest feature in the management advertised the showing of a film when the Universal war picture, "The Daredevils of the Gig," an Italian work, was presented during the week of April 24th. The posters and newspaper advertisements for the film have contained no references to the striking picture. During the previous week another Universal war picture giving scenes at the Dardanelles was also shown at She’s.

New Plans at Photo-Play, Ltd. Office.

Toronto, Ontario.—The present plans of the firm of Photo-Play Limited, Toronto, film distributors, include the opening of at least one more branch in Canada. Offices have been opened in various places by this company in Toronto and Montreal, and it is expected that two or four more Canadian cities are to be have branches in the future.

The matter has been held up, it is declared, through the development of the plans in the part of the Fischer brothers to open American exchange offices. The exchange, the name of which is the Quality Film Service, Inc. Henry and Anthony Fischer have gone to New York to operate their exchange there while Herbert Fischer, formerly of Alliance, Ohio, has just arrived in Toronto to become the Montreal branch of the United company. M. Belanger, now in charge of the Toronto branch and headquarters of the Canadian interests, has become Canadian general manager.

Conference at Big "U" Headquarters.

Toronto, Ontario.—A conference of Universal branch managers in Eastern Canada was held recently in the Toronto headquarters of the Canadian Universal Film Company, by Claire Hague, general manager. The conference included Sid Taube and Tom Byrile of the Montreal branch, and G. A. Margetts who came all the way from St. John, N. B., to discuss things with the head office officials. Of course Bud Lennon, manager of the Universal's "Big "U," was there, to discuss the local scenery for the talk-fest. With the expectation that trade activities will increase in the near future, the branch of the firm have been augmented. In Toronto, J. R. MacKinnon, a new face in the moving picture field, has been added to the staff.

The Toronto branch of the Universal will continue the handling of various exclusive distribution of film equipment and lenses. The Toronto office has, in the past, acted as agent for the sale of projection and other equipment. The Universal Company is now referring supply inquiries from Ontario exhibitors to Charles Potter & Company.

Rosedale Changes Hands.

Toronto, Ontario.—The Rosedale theater, Yonge street, one of the oldest theaters in Toronto, has changed hands. The new owner is Mr. Rappoport.

Metro in Western Canada.

Toronto, Ontario.—The interesting announcement has been made by W. B. Lulbin, Toronto, assistant general-manager of Star Films, Limited, that Metro rental offices will be opened in a number of Western Canadian cities.
**Calendar of Daily Program Releases**

**Releases for Weeks Ending May 13 and May 20**

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242.)

### General Film Company.

#### Current Releases.

**MONDAY, MAY 13, 1916.**

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<tr>
<th>Serial No.</th>
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<tbody>
<tr>
<td>20548</td>
<td>VITAGRAPH—During the Round-Up (Drama) (Biograph Reissue No. 49)</td>
</tr>
<tr>
<td>20549</td>
<td>SELIG—The Selig-Tribune No. 37, 1916 (Topical).</td>
</tr>
<tr>
<td>20549</td>
<td>SELIG—The Selig-Tribune No. 37, 1916 (Topical).</td>
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<tr>
<td>20503-4</td>
<td>BIOGRAPH—Merry Mary (Two parts—Com.—Dr.)</td>
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<tr>
<td>20505-6-7</td>
<td>EDTON—A Mix-Up in Black (Comedy).</td>
</tr>
<tr>
<td>20500-1</td>
<td>ESSANAY—The Double Cross (Two parts—Comedy—Drama)</td>
</tr>
<tr>
<td>20514</td>
<td>VIM—The Water Cure (Comedy).</td>
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<tr>
<td>20519</td>
<td>KALEM—A Lunch Room Legacy (Comedy).</td>
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<tr>
<td>20517</td>
<td>KNICKERBOCKER STAR FEATURE—Broken (Three parts—Drama)</td>
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<td>20521</td>
<td>KNICKERBOCKER STAR FEATURE—Broken (Three parts—Drama)</td>
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<tr>
<td>20520</td>
<td>VIM—A Fair Exchange (Comedy).</td>
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<tr>
<td>20520</td>
<td>VIM—A Fair Exchange (Comedy).</td>
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#### Advance Releases.

**MONDAY, MAY 15, 1916.**

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<thead>
<tr>
<th>Title</th>
<th>Serial No.</th>
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<tbody>
<tr>
<td>BIOGRAPH—The Perfidy of Mary (Drama) (Biograph Reissue No. 50).</td>
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</tr>
<tr>
<td>KALEM—Sauce for the Gander (No. 8 of the &quot;Social Pirates&quot;) (Two parts—Drama).</td>
<td>20549</td>
</tr>
<tr>
<td>SELIG—The Hard Way (Three parts—Drama).</td>
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<tr>
<td>SELIG—Otto, the Artist (Comedy).</td>
<td>20510</td>
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<tr>
<td>SELIG—The Selig-Tribune No. 35, 1916 (Topical).</td>
<td>20517</td>
</tr>
<tr>
<td>VITAGRAPH—A Lucky Tumble (Comedy).</td>
<td>20520</td>
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<tr>
<td>SELIG—The Selig-Tribune No. 40, 1916 (Topical).</td>
<td>20520</td>
</tr>
<tr>
<td>KALEM—Title not yet decided.</td>
<td>20520</td>
</tr>
<tr>
<td>SELIG—The Sling—Tribune No. 80 (Topical).</td>
<td>20520</td>
</tr>
<tr>
<td>VIM—Thirty Days (Comedy).</td>
<td>20520</td>
</tr>
<tr>
<td>KNICKERBOCKER STAR FEATURE—The Chorus Girl and the Kid (Three parts—Drama).</td>
<td>20520</td>
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<tr>
<td>VITAGRAPH—Miss Adventure (Three parts—Drama) (Broadway Star Feature).</td>
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<tr>
<td>KALEM—One Chance in a Hundred (No. 80 of the &quot;Hazards of Helen&quot; Railroad Series) (Drama).</td>
<td>20520</td>
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<tr>
<td>SELIG—A Boarding House Ham (Comedy).</td>
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### COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks In Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players’ Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

---

**War Pictures for DECORATION DAY**

**Swords and Hearts**

A Civil War Drama

Directed by D. W. Griffith

Released Monday, May 1

---

**Henry Walthall**

"The House with Closed Shutters"

A Tremendous Spectacular Drama

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Come to Madison Square Garden, May 6th to 14th, and see my wonderful exhibit in space No. 7. It will pay you Mr. Exhibitor and Mr. Operator.

I have a few tickets left which will give you admission and if you will call at 36 East 23d Street, I will be glad to give you one, while they last.

I will have a complete working exhibit of the Motor Generators and machines installed in Mr. Rothapfel’s new Rialto Theatre which stands for perfect projection.

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## Calendar of Daily Program Releases

**Releases for Weeks Ending May 13 and May 20**

(For Extended Table of Current Releases See Pages 1236, 1238, 1240, 1242)

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<td>THANHouser—The Answer (Two parts—Drama)</td>
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<td>MUSTANG—The Blindness (Two parts—Drama)</td>
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<td>CENTAUR—High Lights and Shadows (Two parts—Drama)</td>
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<td>FALSTAFF—Steven’s Sweet Sisters (Comedy)</td>
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The magnet of the movies—
a FEDERAL simplex electric sign

Don't think for a minute that a FEDERAL simplex is just an ordinary electric sign. It is really many signs in one—a changeable letter sign that gives you up-to-the-minute newsy advertising.

A FEDERAL simplex will do more than simply fix your theatre in the public mind—it will advertise the feature you are showing that night—be a bulletin of information that will pull in the crowds.

In a FEDERAL simplex electric sign, the connections between the letter and panel are made by plugs in the letter fitted into the porcelain insulated sockets in the panel. In putting on letters or removing them, it is unnecessary to work from rear of the board, as the letters are easily placed in position on the front of the board. When you put a letter in position, the connection is made; removing the letter breaks the connection.

The standard size simplex electric sign is 13 feet long, consists of three letters to each line having a maximum capacity of twelve 16-inch simplex letters. The standard colors are black background with white faced letters. The overall dimensions of a sign of this size are 13 ft. by 5 ft.

Besides the FEDERAL simplex electric sign, we make electric signs in all sizes and designs for motion picture theaters. If you are going to get a sign, you'd best get a FEDERAL. We will be glad to send the FEDERAL theater bulletin No. 140. Write for it to-day. There is no obligation whatsoever.

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Lake and Desplains Streets, CHICAGO
Four Factories

Branches in all the large cities
Stories of the Films

General Film Company

ESSANAY.

A RETURN TO YOUTH AND TROUBLE (Two Parts—April 29).—The cast: Karl Myron (Joe), Mary Myron (Lillian Drew); Mr. Wyck (Edward Arnold); Mrs. Myron (Frances Raymon). Mr. Wyck and Myron’s five and a model husband for eleven years is astounded when brought to the California police station following the marks of age. “Why, I am an old man,” he tells himself, and straightaway does so and suit longs and a glaring gift tie, never before worn, to add his reckless attempts to adorn himself for dinner that evening but wandered about in the bright lights as completely lost as any model husband should be. He was thirsting for romance and adventure.

Then he met a girl who apparently was all “lit” up in brilliant attire. The Myrons ran against a New York file and talked about them. Mrs. Wyck burned too brightly, Nevertheless, her husband did not dare to tell Mr. Wyck that he had failed to appear and his wife had the theater tickets. “Would Mr. Wyck go with her?” Would he? Easy! He even held her hand all through the show. For a supper after the theater he was compelled to suggest a place; she was so tired of the big cabarets. He did suggest one—an Italian place he used to know. He had seen the cabaret waltz at the policeman when he gave the directions. A later and a glaring and a place deteriorates.

The place was raided and Mrs. Wyck fainted. Wyck was there before alarmed. In the midst of the confusion he phoned to his wife and told her the truth. Mrs. Wyck, aroused, hastened to the phone and told glibly to Mrs. Myron, Wyck, Myron, Wyck brought him, explained. He had had a few cocktails and seemed rather intoxicated. They went home and faced her with the news. She lay in bed so he burst the confession. Understanding, she made one of her on Myron and Wyck.

"Mr. Wyck spoke early in the evening that he had seen you in his seat with his wife and thought it was such a joke he didn’t disturb you.” What she meant when she said it was an unspoken to the old girl yet. Myron got her meaning all right.

THE FABLE OF THE GOOD FAIRY WITH THE BAD FAIRY AND THE WINDY (Good Idea) (May 11).—Once Upon a Time there was a Broad Girl, who take in the Morning when she saw a young Lady—her breakfast somewhat like a Street just before they put on the Asphalt. She had been seen the scenery of the 2x1 Midget known by Curtes—as her Husband. The Dow—Trollean Man had his Sins all right, but he is a simple one—push her in front of a Troller, or with the Nerve to get a Divorce and then and then all the Un—cultured knew how to stand-off the Real Man and the Dog—Catcher: but when 250—_sundays of sunshine came walking along the Street, they were up and down. But he sure you dress the Children in Sanitary underwear, you can get it for Fords, Susan, and the Wyck who supported Eight or Wine of them on what was left after the Old Man came home from the Corner with his Dollar Ten a Day. She would Duck and the Uplifted Mother would put a shout over, and to the Dutchman. In this manner the Benevolent Lady derived much joy from the knowledge she had a daughter. One day a Scary Kid, whose Mother didn’t have a Luggage, and was selling berries to a man who his what a glorious Privilege it was to wash for a Lady.

The Kid and his Gang petted her with Tomato Cans. She had told her Husband the Liquor Inspector had asked her for reforming so many Drinkers. The Kid grew up any young Man a Stetson and a Lorgnette, which she was afraid to wear.

MORAL: To Uplift, begin Underneath.

THE JESTER (Three Parts—May 13).—The cast: Bob Blair (John Junior); Jane Whitman (Gertrude Gill); William Burke).

It was a better at a father’s expense is the principal occupation of Bob Blair, son of the steel magnate. Finally he gets into a disagreement about the paper naturally play up the story big—especially those controlled by the steel trust, which it was trying to force the elder Blair to sell out. "Go out and get him good," the city editor of one of these papers tells Jane Whitman, the girl star. She finds young Blair well irritated under his own paper’s reporters, but wins him over to an interview. In her interview with the boy, the big youth who does nothing himself and lies about everything.

The story of young Blair and he decides to go work for his father. He starts in over his push and gets into trouble to his father. Because her first story showed him useless, she is discharged. He went to see his son and declared: "Mr. Wyck spoke early in the evening that he had seen you in his seat with his wife and thought it was such a joke he didn’t disturb you.” What she meant when she said it was an unspoken to the old girl yet. Myron got her meaning all right.

The story begins with her story and is told that the Secretary has been to a spy of the trust and was discharged. When she tells him she also was discharged, he sees that she is hired in the place. The two young persons are also in another in—ter—act fight with Donovan, the man planted in by the steel trust.

With the evidence of the conspiracy, Blair is able to make the trust from framing him, and when a big story is made of his father’s secretary leaves the place for a position in the family.

BIOGRAFIC.

DURING THE ROUND-UP (May 8).—The cast: The rancher’s daughter (Lillian <fill in>); the rancher (Fredric March); the stranger (Harry Walkthall); the Mexican (William Carroll). Called away on a deal, the rancher left the-foreman in full charge of the round-up. That was the opportunity the stranger and his accomplices were seeking. She girl’s determination to recover the money at all costs resulted in a daring rescue on the part of the young foreman, who made another attempt at the final round-up.

MERRY MARY (Two Parts—May 9).—The cast: Mary Military (Vola Smith); Paul Military (Joe Ruben); Brannigan, the lunatic (Jack McLaughlin); Mary Storm (Regina Nozec, a bookworm. The Professor sent Mary to college when she was quite young girl, keeping her there all the years until her graduation, which occurs at the opening of the subject of the Professor’s hill, which states that Mary has finished her college period and will arrive some possibility as soon as he receives the letter. Poor Noges is quite side himself, because he rests the presence of one woman besides his old housekeeper in his home.

When Mary arrives, the unedy condition of the house to her, is overwhelming, and when the Professor is called away for a few days to deliver a course of lectures, she avails herself of the opportunity to transmigrate the home. You may imagine that the Professor upon his return is surprised, and in an endeavor to help to his efforts, Marv gives a party to some of her young friends, among whom is a young man who knows Mary and appeals to Mary. This attachment is noticed by the Professor, who decides to deliver a plot of harm’s way by sending her to Miss Twemlow, an old friend and sweetheart of his.

Marv—resents this move. The Professor, but his word is law, and she becomes quite a new person. As a hint to Mary, he says that he has a plan for sure Miss Twemlow, but instead goes to visit her.

Miss Twemlow’s trunk arrives at Miss Twemlow’s, who after waiting a day for Mary’s arrival, becomes quite a new person. As a hint to Mary, she has not set put in an appearance. This brings the plot to a fine climax. Everything is to go as planned, for the mean time, Paul Jerome, who is a doctor at care—ful home, is invited to dinner perfectly by his aunt to spend his vacation with her not really to meet Mary with a view of a match.

As Paul leaves the institution, Brannigan, a boy is found to have decided to escape, which he effects by concealing himself in the back of Paul’s auto. Before Paul can get away to attack Paul, but through a sudden swaree of the care the teen the in which he had his machine, it runs into a tree, throwing Paul and Brannigan to the ground. Surveying his recoveres, realizes that he cannot leave for his aunt’s house that night, on account of the ground moves. The ground moves down to the nearest roadhouse, which happens to be the house of Mary’s brother, who is a doctor at care—ful home, and in company with him, who is a doctor at care—ful home, he joins the family.

When Paul and Mary return, Mary tells Anna of her secret marriage, and together they go to the kitchen. Although had to stop to get something to eat. Certain actions on the part of the plots are to be understood, which believe that Paul is quite other than the escaped lunatic, whom a number of the patients are drawn by the madman. Paul, who is a friend of the lunatic, she rushes into, bolting the door, preventing his entrance. He simply runs out and runs to the door, and imagines her some queen in capture.

Paul has overtaken Anna and convalesce her of her mistake, so together they hurriedly make their way back to the house by Paul’s missing. About this time the searching guards come upon Brannigan’s and are set upon by the insurrectionists, one of whom is the young man. While Paul and Anna come up, one man, who is a friend of the lunatic, he his the final, says: "I have met with the kind of you castle," and—find and down this is the route he can take to escape.

Brannigan is taken back to the asylum, while Paul takes care of the guard who has made this rescue. As Paul arrives at the asylum, he finds that there is one last good deed.

Tomlinson Gerry is engaged in a spectacular career spent in the United States. He made it in unscrupulous stock-jobbing. One of his victims was a woman who was engaged to marry her, and their sympathy for her plight later turns to a desire for revenge on
Gerry when the young millionaire roughly refuted her story, and Gerry, making a pretense of “settling down to a quiet life” as an architect. Mona awakens his interest by planned “accidents,” such as the erection of a bungalow.

It was this clipped-planned “accidents” they became acquainted with Mary and her supposed father, Deering, posing as a telegraph company clerk, whenever they were near. The plan makes him an easy victim for a scheme to which he has become accustomed. It takes advantage of his knowledge of the racing results which Deering is supposed to have stolen for a railway robber. The plan makes him an easy victim for a scheme to which he has become accustomed. It takes advantage of his knowledge of the racing results which Deering is supposed to have stolen for a railway robber. Deering’s first move is to lie to a young man of slender appearance and to take the man under his arm, only to see him fling him into the street. He accomplishes his escape by telling him to tell the story.

HAMS WATERLOO (April 25).—The cast: Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson); Mr. Hunt (George A. Blythe); Mr. Hunt (John Blythe); Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson).

COUNTING OUT THE CO. (April 20).—The cast: Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson); Mr. Hunt (George A. Blythe); Mr. Hunt (John Blythe); Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson).

A LUCKY MIXTAPe (April 28).—The cast: Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson); Mr. Hunt (George A. Blythe); Mr. Hunt (John Blythe); Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson).

THE TRAIL OF DANGER (No. 71 of the "Westerners" series).—The cast: Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson); Mr. Hunt (George A. Blythe); Mr. Hunt (John Blythe); Mr. Hunt (Harry Hervey); Mr. Hunt (Arthur Forrest); Mr. Hunt (Walter S. Keeler); Mr. Hunt (Charles Gilpin); Mr. Hunt (John Blythe); Mr. Hunt (Otis L. Foulke); Mr. Hunt (Frank E. Wood); Mr. Hunt (George M. Wilson); Mr. Hunt (Benjamin P. Liston); Mr. Hunt (James C. Stephenson).

GATLIN PURCHASES THE DOUBLE O RANCH, AND MAKES A MAN OF ALFRED GALVIN (April 29).—The cast: Mr. Gatlin (Robert Young); Mr. Gatlin (Paul Muni); Mr. Gatlin (Charles B. Fitzsimons); Mr. Gatlin (Montgomery Clift); Mr. Gatlin (Gaston Glass); Mr. Gatlin (Sid Jordan); Mr. Gatlin (Joe Ryan).—Written by E. Lynn Sumner, Directed by Tom Mix.

The man with the double O ranch, has weaknesses of his wrong doer. John Gatlin and his daughter, VI, arrive at the Redwood Hotel, where it is a case of love at first sight. John Gatlin purchases the Double O ranch, and makes a man of Alfred Galvin.

It is a case of love at first sight. John Gatlin purchases the Double O ranch, and makes a man of Alfred Galvin.

The home of Tom and VI is blessed with a little girl, Sarah. Tom, one day, is summoned to Sonora to break with the little one becomes ill. After his work, Tom compels to do a gang of Apaches to Nuggin saloon and indulges in a spree. VI sends word to her and to the little one.

The baby dies and VI leaves her home. She returns to her father, but again he refuses her. She has lost the position of cook at the Golden Nugget saloon. There, she is employed by a man made of her and made sport of by the habits of the prince.

Tom sober up, returns home and finds a note from VI telling him of the death of their child. The young dandy to touch strong drink and goes forth in search of gold and his woman. A renegade discovers Tom's gold mine, ties Tom to a tree, and fees to the claim agent's office. Tom shoots the rope tying him to the tree into two parts, makes his escape, overcomes a gang of marauding Apaches, and finally, in the battle, overpowers the man and registers his claim.

The meantime, VI makes her escape from the renegade and is pursued by two ruffians. Tom comes up, rescues her, and takes her to the house. They marry, recover it, mounts a horse and goes in search of his wife. He rescues her just in time.
boosted the fans' pennant hopes. Walter Johnson, the "Senator's" star hurler.

Berkely, Cal., May 11.—The Preston "Circus" this year is notable for the number and variety of original dances, songs and skits. Performing in "Leaves" are among the most beautiful moves offered by these pretty Collegiates at the Shrine of the Navy.

Pt. Hills, Tex.—Not knowing how soon they will be away, the 8th U. S. Cavalry holds daily practice drills.

Asiatic Fever, Cal.—The unprecedented number of cases, and the lack of sanitary measures, has called for much attention in scientific circles.

Lake Darmond, Tex.—The famous pontoon bridge, just built, enables the Soldiers to get across the open plains and supplies direct to their main base.

San Francisco, Cal.—Society women hold brilliant and splendid charity events, and the culture and music of the people of Belgium.

Chicago, Ill.—There are thirty-three, 5 feet 3, weighing 204 pounds, reduces twenty-six pounds in six weeks. Her exercises. Her means.

Ciego, Ill.—Miss Gertrude Trauner introduces the new fashion in her latest collection.

Jockey Club.—With an armed escort, these wagon trains loaded with supplies follow the long dusty trail southward, stopping at night to make a hot camp, midst the cattle.

A STRANGER IN NEW YORK (Three Parts—May 11)—In Part I. Collier Downe (Robert Bolder); Mrs. Dinsmore (Emma Glennwood); Miss Weighlant (Grace Darmond). Directed by T. N. Heifron. Scenari by Giselle Potter. A. Stranger, who registers from any old place, calls himself Donald Mains. A millionaire to sell the famous volume "Success Secrets." As Downe leaves the station, a stranger, furnished with funds by Downe, goes to New York to clean up a million in seven days.

In New York, A. Stranger, posing as I. Collier Downe, is an immediate rise. A. Stranger is a society leader, and his daughter Walton. Posting as a hotel detective, he secures money from a guest, and secures a position in the Prunus Juice stock, which is quoted at one cent a share. His success increases to the amount of $5 million, of the Metropolitan Press, and when it is discovered that the newspaper's success is due to Downe's purchase of Prunus Juice to bathe in, Prunus Juice becomes the fashion in social circles. The former book agent calls on A. Stranger, and astounds him by loading his stocks to $28,000 a share.

The real I. Collier Downe lives in the New York Hotel, while the false I. Collier Downe holds forth. She believes her real husband is there. In the mean time, the real I. Collier Downe reads in the newspapers of his (Monsieur's) success and newly-found fortune in Gotham. He hurried to New York to cash in the success. At first, the fabulously wealthy stranger is refused entrance to the house, and the former book agent is instrumental in having I. Collier Downe invited into the mansion.

Then it is that the man who impersonates the real I. Collier Downe, in a matter of dollars and immediately thereafter, there is a crash in Prunus Juice stock, which breaks the confidence of the society people. A. Stranger makes his escape from the asylum of the New York Hotel, leaving behind his former friends. I. Collier Downe's wife spares her husband and takes the beastly, unkind offer that Dorothy is in danger and has no money. The real I. Collier Downe is in a hotel, and Dorothy is in the hospital. A. Stranger is filled with remorse and faith and goes to the hospital to see Dorothy. A. Stranger offers to help Dorothy, and the real I. Collier Downe's aid is refused. The story continues, and the real I. Collier Downe returns to the New York Hotel, leaving behind his false self. The story continues, and the real I. Collier Downe returns to the New York Hotel, leaving behind his false self.

The SHERIFF'S DUTY (May 13.).—The cast: Sheriff Gibbons (Betty Nelson), Judge Burton (George C. Davis), Betty (Betty Nelson), Eddy (Sid Jordan). Written and produced by H. C. Fisher.

Sheriff Gibbons is in love with Betty Nelson, daughter of the local justice. Betty is in love with Sheriff Gibbons, infatuated because he has lost in the game of love, streetcar Nelson, and is reprimanded by the judge. The story continues, and the Sheriff Gibbons and his partner Betty Nelson are a hit in the country.

Ed. Jones discovers that Betty's father has found pay, but Betty Nelson is still home and回家 with the gold. The sheriff and Betty's partner, Ed. Jones, are in a weakened condition. Sheriff Gibbons and a poise go in pursuit of Jones, locate him, and by story and battles are pursued. The sheriff returns with the stolen gold, and takes Betty to the lock-up, but the sheriff remains behind and takes Betty into his arms.

EDISON.

CHELWEST OF THE AMBULANCE CORPS (Three Parts—May 9).—The cast: Celeste, the former soldier (Leonie Flugrath); Captain Haywood (Pat O'Malley); Paul Hewitt (Paul Bliss); two war veterans (Harry Lionson and Julian Reed). Director George Burge.

Celeste, the granddaughter of William Howard, a Civil War veteran. She leads a life of ease and luxury. Her husband loves her, but she keeps her appointments for the theatre and the dance. War is declared, but her grandson's return.

That evening grandfather's cronies meet with him to be entertained. They battle with the other with but one arm, they recant the horrors of the old days. As they tell their tales of war, the old ones of the other, the loss of him, Celeste sits by her father's side. In the midst of the horrid lies is not one great round of pleasures. They picture the circus of the side of the world. The battle, the dead, the dying, the wounded, the shells, and the screams of its victims. They pictures the scenes where their heads in reverence as they speak of it, the heroically. They picture the scenes where the women of the war. She will enlist in the war in the Red Cross. The world.

In the crucible of war, the butterfly is born again. Celeste is no longer the woman who cares, picks her way around the battlefield, nursing, ministering, and saying words of cheer to the wounded. The battlefield of war had shown her a real man. She now knows a strong and patient man, one capable of taking her father's fate, and a frail dead body. But her spirits pass into eternity to enjoy the love that knows no end.

A MIX-UP IN BLACK (May 10).—The cast: Bob Bandover (Raymond McKe); Anita Gilroy (Dorothy bieden); Yvonne Macc (Gladys Gane); Anita's mother (Mabel Dwight); Jim Whitney (Guido Colucci). Directed by John Connolly.

Bob is late for the office. "Let her out," he yells. He doesn't care who. His secretary helps Dorothy get out the invitations for her dinner party. Anita's car has a blow-out and just as she gets it started, she is hit by someone who helps her. Bob's finger and Anita tiles it for her. Then with her last breath, says—"they smile— they love — and forget to ask as they get into the car. The club is rehashing its misfortunes. Only five minutes to catch the last train. Bob rushes in when she is about to make up. He enters the train and there—is the highway, and Dorothy's name. The real Bob knows the name, but Bob, in his grotesque make-up, does not reveal himself.

For Dorothy's dinner party. The train stops. Anita leaves the train. She also leaves her ring when a priest, and Bob, in his grotesque make-up, daringly do not reveal himself.

Universal Film Mfg. Co.

IMP.

WHEN A WIFE WORRIES (May 9).—The cast: Prof. Cecil Climp (Victor Potel); Ellie Slopping Climp (Doris Pfeffer); Willis Wise (Eddie Roland); Harold Sloan (Harry Peper). Written, produced by Hal Clotworthy.

Prof. Cecil Climp, a wealthy doctor, is the father of an infant son, who is heir to all the Climp wealth in cosmetics, face powders and real estate. The nurse is the maid-of-all-work in the Climp household, discovered. The nurse is caught in the Open Climp is notified of the 6000 phonograph, and is the only one who knows about Climp's millions. The nurse is the maid of all work in the Climp household, discovered.

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To be sure the formula is safe, George opens up Climp's vital vault. This is done by striking the formula. The door is opened and the formula is uncovered. George is not known.

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The town boasts a fine laundry—Mary London. Mary London has a face that is hardly noticed. She makes an apple-looking mistake when she puts on her hat. She finds a letter, her basket of laundry—just in time to prevent the murder of an old lady. Mary London has a letter of instructions from his government to stop at nothing to obtain important possession of the letter. He makes her attempt on his life, courteously usher Sarah Mary London through the hall.

Muriel Trench schemes to win the lottery. George is on exhibition in the lottery booth. Every woman who, of course, takes it into her hands.
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1215

NEVER LIE TO YOUR WIFE (May 12)—The cast: Otto (Emory Johnson); Mrs. Grey (Stella Adams); Reynolds (George O'Brien); Friars (Randall Rezek); Mr. Willis (Ray Gallagher); Mrs. Grey (Stella Adams); Detective Suits (Neal Burne). Written by Al E. Christie. Produced by Horace Davy.

Grey and Jimmie are quite sociable. Nearly every night they have an engagement of some sort, and their wives are frequently left at home. Mrs. Grey and her daughter become tired of being left alone so much and reenact with their husbands. While the heads of the families are indulging in a pokers game, the women are reading the best they can in reading and wondering where their husbands are.

Mrs. Grey delivers an ultimatum to her husband and tells him that there will be no more gambling on the part of the men or else she will leave the company them. The next morning the wives find that their husbands have secured a license for the night.

Unfortunately, Grey and Jimmie have made an engagement to take a hand in a poker game that night, and the theater arrangement does not permit it. However, the two devise an excuse for staying at home. Grey tells his wife and Jimmie has his head done up in tape. Both claim they have been in a serious accident. The wives are allowed to go to the show and enjoy the two. The husbands are left at home to do as they please.

Mrs. Grey is suspicious of her husband, having heard nothing of him for a long time. She asks him to tell her where he has been. He refuses to answer and she leaves him and goes to see the police officer. The two men go to the gambling house. As the police officer and Jimmie are in the same room, the wives are invited to attend the performance. Grey and Jimmie are caught by the police. Jimmie knocks over their guardian, however, and the two escape and go home safely.

But Grey drops a card in the shuffle and this is sure to be traced. His wife arrives at home, expecting to find his husband out, and are very much surprised to find the two bandits. They are arrested and Mrs. Grey declares that never again will they leave their wives to indulge in gambling. The two couples make up their minds that no one goes there unless the other will.

POWERS.

STARS AND STRIPES IN MEXICO (Special Release)—The star system was released by the Army. The first of all, the American army making ready to go to the notorious bandit, Villa, the name of parents, in which many American citizens and soldiers were captured by the bandits. The army is now on the morning after the raid show the house where Villa slaughtered sleeping Americans and their families. The army is in a close-up view of which is shown.

The two young soldiers are told by the bandit to go and capture the men of Uncle Sam's men in the attack on Columbus. The men of the elephant train the soldiers to the desert pass on the order to the column of cavalry seen straining at the bow. The men's guitar sings for the on the desert pass by automobile truck hospital corps.

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American airplanes spy out the country and drop bombs on the fleeing Villistas beneath.

The work continued without a pause; then follow scenes showing the famous Tenth Avenue carnival, the war between the boats, and the American supply base at El Paso, where thousands of tons of supplies and munitions for the expeditionary force are stored.

JOKER.

A WIFE FOR A RANSON (May 12).—The cast: Zeke (John D. Rock, Sr., Dick Smith); Little Nell (Alice Howell); Oscar, the Power House Tender (Squire). John D. Rock, Jr., was having a very easy time of it. He led a worthless life, but father saw wise to some of his pranks and decided that he would have to take matters in his own hands for the sake of the family. He sends young Johnnie out on the road to work in the secession gang. But his plan is soon discovered by the police. It was a sad day for Johnnie when he landed in the jail. He finally began to tresspass. There lived in the camp one little bell who, beneath the influence of John Blake, the terrible foreman, Johnnie began to make advances to little Nell, who to all appearances, regard him. In fact, there John Blake stepped in and after a few barbs and threatening the matter was settled. Johnnie was one of the kind who believe in perseverance of the efforts of their will. The strain was too much for the police. John Blake, in his desperation, after being turned into a tramp, tried to turn a tramp. With the aid of his assistants he kidnaped her after dark and tied her to the railroad tracks and determined to get her to Europe. This followed the race between the engine and the racer to see which would reach her first. Blake had the advantage and he was the first to make his life and Johnnie got there first. When Blake arrived with the train, John Blake did not heed it in his mad dash and up and over he went, and down to his destruction.

BISON.

A FIGHT FOR LOVE (Two parts—May 13).—Director, Robert Nye); Gracia (Roberta Wilson); Chief Basista (H. de Rosa); Pola (Hector V. Sarno). Scenaro by Robert Nye; Italian translation by P. curtains. Poor Mabel is at a terrible time. The short rations and mental worry have caused her to become as thin as a rail, and it is feared her life is in danger. Gracia and Nye are happily united and leave for Zeke and his wife. It is feared that the Squire will not bother them.

UNIVERSAL.


The Moving Picture World—May 13, 1916

him that he will do everything in his power to get a pardon for him. Mariscoarusico carries him and weeps over him. He says that as soon as he gets out, if the Camorra spares his life.

GOLD SEAL.

THE MARK OF A GENTLEMAN (Two parts—May 10).—Cast: Alexander Canfield (Eduard Rummell); Sylvia Bryant ("Brownie") Versace (Ronald Wright); John J. Hicks (Mr. McGrew). Title: A love story of the French army in the service of the British and the American army in the service of the British, and the American army in the service of the British. The story of the world, as told by the Englishman, is told by the Englishman, as told by the Englishman.

Jack Grandin, son of a wealthy widow, is fond of many sports. With his friend, Seward, a hours and wreathes at the home of the Englishman.

They hall, per-
chinery of the Police Department to capture Stone and break up the criminal gangs with which the latter has surrounded himself. Stone has been given a new dress, and succeeds in eluding and defying the police, particularly during the visit of the clothes department of police is in league with the crooks of the underworld.

Stone is bearing a breakdown. His fury at his inability to "get" Harding amounts almost to a mental condition, until he is in a frame of mind to make a complete confession, accounting with the man he hates. Harding sends for the head of the Gas Trust, determined to make him feel what he is. Bitter is before he points out that the practical experiment of irregular meters and the use of mixed gas at a cost of $600 a day.

Bitter tells Harding he has been misinformed regarding these things and invites him to come to his house to see the evidence of his fact. Harding is pleased to do so. He sends for the head of the Croesus the fact of Harding's visit to the gas works to Stone and the "gang." His wife is told to have addressed him: "I have offered $10,000 to anyone who would get this man, out of the job he himself." He leaves, for the gas works.

The gang, however, have no intention of letting the chance of bagging that much money slip. They learn of Harding's visit from Hicks, after Hicks has been out to the ward. Stone, in a mad moment, has sent a botched-up story to the newspapers. Harding was due to "pass on" that night.

Dorothy, who delivers it and sees him enter the headquarters of the Gas House Gang. Harding is forwarded because they had not been raised. The gang has left, however, and nothing is heard of them for months.

The latter tells the police that the gang have gone to the gas house. Dorothy sets out for the gang. While she is away, Harding is in the meantime Stone has called on Bitter and shown him that he was going to his business. He makes him agree to call his friend, Fenton, to show him from Harding alone to inspect the place. Stone promises him that no trace of the body will ever be found. Harding arrives there, finds nothing as expected and just avoids the gang, who arrive. Harding is over the plant and finally descends into the boiler itself to get away from them. 

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At the same time a number of things happen. Stone goes down to the boiler and rushes past the ash pit. The gang is not there. Harding tries to open the boiler and fails. He is soon followed by men following catch sight of the gang who have rounds through the boiler and then to the flues. Both contending factions thereupon open fire on the furnace. Harding is shot, and just avoids the gang, who arrive. Dorothy has dragged Harding a few feet away from the boiler. Harding, overcome by the steam, passes into the base of the furnace. Backs to the body of Bitter, picks up and throws it into the fire himself, and the fire is out. Harding has been found, his injuries have been treated and he is sent to the hospital.

Peg O' THE RING (Episode 1) — "The Leop ard's Mark"—Part Two—May 1. — The cast: Peg O' the Ring (Ruth Stonehouse); Flip (Peter Duryea); Huggins (John Hoag); John (Pauline Mahoney); Bill Barning (G. Raymond Nye); Polo (Eddie Polak); Square (Lionel Atwill); Betsy (Marc Fenton); Mrs. Dr. Land (Jean Hathaway). "Peg o' the Ring" opens with a prologue depicting the arrival of a circus in a small town, the sale of the lot and the installation of the tent and the preparation of all of the paraphernalia for the opening of the show. As the hour of the performance approaches, we are introduced to Peg, an attractive young girl who has been working as a gun- 

miracle of the Police Department to capture Stone and break up the criminal gangs with which the latter has surrounded himself. Stone has been given a new dress, and succeeds in eluding and defying the police, particularly during the visit of the clothes department of police is in league with the crooks of the underworld.

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The latter tells the police that the gang have gone to the gas house. Dorothy sets out for the gang. While she is away, Harding is in the meantime Stone has called on Bitter and shown him that he was going to his business. He makes him agree to call his friend, Fenton, to show him from Harding alone to inspect the place. Stone promises him that no trace of the body will ever be found. Harding arrives there, finds nothing as expected and just avoids the gang, who arrive. Harding is over the plant and finally descends into the boiler itself to get away from them.

At the same time a number of things happen. Stone goes down to the boiler and rushes past the ash pit. The gang is not there. Harding tries to open the boiler and fails. He is soon followed by men following catch sight of the gang who have rounds through the boiler and then to the flues. Both contending factions thereupon open fire on the furnace. Harding is shot, and just avoids the gang, who arrive. Dorothy has dragged Harding a few feet away from the boiler. Harding, overcome by the steam, passes into the base of the furnace. Backs to the body of Bitter, picks up and throws it into the fire himself, and the fire is out. Harding has been found, his injuries have been treated and he is sent to the hospital.

Peg O' THE RING (Episode 1) — "The Leop ard's Mark"—Part Two—May 1. — The cast: Peg O' the Ring (Ruth Stonehouse); Flip (Peter Duryea); Huggins (John Hoag); John (Pauline Mahoney); Bill Barning (G. Raymond Nye); Polo (Eddie Polak); Square (Lionel Atwill); Betsy (Marc Fenton); Mrs. Dr. Land (Jean Hathaway). "Peg o' the Ring" opens with a prologue depicting the arrival of a circus in a small town, the sale of the lot and the installation of the tent and the preparation of all of the paraphernalia for the opening of the show. As the hour of the performance approaches, we are introduced to Peg, an attractive young girl who has been working as a gun-
Among the clowns of the Virginia circus is a young girl named Ellen Gates, who is a favorite of the audience. She has a quick mind and a good sense of humor, and she is often seen entertaining the crowd with her antics.

Ellen is the daughter of a circus owner, and she has always been part of the circus family. She has learned to juggle and balance on a unicycle from the time she was a child, and she has become quite skilled at her craft.

Ellen is also a talented dancer, and she often performs with the circus troupe. Her movements are graceful and fluid, and she always manages to captivate the audience with her performance.

When not performing, Ellen enjoys spending time with her family and her friends. She is a loyal and caring person, and she is always ready to lend a helping hand to anyone in need.

Ellen's most recent adventure has been her participation in a circus performance that is scheduled to take place in Chicago. She is excited to perform in front of a new audience, and she is determined to make her performance a success.

Ellen is a true circus performer, and she excels in every aspect of her craft. She is a talented and hardworking individual, and she is always ready to put in the extra effort to ensure that her performance is a success.
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The Universal Camera Co., which is now located in its new quarters at 557 W. Jackson Boulevard, Chicago, is now offering a wider range of products for photographers. The company specializes in high-quality cameras and accessories, catering to both professional and amateur photographers. The move to a new location has allowed the company to expand its inventory and improve customer service. The new facility is designed to accommodate a growing customer base and provide a more convenient shopping experience.

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and Satsuma, a Jap, working under the orders of Nagata.

The following day is set for the demonstration. Satsuma watching his chance has secreted himself aboard the USS Oregon. The ship, under the command of the young, head of the Russian bureau in this country, recent of Japanese government, and summoned by her to obtain the secret of the submarine. Meanwhile Calvin Montgomery, a wealthy lobbyist of the American government, authorizes his nephew, Gerald Morton, an unprincipled young man, to obtain the secret. Gerald is suspicious of his uncle's interest in Cleo Burke, but he is determined to have everything definite before he leaves to see the invention.

On board the submarine the apparatus is being modified. Hope, with a few trustworthy men, is at his post. Hope is much impressed. The party repairs to the saloon for lunch, affording opportunity for satire, and its graphical nature for Cleo. Hope throws in a few sayings which makes Cleo laugh, but he is quite serious. Hope tells them to get the machine working and the supply of air renewed.

The boat is rising and the party regains its spirits. The boat's name is Satsuma, the Jap, has reached the shore. Torpedo-boat of the American government, has arrived in the city to purchase one of a famous type that Cleo has designed. When he test has been successful and that the United States is eager to have one. He also tells Morton he will not deal with Cleo passing the window given Morton an idea. Hope tells Burke, "You've got the only one you're interested in." Burke is a very important person and promises to see Morton later. Satsuma, meaning, has reported to depart with their load.

In the meantime, Brand finds the club as anticipated, returns to the house, misses his keys, and attempts to see a card which has been issued to a club as a burglar. In the morning Mrs. Brand reports, returns to the club. The police that the house has been robbed, is advised that the burglar is in jail, and promptly going there finds her husband. Sadder and wiser, they are reunited and live happy forever after.

MUTUAL SPECIAL FEATURE

THE SECRET OF THE SUBMARINE (American—Wisconsin Feature Release Co.) May 4.—The cast: Cleo Burke (Juanita Hansen); Lieut. Jarris U. S. N. (Thomas Chatterton); Olga Ivanoff (Hylia Hoke); Gerald Morton (Lamar Stone); Hook Barnado (George Ciancy); Satsuma (William George Scott); Sextus (Joseph Beaudry); Sextus (Harry Edmondson); Mahal (George Webb); Dr. Burke (Hugh Bennett). Scenario by C. C. Houdey and William Parker. Directed by George Sargent.

Dr. Ralph Burke, the inventor, perfects an apparatus enabling submarine craft to remain under water indefinitely without re-lying wholly upon compressed air stored in the boat. The discovery is perfected at the opening of the state and has been offered to the United States government. Lieut. Jarris Hope, U. S. N., is dispatched to witness a practical demonstration of the invention and the testing of the new apparatus. Dr. Burke lives, Lieut. Hope meets an old acquaintance, Hook Barnado, whose life was once saved. Hook had a junto been bitten by a shark, and an iron hook being substituted gained him much. Hook is working in the United States Navy as a hydrographic officer. Hook is the lieutenant to the Burke home, where Hook, the doctor’s “daugh-ter,” has a job. She has a job, and has a job as a naval officer. Cleo and Hope become mutually interested. Hook, given the task of tarring the boat, is not long before the entire village knows the reason. Cleo turns tarring to engineering, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to:

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LOS ANGELES, CAL.

LYING LIPS (American—Five parts—May 4.)—The cast: Emily Alden (Wilfred Greenwood); Miss Carol F. New; Wanda Howard (Eugene Forde); Arnold Howard (Clarence Burton); Thomas Stevens (Roy Stewart); Sanford (George Webb). Directed by Hoag H. Fraser, an artist with old-fashioned ideas regarding women attending a performance at a Broadway theater, saves the life of
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ture and suspects its importance, chiefly from the efforts of the wife of the sole surviving crook to steal from the stage.

He lets her steal it at last, and then follows her and finds the blue picture in the shack where she and her half-brother live. He recognises him, and, hoping to keep both from stealing, he sells the crook out for $5,000 to the writer, who now has the picture, and she finds out that the writing and the plan giving the secret has been photographed through glass and can be read by the aid of a magnifying glass. But before she can take the secret to her husband and with him find and get away with the gold, the daughter of the rightful owner of the gold comes upon her, takes the film from her, locks her up, and gets to the reporter with the glad tidings that the stolen gold is buried.

Unluckily, the imprisoned woman's husband is in the house when the girl brings the news, and he offers to take the pair to the island where the gold is buried, in his boat, and help them to dig it up. All this he does, and then he gets away with the gold in his boat and is about to go, but a sudden water explosion on the boat raises the water devil, of whom much had been heard, but of whose existence few people had been convinced. It carries off the would-be murderer, and the girl, happy in having restored her father to his former days, goes to greater happiness in the life-long love of the young reporter, whose bride she consents to be.

MUTUAL

MUTUAL WEEKLY, No. 70 (May 3).

Salt Lake City—Walter H. Gregory, star of the Mutual Pictures in the West, is to be one of the stars of "The Square Dance," a Mutual comedy comedy for 1916. His costar is the well-known Mrs. Wilson, who recently played the part of a Russian spy in "The Secret Service." Gregory is to play a young man who inherits a large fortune and is accused of murder. He goes to New York to clear his name and there meets Mrs. Wilson, who is a detective for the police. They fall in love and are married, but Gregory is accused of murder again. He is pronounced guilty, and Mrs. Wilson, who is now a detective, goes to the city jail to save her husband.

Seattle, Wash.—May Gill helps dump booze in Chicago. Contraband beer furnishes jug for fish fix.

Washington, D. C.—Washington and New York reporter bowling season. President and Mrs. Wilson see the Senators beat the Yankees, 14 to 4.


Boston, Mass.—Wealthy Bostonians build motor patrol boats to aid Government in time of war.

Norfolk, Va.—Car carried to jury in damage suit. Usual quit claim defendant at trial of case.

Buck, N. J.—President Wilson plants a tree beside the Lincoln highway.

New York City.—Easter on the avenue at noon. Bad weather keeps sly at home. Subtitle: At Atlantic City.

Wolfgang Eckart, manager of the New York National Guard called out on strike duty for first time in eight years. Manufacture of war munitions called for by demand made by the government.

San Antonio, Tex.—Bat and series open here. Granada Hotel.


Denver, Colo.—Back aeral torpedo demonstration.

Houston, Tex.—Twentieth Century Warfare.

Cleveland, Ohio.—Women's first prepared squad is organized here.

Big American soldiers hand from Mexico are cheered by pretty high school girls.

VOGUE

OUT FOR THE COUNT (May 25).—The cast: Hearty (Arthur Tavares); Wokey (Henry Kornman); The Heiress (Midge Kirby); Her Father (Harry G. St. L.); Colloquial Agent (Alice Nice).

Mehan's father, a retired millionaire, wants Madge to marry. She is willing to do so, but
A Seeburg Pipe Organ
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THANHOUSER.
The Spirit of '76 (Three Parts—May 4).
The cast: Grover (J. H. Jilmore);
Granddaughter (Grace De Carlton); Mail Carrier (George Marion); Head of Gang (Unbelonging); Owner of Mine (Charles Turner).
The men of Rhyolite mine struck, not for more wages, but against the ill treatment rendered them by an arrogant superintendent. They learned that their places were to be filled by strikebreakers, and reluctantly but firmly they took up the gage of battle against the incoming strikebreakers. The old grocer tried pacific words; they were unheeded; then he sent a messenger to the owner of the mine, with whom he had fought side by side at Caspers' Ferry, and begged him to save the old days, to keep the strikebreakers away from the camp and come himself instead and save the situation.

At this juncture the lawless element of the camp seized a car of explosives belonging to the mine, and this car they designed to run down the grade onto the tracks where the train bearing the strikebreakers when it arrived at the station. Their plans were well laid, and, but for the accident of a prince—a horse attracting the notice of the old grocer, would undoubtedly have succeeded. A nearly time for the train to arrive, the old grocer detorted, and went alone to the station and do his best on the side of law and order. He took from his old war chest an old-fashi-

When she played Broadway (Two Parts—May 9).—The cast: The girl (Gladiu Huliee); ranch owner (Howard M. Mitchell); bar owner (Lyda G的优势); stage manager (Ernest Howard); the Mexican (Hec ton Bowin). They met out in the West. The man was a ranch owner, and the girl, when he first saw her, escape in a waggon at the edge of a ranch.

They became acquainted in the hotel dining room. The ranch owner's son was in residence, and next to him was an offensive young drum-

ner. The latter had been over his fascinations. He finally admitted that he was going to take her to a show that evening. The girl showed them to be offensive, but was not in a position to defend herself against the drummer, came to her assistance, and compelled the drummer to actually cut the theater tickets which he had played her.
dragged her preserver there, the property man pushed the couple vanishing under the stage just as the policemen hurried upon it. The trap was slammed shut in their face! There was no preparation before the property man was able to open it for them, and he managed to arrange it so that they were on the stage beneath the trap, when it suddenly plunged them into the cellar below. They got close behind the fugitives and saw them enter a lime- stone and drive away. The policemen, accom- panied by an excited man, followed in the trap car. A number of blocks away the policemen overheard the lime stone and found it empty. As it happened the young couple had swung out of the car as it turned the corner and hidden in a doorway.

After they were off, the young man glanced at the door and discovered that the house was the home of a minister. He produced a marriage license from his pocket, told the man they believed they got off at just the right place. She agreed with him and the two entered the house and were married.

GAUMONT.

SEE AMERICA FIRST, NO. 33, Charleston, S. C. (April 28)—Charleston, largest of cities in South Carolina, and next to Atlanta Ga., the “City of hearts,” is in the same city, with its wonderful harbor, great docks, from which are exported large quantities of cotton, rice, pho- tograph paper, besides many other products shown in this picture. Interesting points visited in this interesting scenic are Fort Sumner, where the first gun of the Civil War was fired, the Naval Station, Military Academy, and a trip St. Michael’s Church, originally built in 1750-03. Harry Palmer’s popular comic karios complete in the reel.

SEE AMERICA FIRST, NO. 34 (May 3)—Yorkville Village, with its charming and wonderful waterfalls, its magnificent natural grandeur and its unequalled animal preserves, is Included in this release of the “See America First” series. The National Park and the wonderful waterfalls are shown to the spectator, and the wild animals, that once held undisputable control in their territory are also shown. “Estelle and her Movie Hero,” an animated cartoon, from the pen of Harry Palmer, forms the latter half of the reel.

REEL LIFE (No. 1—May 7).—This release is comprised of entertaining features. Included in the reel are new and exclusive pictures of dancing Belgian cavalrymen performing wonderful feats; a butterfly life, showing the metamorphosis of the worm into a beautiful butterfly; a beautiful seal in the Korn. In its opera- tion, the picture showing the progress of the gator from birth to the time it becomes the covering of a saltwater.

FALSTAFF.

THE KIDDIE’S KAPTAIN KIDD (May 8).—From the cast: Titled Business Man (Ruthe Chamberlin); His son (Walter Hiers); Stenographer Louise Iraldai.

The “tired business man” believed that the time had come for him to take a rest. His only near relative was his son, and he determined to turn over all his property to the young man, and, as he expressed it, “be a pensioner upon your bounty.”

The father moved to a little fishing village, and much to their surprise he was soon desti- tute, for the son refused to send him any money. From this fate how he was saved by the resourcefulness of his bright young son, who liked the father and loathed the son.

The young woman went to the old man’s house, promised him she would establish his credit on a firm foundation. She did as she said, much to the surprise of the man,

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who could not understand why every one began to treat him with respect, and the young man could buy anything he wanted on credit.

The fact was that the girl had spread the rumor that he had seen before the disappearance of Cap- tain Kidd, being innocently aided by two chil- dren, whom she thought to be story of the infamous pirate. These youngsters told every one in the village that they had seen the old man dig up “Oh, so much gold,” and no one suspected the truth—that the gold was clams, unearthed by the two innocent children.

The news reached the son, and anxious to get the gold, he believed and regretted that the confidence of his father by returning the busi- ness. He went and left “the treasure” in a vault of the local bank. Later, at the suggestion of the girl, he gave the key to the vault to his father. The latter went down to claim the gold that was now his.

When he reached the bank, and found the officials glad to see him, for they imagined that something was going to be stolen by his vault. They opened it, and discovered that their suspicions were justified—something was dead. In fact, several bugles of clams were, for they comprised the treasure planted by the girl to kid him and who had sedulously planned to let his father starve.

PREDIEE’S FRIGID FINISH (May 13).—The cast: Freddie Hay C. Yorkville His Sweetheart (Frances Keyes); Daisy (Elsie Jordan).—The “Kid” had returned from the West, and Freddie’s love affair was most exciting; his sweetheart was jealous, and her father had a hankering after the habit of “hunting” that Freddie was in the way, by kicking him out of his house whenever he was there. In time Freddie got used to the old man, and even tried to excite him, but he discovered that he was “good hearted, although excitable.” But fresh trouble arose when his sweetheart’s cousin came to pay a visit, and the heartless youngster was politely attentive to the new arrival and his sweetheart. But the “Kid” saw that Freddie was a guar- rel, ending in the girl wishing she was dead, while Freddie went away half inclined to be a soldier.

That night the sweetheart had a wonderful dream a short time before she was driven by advertisement of a hypnotist of renown, who guaranteed to apply his art on the spot. She made an appointment and while waiting for him to call, she and her cousin constructed a snow man in the back yard. Then the professor appeared and turned the snow man into a live man but under his eyes the wicked cousin stole away. Later she met her Freddie, and they were happy until the pro- fessor unexpectedly appeared. He demanded the payment of his fee, and when refused he turned Freddie into a snow man, just as his sweetheart embraced him. And then—they awoke.

Fortunately she realized that dreams go by contempos, and as the dream Freddie had had was frigid finish, there met with a warm and cordial reception when he called to apologize to the girl he loved.

Triangle Film Corp.


Roscoe writes of his love and announces that he will call on Irene with the ring and ask her parents’ consent to their marriage. Father and mother are willing, but decide to give Roscoe a scare before accepting him for a son-in-law. Father assumes a gruff attitude but melts all the time and Roscoe departs to prepare a masked ball at which the engagement is to be announced. Irene takes him about his size but he warns her that he will fool her by the mystery of his disguise.

(Continued on page 1220.)
FOR the week of May 7th the TRIANGLE-Ince Picture will be William Collier in "The No-Good Guy." This play, a five-reel comedy-drama, is the first of its kind in which this famous Broadway star has ever appeared, and the result is a full hour and a half of comedy so clever that your patrons will find themselves slapping each other on the shoulder in mutual admiration of the amusing situations.

"That's the funniest picture I ever saw," is the way they will describe this latest TRIANGLE PLAY.

William Collier a Broadway Star

For years William Collier has been famous on Broadway for his droll manner, his clean comedy, and his faculty for drawing a laugh from an entire house without cracking a smile himself. All of this ability is intensified and magnified on the screen.

Here he is not limited by the width or depth of a wooden stage—by three or four acts each of a single scene. There are hundreds of different scenes in "The No-Good Guy" and the action is quickly carried all over the city, indoors and out—from a thrilling barroom fight in one section to a mad automobile ride through a plate glass window in another.

All who have seen Collier know how comical he really can be and need not be told that he will produce more laughter than has been heard for many a day.
William Collier Was Drunk

That means he was funnier than ever---that your patrons will find it impossible to stop laughing for a moment. Just imagine the comical picture of Collier trying without success to climb into bed as it rolls and reels and just escapes his wavering clutches—wine and liquor glasses moving just out of reach as he endeavors to clutch them to quench his never ending thirst.

Seldom indeed has there been a piece of comedy-drama so truly amusing, so highly diverting and so intensely interesting.

Douglas Fairbanks in "The Good-Bad Man"

Then the TRIANGLE-Fine Arts Picture for the same week will be Douglas Fairbanks in "The Good-Bad Man," which presents a combination of talent which is seldom equalled. Douglas Fairbanks with his enthusiasm, his personality and individuality, his swift-moving action plays the lead, while dainty, demure Bessie Love plays the principal feminine part. It's a combination rarely seen—a combination sure to be appreciated by exhibitors and the public alike.

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Triangle Plays are now being shown in the best motion picture theatres in the country because "TRIANGLE Plays pay." If you are an exhibitor and are not running Triangle pictures send in the attached coupon for information in regard to their presentation in your city.

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On the way home in his automobile Roscoe drives over a washed-out road. There he is, out of his mind, as the goats begin to assemble at the hall. At about this time, however, a woman is sitting in the kitchen by the cook, who is short of help and has a large piece of work to do. The woman in the kitchen and immediately single out the tramp as having the devotion to himself to be led to the buffet and later does a dance for the guests. One of the professional dancers in a field of many is the principal entertainer who entertains. He haggles a job and is paid off by the amount of money he has from the women in the bar. But the goats and the guests after slipping the necklace to her confederates. At this point the real Roscoe arrives, clowned in a hospital night shirt. He has awakened to find himself surrounded by hundreds of goats that has fied at the suggestion of an operation. He leads a crash in on the woman and is so engaged that her beloved is untrue, and has sent back theわたる消息者 up and down for the goat who is engaged in a frantic attempt to verify several of the goats that are a costly garter.

The goats regained, Greenpeace races to the hotel where the widow lives. The Mystic Steer and the Mystic Doe are there, but he eludes them and delivers the hand. When the Seer and Doer break in and explain the errand they find that the wife has stolen the jewels are gone. The Count has recovered them. The wife is about to be sent to a stake and threatened with death. The stake is unlit—such a one in which a lion is confined. Slowly the wife is lifted, and the goats dart out when Alonzo arrives and releases his adored. The occupants of the hotel run, the lion finally stalks to the bath room. As the goats escape from the beast, the count is captured and the band recovered.

THE SNOW CURE (Keystone—Two Parts—April 24, 1916, 7:15 and 9:15 P.M.)—Fritz Schade, Marie Manley, Alice Davenport and James Donnelly.

Fritz is a humpedbacked husband, whose apartment is across the hall from that occupied by Ford, who has flirtations tendencies. In fact, Ford has seen Marie in the hall and is so charmed that one day he goes to work to throw a bouquet over the transom to her. But when he tries to crawl through a window he slips and falls. Fritz, who is coping until Fritz returns, gets a net and drags him into the room. The innocent husband, not suspecting the true facts, invites Ford to his apartment to have a drink. When the new acquaintance tries to pass a note under the table to his companion, the wife is jealous. Such an uproar follows that all hands are thrown into confusion. Conley, a native relative, who runs a prosperous sweat shop under urban political protection of Boss McNamus. She is at her machine when the boss visits her, notices her beauty and orders that she be sent to the hotel.

This is the beginning of a new phase of civilization. Little Berna is summoned by her uncle, Peter Saramoff, to live with him in Kiev, Russia, and absorb some of her mother's culture. In return, her age requires that she have to. Her first taste of civilization is a trip from her uncle and aunt are killed. Berna Bees escapes with other refugees and settles in a small town where she is the only expert in the art of making jewelry. The violinist now plays in fashionable restaurants and in one of them he meets a pretty girl who is his wife. She invites him to her home and confesses her love for him before she knows he is married.

The violinist travels and in Paris, she is engaged in a love affair, but she is not able to see him frequently. The violinist now plays in fashionable restaurants and in one of them he meets a pretty girl who is his wife. She invites him to her home and confesses her love for him before she knows he is married.

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The Exhibitors’ League of America as represented by its New York Branch desires to thank its friends for the hearty cooperation which has made its Third Annual Motion Picture Exposition at Grand Central Palace such an unqualified success.

The place and date of the 1917 Exposition will be announced during show week and the Exhibitors invite the hearty support of the entire industry.

LEE A. OCHS
President

218 West 42d Street

M. P. L. of A., Branch 11
THE MOVING PICTURE WORLD

May 13, 1916

over many rough miles of road. After this things happen so quickly that the only way to enjoy it is to see it.

SIBERIA, THE VAST UNKNOWN, No. 6 (Pathes—May 1).—The Tunguses, a rugged Mongolian people, natives of Siberia’s interior, are first shown. They are an intelligent, hardy people in their habits and in many respects the best of the Siberian native tribes. One of their social customs is of smoking a “family pipe,” which in the case of the American Indians is passed from one to another. Many of the Siberian tribes have been converted to Christianity. Here is shown a scene of a religious service performed by a Russian priest.

Another scene shows a group of reindeers upon which animals the Tunguses are almost entirely dependent for food, clothing and household implements.

HOW SMALL SEA CREATURES SHRIEK (Pathes—On the same reel as the foregoing item.)—One of the subjects of the other half of this film is the crab, about a million whose eggs are found under the stomach of the mother. Then comes the sea worm, known as the phylodocid, which swims by means of its vibratory cilia or “hairs.” The adult phylodocid, here shown, lives on the sands, and moves by means of the “feet” on each ring of its body, like a caterpillar. In our friend, the oyster, shown in embryo form, but, nevertheless, encased in its shell.

Miscellaneous Subjects

V-L-S-E Inc.

THE LAW DECIDES (Vitagraph).—A synopsis of this picture was published in page 71 of the April 29 issue. It was originally scheduled for release on April 29, but has been postponed until May 5. It is called “God’s Country and the Woman,” a Vitagraph eight-reeler, which was released April 24. A description of this offering will be published in an early issue.

HEART-VITAGRAPH NEWS PICTORIAL, No. 29 (April 10).

Durham, N. C.—Students of the State Agricultural College are the first to learn military trench digging under the supervision of an army expert.

San Diego, Cal.—Private owners compel the United States Army Aviation corps to seek new flying field and deprive aero department of its only aviation ground.

New York, N. Y.—President Roosevelt and General Leonard Wood are enthusiastically received at the flower show in the Grand Central Palace.

Los Angeles.—The first pole of the new municipal electric distributing system is raised with impressive ceremonies. Beautiful Miss Lucretia Del Valle christens the pole with a bottle of pure water.

New York.—Elephants of a Broadway show are treated to a stroll through the exclusive shopping district of Fifth Avenue.

Oakland, Calif.—A group of forty girls are made of students at a local technical school.

Harrisburg, Pa.—Roadway difficulties are easily overcome by a giant tractor that can go through mud and over hills without effort.

Hammond, Ind.—A large gold or silver ore in the world is launched and begins its job of earning two thousand dollars a day or delivering for precious metals beneath its riverbeds of the Northwest.

Uncle Sam’s Border Patrol is strengthened by the addition of more troops, which are moved to advantageous positions on the southern boundary of the United States.

Davis, Cal.—Chickens are vaccinated at the State Farm here to prevent the spread of diphtheria and chicken pox among the feathered inhabitants of the state.

Harrisburg, Pa.—The Buffalo International League has obtained its spring training and is ready for the start of the 1916 season.

New York.—The season’s newest fashions include afternoon gowns, sports suits, riding habits and the latest creations of dress and importations.

Caugnawaga.—Five billion gallons of water are wasted in one day in the overflow of a monster torrent at the Cornell dam when the melted snow and spring swollen waters pour over the pent-up lakes.

HEART-VITAGRAPH NEWS PICTORIAL, No. 30 (April 14).

Baseball Season Opens.—Most interesting and thrilling incidents of the initial championship games in the East and West are pictured, featuring the victory of the world’s champion Boston Red Sox over the Philadelphia Athletics in Boston.

New York.—Dr. Arthur Warren Waite, central figure in New York’s sensational poison case, is removed from Bellevue Hospital to the Tombs prison. Other persons who figure in case.

Omaha, Neb.—The motorcycle squad of the Nebraska National Guard wins a realistic sham battle, which is part of the preparedness movement in the Middle West.

Bedford, Cal.—Blom sweeps valuable machinery off pier into the Pacific Ocean and gives to other men part of it 90 feet below the surface.

New York.—Russian Red Cross ambulances destined for duty in Europe stop at holy church.

Chicago.—The First Cavalry of the Illinois National Guard engage in mimic warfare against an imaginary foe.

New York.—Babes competing for valuable prize offered by the New York American pose—some unwillingly—before the movie camera.

Mt. Diablo, Cal.—Girls makes a daring drive to the summit of “Laughter” in a small automobile, taking dangerous turns and climbing steep inclines with unusual expertness.

May Kay and Ignatz Mouse appear in a laugh-provoking reprise of “Tail ’1-at is Knot,” by George Herriman.

SHERLOCK HOLMES (Seven Parts—May 15.).—The cast: Sherlock Holmes (Lester Maitland); Dr. Watson (Edward Fielding); Benjamin Foxman (Stewart Robbins); Sir Edward Leighton (Hugh Thompson); Baron von Baling (Ludwig Kriess); James Larrabee (Mario Majeroni); Sidney Prince (William Postance); Craigin (Chester Beery); Tim Ivey (Frank Hamilton); “Lighthart” MeTague (Fred Malmenta); Parsons (Norrie); Madge Larrabee (Grace Collins); Thresa, a maid (Miss Hall); “Billy” (Burford Huldeman); A. — (Marlon Skinner). Directed by Arthur Bertotet.

Sherlock Holmes, while out for a stroll with Dr. Watson, meets a man to whom he is suspiciously attracted. He tricks her out of the papers, but refuses her money, to the woman’s joy. She will eventually give them to her of her own accord. He points out to her how much better it is to let the man have the papers and meet her own name with scandal in order to get revenge, not only the man who caused her sister’s unhappiness, but on the innocent members of his family.

Homes then goes to Watson’s house, where he sends a note for the woman who holds the papers to meet him there. His cab driver, who is waiting outside, is the leader of the band of crooks. Holmes has penetrated his disguise, although the crook bartered for this. Holmes brings him into the house under a pretext and then reaps the reward.

He has also sent for the nobleman to come to Watson’s house. He has Dr. Watson place the woman in the house and then overhear her conversation. Then he turns over a page of the publishing of his best report and pretends that he thinks they are the right ones. The nobleman berates him for having been duped and shows him the right report. The woman then rushes into the room and through her love for Sherlock gives up the real papers. The nobleman leaves satisfied and as Holmes is shown in to the door, Holmes slips his arms about the woman, and tells her of his love.

BLUEBIRD PHOTOGRAPHICS, INC.

THE GILDED SPIDER (Five Parts—May 8).—Part five, conclusion. A comedy of love and revenge. Episodes: Giovanni (Lou Chaney); Elena and Paul (Lou Lesnak); Louisa and Paul (Lou Chaney); Josephine (Lou Chaney); Rosa (Lulu Warren-ton); Cyrus Kirkham (Ulimore Hammond); Mid Kirkham (Cyrus Kirkham); Hiltz (Albert Emerson); Armitage (Hayward Mack); Paul Winston (Jay Bonner). Directed by A. Soy Studio, New York. Produced by Joseph De Grasse.

While cruising on his yacht on the Mediterranean Cyrus Kirkham, an absolute American millionaire, sees a dancing girl whom he covets, kidnaps, and takes on board his yacht. To escape her unwelcome attentions, she jumps into a street and is drowned. Her husband determines to be avenged and with his baby daughter and her mother comes to revisits. Going to the theater, they find cheap statues, and as they pass through the streets selling his wares, he keeps constant lookout for Kirkham. Finally locates him at his home.

Kirkham has married a society woman who devotes her time to charity work and has founded a mission house in the Italian quarter. Here

We can only guess at the names and dates provided in the text. The text seems to be a mix of descriptive and factual information, possibly from a news source or a film program. The content is a bit disjointed and difficult to follow, with references to various locations, people, and events. There are also references to different media and industries, such as film, photography, and journalism. The text does not form a coherent narrative and appears to be a collection of unrelated facts or headlines.
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W39.

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frequently comes Giovanni's mother and daughter, Elisa. There is among Kirkham's dissolute companions Burton Armitage, who has befriended Paul's young wife. Winston has found upon the streets an Italian girl who has posed for the picture. The plan was finished he lost all trace of her. While calling upon Mrs. Kirkham at the mission house he found his lost model in Giovanni's daughter and prevailed upon her to resume sitting for him. Mrs. Kirkham gives to Elisa's grand-mother her own card as assuring that she will be responsible for the care of Elisa's card. Elisa, Elisa's grandmother, takes home to Giovanni, who is to form upon which his vengeance shall take. He hired a gang of thugs to kidnap Mrs. . . Kirkham while he goes to New York to dispose of a party given to Kirkham to his dissolute companions is going on. Giovanni, who is a knave, is out during the progress of this party. When Kirkham beholds Giovanni, the shock of fright so effects his heart that he dies dead.

Giovanni now wildly aroused for further vengeance, duels to his friends to whose heart is being held on the gaily lighted roof. Here Giovanni beholds his daughter's dancing, and the vivid recollections of her mother's tragic death quite unbalances his mind, and before he can be prevented, Giovanni jumps from the roof and is killed. These two sudden deaths clear the way for a happy ending to the story.

WORLD-EQUITABLE

THE FEAST OF LIFE (Five parts—Paragon—May 1)—The cast: Aurora Fernandez (Clara Kimball Vernon), Mrs. Commodore (Mrs. M. Kimball); Father Venture (E. M. Kimball); Don Armada (Paul Capellan); Celida (Doris Kenyon); Pedro (Robert Fraser). Scenario: Farnace Marion. Directed by Albert Capellan. Aurora Fernandez, a poor Cuban girl, is assuaged against her will to become betrothed to Don Armada, a wealthy Cuban. She has been seduced by Pedro, a young fisherman, who lives with his uncle, Father Venture, and his sister, Celida, who has been seduced by Don Armada's villa, but is cast off by him on his engagement to Aurora—longing for a sight of Pedro, disguised as a dancing girl, Aurora goes to an inn where Pedro comes with other fishermen for a reveller. He does not recognize her as his "Lady of the bay," but she is a victim to the charms of the dancing girl, Celida, due to his greater power over her. Father Venture and Pedro, to avenge Celida, summons all the fishermen in the village and leads them against Armada, in whose villa the wedding feast is being held. The guests, in terror and Armada is murdered. Aurora alone remains unawakeded, and Pedro, finding her, recognizes not only her of the taverne but Armada, and that she is the wife of Armada.

Notwithstanding her pleadings not to kill her husband, he is about to strike when he sees that Don Armada is blind. This awakening his pity and he leaves the house. Don Armada has an operation performed on his eyes which proves successful. When he is told that any shock may result in blindness for life, Aurora, not strong enough to carry on clandestine meetings with Pedro and Armada, hoping to find out who Aurora's lover is tells her that the operation has been a failure. He intercepts a note from Pedro and, locating Aurora in her room, slays Pedro. He then returns to Aurora and she discovers that he has tricked her. He tells her that he has done, but the shock kills him. Aurora escapes and finds Pedro still alive. She takes him home where she watches over him. On the third day, the lovers are reunited.

METRO PICTURES CORP

THE COME BACK (Five Parts—April 28)—The cast: Burt Ridgeway (Harold Lockwood); Patta Heberton (May Allison); Randall Ridgeway, Burt's father, George Henry; the secretary to board of directors (Howard Traudell); Mac Heberton, Patta's uncle (Walter Cuneo); Owl Weller, a hysteer lawyer (Bert Starkey); "Buffy Bill," the camp foreman (Mitchell Lewis); the mayor, Sam Estelle (Clarke Wynne). Written and directed by Fred J. Halisher. Randall Ridgeway, a lumber king, learns that one of his contracting companies in northern Maine is carrying on a clipping business. His father, Burt, overhears his father discussing the matter and asks if he might go and investigate. His father refuses, thinking his son too young and not strong enough to carry on such a task. He deals with the woodmen. Mac Heberton, who controls the camp in Maine, hears of Ridgebecause—

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SUN PHOTOLAY

A WOMAN WILLS (Five Parts—April State Rights)—The cast: Marion duval (Clara Heberton); Lieutenant Daniel Maguad; a foreign spy (Joseph Morris); the adventurers (Suzanne Armelle).

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(Continued on page 1253.)

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**List of Current Film Release Dates**

*For Daily Calendar of Program Releases See Pages 1208, 1210.*

**General Film Company**

**RELEASE DAYS.**

Monday—Biograph, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem.
Wednesday—Biograph, Edison, Essanay, Kalem.
Thursday—Lubin, Selig, Vim.
Friday—Kalem, Knickerbocker, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

**BIOGRAPH.**

Apr. 17—A Cry for Help (Drama) (Biograph—Reissue No. 48).
Apr. 19—The Larimore Case (Three parts—Drama).
Apr. 24—The Blind Princess and the Poet (Drama) (Biograph Reissue No. 41).
Apr. 25—Celeste (Two parts—Drama).
Apr. 25—The Spring Chicken (Three parts—Comedy).
May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 6—During Up (Drama) (Biograph—Reissue No. 49).
May 9—Mertz (Two parts—Com.—Dr.).
May 15—The Perylde of Mary (Drama) (Biograph Reissue No. 36).
May 17—Bread of Peril (Three parts—Drama).

**EDISON.**

May 2—The Matchmakers (Three parts—Dr.).
May 3—The Real Dr. Kay (Comedy).
May 5—Celeste of the Ambulance Corps (Three parts—drama).
May 10—A Mix-up (Comedy).
May 12—The Littlest Magdalene (Three parts—Drama).
May 17—Robbing the Wishes (Comedy).

**ESSANAY.**

Apr. 15—The Last Adventure (Three parts—Drama).
Apr. 17—The Strange Case of Mary Page, No. 15, “Dawning Hope” (Two parts—Drama).
Apr. 18—The Elder Brother (Two parts—Drama) (Release).
Apr. 19—Animated Nooz Pictorial No. 9 (Cartoon).

—Scene Subject on the same reel.

Apr. 22—Nailed Soul (Three parts—Dr.).
Apr. 24—The Strange Case of Mary Page, No. 14, “Reincarnation” (Two parts—Drama).
Apr. 25—The Littie Samaritan (Two parts—Drama).
Apr. 26—Vernon Howe Bailey’s Sketch Book of Boston (Cartoon).

—Scene Subject on the same reel.

Apr. 22—The Danger Line (Three parts—Dr.).
Apr. 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon’s Ray (Two parts—Dr.).
May 3—The Fable of “The Preacher Who Flew His Kite But Not Because He Wished to Do So” (Comedy).
May 6—Once a Thief (? Three parts—Dr.).
May 9—A Bear’s Head Trouble (Two parts—Comedy—Drama).
May 10—The Fable of the Good Fairy and the Little Goatherd and Why She Got It Good (Comedy).
May 13—The Double Cross (Three parts—Drama).
May 16—The Double Cross (Two parts—Dr.).
May 17—Vernon Howe Bailey’s Sketch Book of San Francisco (Cartoon).

A Scene subject on the same reel.

May 20—A Rose of Italy (Three parts—Dr.).

**KALEM.**

Apr. 18—Ham and Preparedness (Comedy).
Apr. 19—Their Taking Ways (Comedy).
Apr. 21—A Double Dare (Com.)
Apr. 22—The Governor’s Special (No. 78 of the “Hazards of Helen” Railroad Series—Drama).
Apr. 24—The Millionaire Plunger (No. 5 of the “Social Pirates”—Two parts—Dr.).
Apr. 25—Ham and the Masked Marvel (Com.).
Apr. 26—Counting Out the Count (Drama).
Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the “Hazards of Helen” Series—Dr.).
May 1—The Master Swindlers (No. 6 of the “Social Pirates”—Two parts—Dr.).
May 2—Ham and the Masked Marvel (Com.).
May 3—Romance of the Coal Wagon (Com.).
May 5—The Dump Heirless (Comedy).
May 6—The Hazardous No. 78 of the “Hazards of Helen” Railroad Series—Drama).
May 8—The Rogue’s Nemesis (No. 7 of the “Social Pirates”—Two parts—Dr.).
May 9—The Tank Town Trouper (Comedy).
May 12—A Lunch-Room Legend (Comedy).
May 13—The Bridge of Danger (Dr.).
May 14—Saucy (Biograph—No. 8 of the “Social Pirates”—Two parts—Dr.).
May 19—Title not yet decided.
May 17—Title not yet decided.
May 19—An Innocent Vampire (Comedy).
May 20—On a Chance in a Hundred (No. 50 of the “Hazards of Helen Railroad Series—Drama).

**LUBIN.**

Apr. 15—Mr. Housekeeper (Comedy).
Apr. 17—Frocks and Frills (Comedy).
Apr. 18—One of the Pack (Two parts—Drama).
Apr. 20—The Heart’s Tribute (Three parts—Drama).
Apr. 22—Millionaire Billie (Comedy).
Apr. 24—Germs and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Robbing (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—Helen of the Tank Town Troupe (Comedy).
May 4—None So Blind (Three parts—Dr.).
May 6—Father’s Night Off (Comedy).
May 8—Skirts and Shadows (Comedy).
May 10—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins’ Jinx (Comedy).
May 14—Oh! The Artist (Comedy).
May 16—The Big Baby King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—The Winning Number (Comedy).

**SELIG.**

Apr. 15—The Beauty Hunters (Comedy).
Apr. 17—The Three Wise Men (Three parts—Drama).
Apr. 17—Selig-Tribune No. 31, 1916 (Topical).
Apr. 20—Selig-Tribune No. 32, 1916 (Topical).
Apr. 22—Too Many Chefs (Comedy).
Apr. 28—The Woman Who Did Not Care (Three parts—Drama).
Apr. 29—The Third Man (Three parts—Drama).
Apr. 29—Selig-Tribune No. 33, 1916 (Topical).
Apr. 29—Selig-Tribune No. 34, 1916 (Topical).
Apr. 29—Badgered (Drama).
May 1—The Man Without a Voice (Three parts—Dr.).
May 1—Selig-Tribune No. 33, 1916 (Topical).
May 6—Selig-Tribune No. 35, 1916 (Topical).
May 6—The Elephant’s Gratitude (Animal—Drama).
May 8—A Stranger in New York (Three parts—Drama).
May 9—Selig-Tribune No. 37, 1916 (Topical).
May 13—the Sheriff’s Duty (Western—Drama).
May 15—The Hard Times (Drama).
May 18—The Selig-Tribune No. 40, 1916 (Topical).
May 20—A Boarding House Ham (Comedy).

**VIM.**

Apr. 14—The Sleuths (Comedy).
Apr. 20—All for a Girl (Comedy).
Apr. 21—Hired and Fired (Comedy).
Apr. 22—What’s Sauce for Goose (Comedy).
Apr. 28—The Rivals (Comedy).
May 4—The Brave Ones (Comedy).
May 5—Home-Made Pleas (Comedy).
May 11—The Water Cure (Comedy).
May 12—The Pretenders (Comedy).
May 13—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).

**VITAGRAPH.**

Apr. 15—Sin’s Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Educational).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Call for the New Bagdad (Three parts—Comedy—Drama) (Broadway Star Feature).
Apr. 24—The Rookie (Drama).
Apr. 28—Terry’s Tea Party (Comedy).
Apr. 29—The Man Hunt (Three parts—Drama) (Broadway Star Feature).

**General Film Company Features**

**BROADWAY STAR FEATURES**

Apr. 1—Out of the Quagmire (Broadway Star Feature—Comedy).
Apr. 2—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—Sin’s Penalty (Three parts—Drama).
Apr. 22—A Call for the New Bagdad (Three parts—Comedy—Drama).
Apr. 29—The Man Hunt (Three parts—Dr.).
May 6—The Resurrection of Horror (Three parts—Drama) (Broadway Star Feature).
May 13—O’Hagan’s Song (Three parts—Dr.).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).

**KNICKERBOCKER STAR FEATURES.**

Apr. 14—Haunted and Hounded (Three parts—Drama).
Apr. 21—When Might is Right (Three parts—Drama).
Apr. 28—The Broken Promise (Three parts—Drama).
May 5—The Oath of Hate (Three parts—Dr.).
May 12—Broken Pettiors (Three parts—Drama).
May 15—The Chorus Girl and the Kid (Three parts—Drama).

**UNIT PROGRAM RELEASES.**

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane’s Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bitternroot (Comedy).
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In answering advertisements, please mention The Moving Picture World
**List of Current Film Release Dates**

(For Daily Calendar of Program Releases See Pages 1208, 1210.)

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<td><strong>NO FILMS</strong></td>
<td><strong>AMERICAN.</strong></td>
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<td>Apr. 12—Number 15 (Topical).</td>
<td><strong>NO FILMS</strong></td>
<td>Apr. 15—The Wayfarers (Three parts—Dr.).</td>
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<tr>
<td>Apr. 19—Number 16 (Topical).</td>
<td><strong>NO FILMS</strong></td>
<td>Apr. 17—His Masterpiece (Two parts—Drama).</td>
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<tr>
<td>Apr. 26—Lonesome House (Drama).</td>
<td><strong>NO FILMS</strong></td>
<td>Apr. 22—Realization (Three parts—Drama).</td>
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<tr>
<td>May 3—Number 18 (Topical).</td>
<td><strong>NO FILMS</strong></td>
<td>Apr. 24—The Orphan (Two parts—Drama).</td>
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<td>May 10—Number 19 (Topical).</td>
<td><strong>NO FILMS</strong></td>
<td>Apr. 27—Confused Genius (Three parts—Dr.).</td>
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<td>May 17—Number 20 (Topical).</td>
<td><strong>NO FILMS</strong></td>
<td>May 1—Pierre Brisée the Brzen (Two parts—Drama).</td>
</tr>
</tbody>
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| **BIG U.** | **NESTOR.** | **BEAUTY.** |
| Apr. 13—No release this day. | **NO FILMS** | Apr. 16—The Improvable Yarn of McQuirk (Comedy). |
| Apr. 20—Oh, What a Whopper (Two parts—Comedy). | **NO FILMS** | Apr. 19—Number 1 (Comedy). |
| Apr. 26—Lonesome House (Drama). | **NO FILMS** | Apr. 23—The Bookworm’s Blessed Blunders (Comedy). |
| Apr. 28—The Newlywed Mixup (Comedy). | **NO FILMS** | Apr. 29—Bugs and Bunglers (Comedy). |
| May 1—Her Hero Maid (Comedy). | **NO FILMS** | Apr. 30—Two beds and No Sleep (Comedy). |
| May 5—Uncle Sam’s Career (Two parts—Comedy). | **NO FILMS** | May 8—Billy Van Deem’s Ancestor (Com.). |
| May 8—Parts Illegible Again (Comedy). | **NO FILMS** | May 7—All for Nuttin’ (Comedy). |
| May 12—Never Lie to Your Wife (Comedy). | **NO FILMS** | May 10—Studly’s Skeleton (Comedy). |
| May 15—He’s a Devil (Comedy). | **NO FILMS** | May 11—No title (Comedy). |
| May 18—The Wool Of Aunt Jennia (Comedy). | **NO FILMS** | **CENTAUR.** |
| **POWERS.** | **NO FILMS** | May 13—The Ordeal (Two parts—Drama). |
| Apr. 20—The Torpid Villian (Novelty). | **NO FILMS** | **CUB.** |
| —An Educational subject on the same reel. | **NO FILMS** | Apr. 14—Almost Right (Comedy). |
| **GOLD SEAL.** | **NO FILMS** | Apr. 21—The Conquering Hero (Comedy). |
| Apr. 11—The Voice of the Tempter (Three parts—Drama). | **NO FILMS** | Apr. 28—The Trail (Drama). |
| Apr. 18—The Best Man’s Bride (Two parts—Drama). | **NO FILMS** | May 5—M. T. Dome’s Awful Night (Comedy). |
| Apr. 23—The Other Half (Two parts—Comedy). | **NO FILMS** | May 12—Jerry’s Perfect Day (Comedy). |
| May 2—The Purple Maze (Two parts—Dr.). | **NO FILMS** | **PALSTAFF.** |
| May 9—The Mark of a Gentlemen (Two parts—Drama). | **NO FILMS** | April 15—The Overworked Overseer (Comedy). |
| May 16—Darcy of the Northwest Mounted (Three parts—Drama). | **NO FILMS** | Apr. 17—The Sailor’s Singing Spirit (Comedy). |
| **IMP.** | **NO FILMS** | Apr. 24—Simple Simon’s Schooiling (Comedy). |
| Apr. 11—For Damages (Comedy). | **NO FILMS** | Apr. 24—Dick’s Darling Daughters (Comedy). |
| Apr. 14—The Doctor of the Afternoon Arm (Two parts—Northwest—Drama). | **NO FILMS** | Apr. 28—Willie Wonky to Willie (Comedy). |
| Apr. 15—Love at Lunaria (Comedy). | **NO FILMS** | May 1—The Dashing Druggist’s Dilemma (Comedy). |
| Apr. 21—The Haunted Bell (Two parts—Mystery). | **NO FILMS** | May 6—The Skilful Stieglitz’s Strategy (Com.). |
| Apr. 25—Billie’s War Brides (Comedy). | **NO FILMS** | May 8—The Kidde’s Kaplin Kid (Comedy). |
| Apr. 28—Why Mrs. Kentworth Lied (Three parts—Comedy—Drama). | **NO FILMS** | May 13—Freddie’s Friar Finish (Comedy). |
| Apr. 30—Through Flames to Love (Two parts—Drama). | **NO FILMS** | **GAUMONT.** |
| May 2—When Slim Was Home Cured (Com.). | **NO FILMS** | Apr. 19—See America First, No. 32 (Scenic). |
| May 4—Won With A Makeup (Comedy). | **NO FILMS** | Apr. 26—See America First No. 33, “Charleston, S. C.” (Scenic). |
| May 8—Just Kitty (Drama). | **NO FILMS** | —Kartoon Komics (Cartoon). |
| May 9—When a Wife Worries (Comedy). | **NO FILMS** | May 3—See America First, No. 34, “Yosemite National Park” (Drama). |
| May 10—The Unhappy Mark” (Two parts—Drama). | **NO FILMS** | —Kartoon Komics (Cartoon). |
| May 12—The Capital Price (Two parts—Dr.). | **NO FILMS** | May 10—See America First, No. 35, “Atlantis, Ga.” (Scenic). |
| May 16—When Slim Picked a Peach (Comedy). | **NO FILMS** | —Kartoon Komics (Cartoon). |
| May 21—Claudia (Comedy). | **NO FILMS** | May 14—“Red Life” (The Mutual Film Corp. Magazine). |

| **JOKER.** | **VICTOR.** | **MUSTANG.** |
| Apr. 8—His Highness the Janitor (Comedy). | Apr. 12—The Lathered Truth (Two parts—Comedy). | Apr. 8—Under Azure Skies (Three parts—Western—Drama). |
| Apr. 22—Just No But Not Quite (Comedy). | Apr. 21—Globe Trotting (Drama). | Apr. 14—A Fleck of Light (Two parts—Dr.). |
| Apr. 29—The Jitter Driver’s Romance (Com.). | Apr. 24—Return to the Lion’s (Five parts—Drama). | Apr. 21—The Return (Two parts—Drama). |
| May 20—a Baffle for a Husband (Comedy). | Apr. 19—The Adventures of Peg o’ the Ring (Two parts—Drama). | May 12—the Blindness (Two parts—Drama). |

| **LAEMMLE.** | **UNIVERSAL SPECIAL FEATURES.** | **MUTUAL WEEKLY.** |
| Apr. 16—No release this day. | Apr. 24—Graft No. 20 (Two parts—Drama). | Apr. 5—Number 66 (Topical). |
| Apr. 20—The Gambler (Drama). | Apr. 1—The Adventures of Peg o’ the Ring (Two parts—Drama). | Apr. 12—Number 67 (Topical). |
| Apr. 23—No release this day. | Apr. 2—A Strange Confession (Drama). | Apr. 10—Number 68 (Topical). |
| May 4—No release this day. | Apr. 15—Peg o’ the Ring, No. 3 (Two parts—Drama). | May 3—Number 70 (Topical). |
| May 7—The Girl Who Feared Daylight (Two parts—Drama). | **UNIVERSAL (STATE RIGHTS).** | May 10—Number 71 (Topical). |
| May 7—the Marriage of Arthur (Two parts—Drama). | April—the Dumb Girl of Portiel (Seven parts Drama). | **THAINHOUSE.** |
| May 11—Her Husband’s Faith (Two parts—Drama). | **NO FILMS** | Apr. 11—the Romance of the Hollow Tree (Two parts—Drama). |
| May 14—her Great Part (Comedy—Drama). | **NO FILMS** | Apr. 18—the Girl from Chicago (Two parts—Drama). |
| May 16—Grousches & Smiles (Comedy—Drama). | **NO FILMS** | Apr. 20—a Man’s Sins (Three parts—Drama). |
| May 18—Heartaches (Two parts—Drama). | **NO FILMS** | Apr. 24—a Man’s Honor (Two parts—Drama). |
| **UNIVERSAL SPECIAL FEATURES.** | **UNIVERSAL SPECIAL FEATURES.** | Apr. 24—the Carriage of Death (Three parts—Drama). |
| Apr. 24—Graft No. 20 (Two parts—Drama). | **NO FILMS** | May 2—the Weakening (Two parts—Drama). |
| May 1—the Adventures of Peg o’ the Ring (Two parts—Drama). | **NO FILMS** | May 4—the Spirit of ‘01 (Three parts—Drama). |
| May 8—the Wife of the Chair (Two parts—Drama). | **NO FILMS** | May 9—What She Played Broadway (Two parts—Drama). |

(Mutual Releases continued on page 1240.)
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\frac{5}{8} \times 12, & \text{ cored, pointed both ends, } \$50.00 \text{ per M. (1,000 in a case)} \\
\frac{3}{4} \times 12, & \text{ cored, pointed both ends, } \$70.00 \text{ per M. (1,000 in a case)} \\
\frac{3}{4} \times 12, & \text{ cored, pointed one end, } \$115.00 \text{ per M. (500 in a case)} \\
1 \times 12, & \text{ cored, pointed one end, } \$150.00 \text{ per M. (500 in a case)}
\end{align*}
\]

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E. E. FULTON CO., 154 W. Lake St., Chicago, Ill.
KLEINE OPTICAL CO., 166 N. State St., Chicago, Ill.
### List of Current Film Release Dates

**(For Daily Calendar of Program Releases See Pages 1208, 1210.)**

#### MUTUAL MASTERCUTURE DE LUXE
- **Apr. 20—**Master Shakespeare, Strolling Player (Comedy)
- **Apr. 24—**The Conscience of John Davie (Comedy)
- **May 1—**The Quality of Faith (Gaumont—Five parts—Drama)
- **May 4—**Lying Lips (American—Five parts—Drama)
- **May 8—**Soul Mate (American—Five parts—Drama)
- **May 11—**Her Father’s Gold (Thanhouser—Five parts—Drama)

#### SPECIAL FEATURE
- **May 8—**The Secret of the Submarine No. 1 (Two parts—Drama)

#### SIGNAL FILM CORPORATION
- **Mar. 27—**The Girl and the Game, No. 14, “Helen’s Race with Death” (Last No.)

### Miscellaneous Releases

#### AUTORS FILM CO. INC.
- **Mar.—**Her Redemption (Drama)
- **Mar.—**Love’s Sacrifice (Drama)
- **Mar.—**Bliss of the Beautiful (Drama)
- **April—**Alasace (Five parts—Drama)

#### BLUEBIRD PHOTOPLAYS
- **Apr.—**The Great Problem (Five parts—Drama)
- **May—**The Crippled Hand (Five parts—Drama)
- **May—**The Gilded Spider (Five parts—Drama)
- **May—**Elusive Isabel (Five parts—Drama)

#### FOX FILM CORPORATION
- **Apr.—**A Modern Thelma (Five parts—Drama)
- **May—**Mrs. Martin (Five parts—Drama)
- **May—**Tales of the Everglades (Five parts—Drama)

#### INTERNATIONAL FILM SERVICE INC.
- **Apr.—**The Mysteries of Myra, No. 1 (Two parts—Drama)
- **May—**Has It Ever Happened to You? (Cartoon)
- **May—**With the Allies at Salonica (Topical)

#### IVAN FILM PRODUCTIONS, INC.
- **Apr.—**City of Illusion (Five parts—Drama)

#### BALBOA
- **Apr.—**The Girl Who Won (Three parts—Drama)
- **Apr.—**The Girl That Didn’t Matter (Two parts—Drama)

#### GOLDFRILL ROOSTERS
- **Mar.—**The Woman’s Law (Five parts—Drama)
- **Apr.—**Big Jim Garrity (Five parts—Drama)

#### MITTENFILM CO.
- **May—**Trouble Enough (Comedy)

#### PATHE
- **Apr.—**Siberia, the Vast Unknown, No. 5 (Topical)
- **Apr.—**The Iron Claw, No. 9, “Arrows of Hate” (Two parts—Drama)
- **Apr.—**How Birds Feed their Young (Educational)
- **Apr.—**The Towns of Tunis (Northern Africa—Scenic)
- **May—**The Iron Claw, No. 10, “The Living Dead” (Two parts—Drama)
- **May—**Siberia, the Vast Unknown, No. 6 (Scenic)

#### PATHE NEWS
- **Apr.—**Number 39 (Topical)
- **Apr.—**Number 43, 1916 (Topical)
- **May—**Number 45, 1916 (Topical)
- **May—**Number 47, 1916 (Topical)
- **May—**Number 47, 1916 (Topical)
- **May—**Number 47, 1916 (Topical)
- **May—**Number 47, 1916 (Topical)

#### PHONPHILMS
- **Mar.—**Isle in Soft in a Studio (Comedy)
- **Mar.—**Lasky’s Circus King (Com.).
- **Apr.—**Skyline Sleep (Com.)
- **Apr.—**Luke’s Double (Com.)
- **Apr.—**Lady Love (Com.)
- **Apr.—**Them Was the Happy Days (Drama)

#### STARLIGHT
- **Mar.—**Gleeful Guardians (Comedy)
- **Mar.—**Luke Pipes the Pippins (Comedy)

#### WORLD-EQUITABLE
- **Apr.—**The Closed Road (World—Five parts—Drama)
- **Apr.—**The Chain Invisible (Equitable—Five parts—Drama)
- **May—**The Feast of Life (World—Five parts—Drama)
- **May—**Twin Triangles (Equitable—Five parts—Drama)
- **May—**Her Maternal Right (World—Five parts—Drama)
- **May—**Sudden Riches (World—Five parts—Drama)
- **May—**Tangled Fates (World—Five parts—Drama)
- **V.L.S.E. INC.
- **Apr.—**Hearst-Vitagraph News No. 31, 1916
- **Apr.—**Artie, the Millionaire Kid (Vitagraph—Five parts—Comedy)
- **May—**Mr. Jack’s Artistic Sense (Comedy)
- **May—**Hearst-Vitagraph News No. 13 (Topical)
- **May—**The Little Shepherd of Bargain Row (Doc—Five parts—Drama)
- **May—**God’s Country and the Woman (Vitagraph—Eight parts—Drama)
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In answering advertisements, please mention The Moving Picture World
List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 1208, 1210.)

Apr. 24—Mr. Jack Goes into Business (Vitagraph—Comedy).
Apr. 28—Hearst-Vitagraph News No. 34 (Topical).
May 1—At Piney Ridge (Selig—Five parts—Drama).
May 1—Hearst-Vitagraph News No. 35 (Topical).
May 1—The Law Decides (Vitagraph—Seven parts—Drama).
May 1—Mr. Jack hires a Stenographer (Com.).
May 1—Hearst-Vitagraph News No. 36 (Topical).
May 2—Love's Toll (Lubin—Five parts—Dr.).
May 5—Mr. Jack's Dukeship (Comedy) (Last No.).
May 8—Hearst-Vitagraph News No. 37 (Top.).
May 12—Hearst-Vitagraph News No. 38 (Top.).
May 15—Sherlock Holmes (Essanay—Seven parts—Drama).
May 15—Hearst-Vitagraph News No. 39 (Top.).
May 15—Kernel Nell Wins a Wife (Comedy).
GEORGE KLEINE.
Apr. 5—The Mishaps of Mussy Suffer "The Lightning Bell Hop" (Comedy).
Apr. 12—The Mishaps of Mussy Suffer, "Bells and Bullies" (Comedy).
Apr. 19—The Mishaps of Mussy Suffer "Just an Imagination" (Comedy).
Apr. 26—The Mishaps of Mussy Suffer "Out of Order" (Comedy).
May 3—The Mishaps of Mussy Suffer "Comes Down" (Comedy).
May 22—Gloria's Romance, No. 1 (Drama).
May 29—Gloria's Romance, No. 2 (Drama).

States Right Features
ALL FEATURE BOOKING AGENCY.
Apr.—The Fire King (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.
Mar.—The Unwritten Law (Seven parts—Drama).
May—The Woman Who Dared (Seven parts—Drama).
July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.
Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.
Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.
Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.
Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.
Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.
Apr.—"Napoleon" and "Baby" (Comedy).

ESKAY HARRIS FEATURE FILM CO.
Apr.—Alice in Wonderland (Six parts—Fair Tale).

FEINBERG AMUSEMENT CO.
April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.
Mar.—The Mother Who Paid (Five parts—Drama).

HIPPODROME FILM COMPANY.
Mar.—At the Front with the Allies (Topical).

IL GIORNALE ITALIANO.
April—On the Italian Battlefield (Five parts—Topical).

MEXICAN FILM CO.
April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE.
April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.
Mar.—One Day (Five parts—Drama).
Apr.—The Salmonader (Drama).

NEW YORK FILM COMPANY.
Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.
Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.
March—Defense or Tribute? (Topical).

RAVER FILM CO.
Mar.—Driftwood (Five parts—Drama).
Mar.—The Fortunate Youth (Drama).
Mar.—Life Without Soul (Drama).
Mar.—Atlantis at War (Topical).

THE GEO. A. MAGIE DISTRIBUTING CO.
Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.
April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE.
Mar.—On the Flying Line with the Germans (Eight parts—Topical).

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EXCLUSIVE SIMPLEX DISTRIBUTORS
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The hot nights that are coming will drive people away from the movies—

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By Howard McKent Barnes
Directed by Fred E. Wright

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As the lily radiated beauty and sweetness on the tainted swamp air,
She spread love and sunshine amid
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STORY BY GEO. E. HALL
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In a letter written to the Universal Film Manufacturing Company from Mr. Schnitzer, manager of the Central Film Service of Indianapolis, and reproduced hereafter, is revealed the handwriting on the wall. Read the letter.

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We could write you a thousand advertisements and give you sales talks from now until doomsday and not begin to equal in weight the fact that Mr. Rembush has discarded all features and has booked the entire Universal Program in all of his houses.

Mr. Rembush is in the picture business for money, not glory, or health. He has tried everything worth while in moving pictures and his latest is "THE UNIVERSAL PROGRAM FOR MINE." Heed the handwriting on the wall, Mr. Exhibitor. Book the Universal Program now if you can get it; if not, watch your opportunity as soon as you can. Write or wire your nearest Universal Exchange for more facts and figures that mean money to you. Universal Film Manufacturing Company, Carl Laemmle, President, Largest Film Manufacturing Concern in the Universe, Sixteen Hundred Broadway, New York.
READ THE HAND WRITING ON THE WALL. Prepare yourself for the future. If you can read between the lines—if you are in the picture business to stay—if you want to assure and insure the profits to which you are entitled—BOOK THE UNIVERSAL PROGRAM NOW.

Next week in this Trade Paper we are going to publish in a full page advertisement the expressions (taken from a letter) from one of the oldest, shrewdest and one of the largest Exhibitors in America, on “The Program vs. the Feature.” Look for this coming ad. Study every word of it. Be guided by one of the smartest, most successful Exhibitors in the trade. Our advice to you now, as always, is: If you can book the Universal Program DO IT NOW. If you can’t get it now, watch your opportunity and get it at your first chance. To wide-awake Exhibitors who expect to stay in this game, this is valuable advice. Shrewd men will profit by what we say here. On this week’s Universal Program are another succession of Box Office Attractions that will pack your house.

Hobart Bosworth in “The Iron Hand.” With Jane Novak. Eighteenth Red Feather Production. Directed by Hobart Bosworth. Released May 29. A tremendous story—red-blooded and vigorous, with Hobart Bosworth in some remarkable characterizations. In the opening he is a ward boss who refuses to bow to the will of a big politician. The politician frames him and sends him up the river. Later he gets in line and becomes a powerful and wealthy political leader. He has raised as his own the son of a former crook associate and is broken-hearted when the boy refuses his assistance—with the remark that his money is “tainted.” The boy’s love for the daughter of his foster father’s enemy, a so-called reformer furnishes a complication and a striking climax. The whole production is filled with human interest, and is one of the strongest releases of the season.

Robert Leonard and Ella Hall in “The Silent Man of Timber Gulch.” Two Reel Gold Seal Heart Interest Drama. Directed by Robert Leonard. Released May 30. One of popular Bob Leonard’s strongest characterizations is this silent man, who under the mistaken belief that he has killed a man, lives a lonely life of self exile. Ella plays the part of his wife, who waits his return, only to pass on from sheer loneliness. Later she appears as the daughter, who unexpectedly finds the father and brings him the glad news that he is innocent of crime. A particularly strong play of most absorbing interest.

“Tough Luck on a Rough Sea.” Two Reel L-KO with funny Dan Russell. Released May 31. A side-splitting farce comedy that is unusual in location, situations, characters and plot. The action takes place for the most part on board an ocean liner. It is so crammed, jammed full of pep and action that it will set your audiences wild with laughter. No funny comedy was ever filmed. It’s a wonder. If you are not showing the Universal Program, book this special.

“Two Mothers.” With Dorothy Davenport and Emory Johnson. Two Reel Laemmle Emotional Drama. Directed by Lloyd Carleton. Released June 1. From the strong Saturday Evening Post story by I. A. R. Wylie. Millions have read this unusual tale of maternal love, and every one of them will want to see this great screen adaptation. Two rival opera singers are striving for the same place with a big theatrical production. One is the step-mother of the other’s young son, and the action develops a story of sacrifice prompted by mother love that will hold any audience spell-bound. A splendid release.

King Baggot in “Jim Slocum, No. 46393.” With Edna Hunter and a strong cast. Two Reel Imp Drama. Directed by Robert Cummings. Released June 2. An unusual characterization even for King Baggot, one of the most versatile actors in the world. As the unfortunate chauffeur who loses his job while his wife and baby lie at home sick unto death, there is a human appeal in this clean drama that will make it go big wherever shown. A fine, human story with the true heart punch and some remarkably fine acting.

“Tammany’s Tiger.” With Marie Walcamp and Leo Hill. Two Reel 101-Bison Wild Animal Drama. Directed by Henry MacRae. Released June 3. This unusual play starts mildly enough with a doped tiger displayed at a political meeting; but soon the dope loses its effect and things begin to happen. When the extreme limit of excitement seems to have been reached, an entire manager is let loose, and the thrills follow in quick succession. A wonderful picture, and one that you cannot afford to overlook.

“As In a Dream.” With Sydney Ayres and Doris Pawn. Three Reel Rex Labor Drama. Released June 4. A strong story of the eternal battle between capital and labor. Sydney is a social settlement worker and Doris the daughter of a capitalist who pays starvation wages. She falls from her horse and is taken to the settlement house suffering from loss of memory. Her presence is used to advantage in getting fairer treatment of his employees from her father and wedding bells are promised at the end of a thrilling third reel.

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May 15

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“Interest” is the consideration in the production of Paramount Short Subjects.

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Paramount-Burton Holmes
Travel Pictures
Paramount-Bray Animated Cartoons and Bray-Gilbert Silhouettes

These single reel releases are not for the exhibitor who is interested only in filling out his program. They are made for and are of interest to an entirely different sort of exhibitor.

Are you satisfied?

Write Our Exchange To-Day
Paramount Pictures

are the productions of

Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

May

Dustin Farnum ......... David Garrick ............ Pallas
Valentine Grant .......... The Innocent Lie .......... Famous Players
Geraldine Farrar .......... Maria Rosa .......... Lasky
Sessue Hayakawa ......... Alien Souls ............ Lasky
Hazel Dawn ............ The Feud Girl ............ Famous Players
George Beban ............ Pasquale ............ Morosco
Mae Murray .......... Sweet Kitty Bellairs .......... Lasky-Belasco
Peggy Hyland ............ Saints and Sinners .......... Famous Players
Blanche Sweet .......... The Thousand Dollar
          Husband .......... Lasky

June

Fannie Ward .......... Un-named .......... Lasky
All Star Cast .......... The Evil Thereof .......... Famous Players
Edna Goodrich .......... The Making of Maddalena .......... Morosco
Marguerite Clark .......... Her Romance .......... Famous Players
Louise Huff .......... Destiny’s Toy .......... Famous Players
Ann Pennington and
William Courtleigh, Jr. Susie Snowflake .......... Famous Players
Pauline Frederick .......... The World’s Great Snare .......... Famous Players
Myrtle Stedman .......... The American Beauty .......... Pallas

Are YOU Satisfied?

Write Our Exchange To-day

Paramount Pictures Corporation
FOUR EIGHT FIVE FIFTH AVENUE
NEW YORK, N.Y.

In answering advertisements, please mention The Moving Picture World
Better as a means of building up a patronage than all the advertising an exhibitor may do is one genuinely big picture like

**BEATRIZ MICHELENA**
CELEBRATED PRIMA DONNA

**THE WOMAN WHO DARED**
A gripping story of European intrigue

by

C.N. & A.M. WILLIAMSON
ARRANGEMENT WITH ALICE KAUSER
"THE WOMAN WHO DARED" is a story of a beautiful woman's Soul, torn between Love of Country, a Defense of Her Honor and the Love of a Man, and showing how fearless a woman can be when a big issue is at stake, and demonstrating fully that a pretty woman is perfectly capable of Changing Her Mind.

No story thus far adapted for the screen is as full of Heart-Interest Thrilling Adventure and spine-curving Fights, with a tremendous Element of Suspense throughout, as is "THE WOMAN WHO DARED"; and the story in every way bears out its thrilling title. It will appeal to, and hold spell-bound alike, men, women and the younger members of the family. It is a clean and uplifting story, and the stirring action is depicted in rich and beautiful settings; with marvelous costuming and lighting effects.

All Star Cast Including
ANDREW ROBSON and WILLIAM PIKE

Scenario by CAPTAIN LESLIE PEACOCK

Trade Showing in New York will be announced in next week's issue

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California
Have You Investigated Our Proposition?

GOOD single and double reel subjects were scarce until UNICORN entered the field. We offer the best short subjects ever produced—one and two reels in length—with stars of national reputation—at prices that are particularly reasonable—each subject accompanied by strong compelling posters.

Use Unicorn Service and Make Money

21 reels weekly—Comedy, Drama and Westerns—every subject a striking example of splendid story, excellent acting and our film is printed in the most completely equipped laboratory in the world.

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To be Opened May 15th

Atlanta | San Francisco | Dallas | Washington |
Salt Lake City | Seattle | Portland | New Orleans | Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION

IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)
BLUEBIRD
PHOTOROLAYS
PRESENT
J. WARREN
KERRIGAN
IN
"A SON OF THE
IMMORTALS"
PRODUCED BY OTIS TURNER
FROM THE BOOK BY LOUIS
D. TRACY. A ROMANTIC
DRAMA OF LOVE & A THRONE
BOOK THROUGH YOUR LOCAL
BLUEBIRD EXCHANGE
EXECUTIVE OFFICES
BLUEBIRD
(INCORPORATED)
1600 BROADWAY
NEW YORK CITY.
THEATRES almost everywhere are crowded with multiple part features of monotonous similarity. The sum total of many an Exhibitor’s daily grind is “trying to make ends meet.”

At intervals in cheerful, yet sharp, contrast the dull monotony is relieved by the timely appearance of a BLUEBIRD production.

And those Theatres that are gradually and surely turning to BLUEBIRD productions are not alone lifting themselves out of the run of the mediocre and commonplace, but are insuring the financial growth and expansion that comes as a sure reward from a constantly growing appreciative clientele, which demands the finer things in life.

Previous BLUEBIRD Releases include:

Louise Lovely, in “TANGLED HEARTS”

J. Warren Kerrigan, in “THE GAY LORD WARING”

Robert Leonard and Ella Hall, in “THE CRIPPLED HAND”

Florence Lawrence, in “ELUSIVE ISABEL”
MOTION PICTURE CORPORATION

Presents

The Celebrated Star

KATHARINE KAELERED

in

"IDOLS"

Adapted from one of the Greatest Stories ever written by the renowned author

WILLIAM J. LOCKE,

Supported by a Cast of Screen Favorites

EQUITABLE WEEK

Change your policy to one full week of "Equitable Features" and note the satisfactory increase in receipts

NEXT WEEK BOOK

JOHN MASON and CLARA WHipple
HELEN WARE
WILLIAM COURTENAY
BRUCE McRAE and GERDA HOLMES
MARY BOLAND
LENORE ULRICH
MOLLY McINTYRE

in
in
in
in
in
in

"THE REAPERS"
"THE PRICE"
"SEALED LIPS"
"THE CHAIN INVISIBLE"
"THE PRICE OF HAPPINESS"
"THE BETTER WOMAN"
"HER GREAT HOUR"

RELEASING THROUGH
WORLD FILM CORPORATION
William A. Brady

IN ASSOCIATION WITH
WORLD FILM CORPORATION
presents
the EMINENT STAR

Robert Warwick
THE SOUL STIRRING DRAMA
"SUDDEN RICHES"
SUPPORTED BY A SUPERB CAST

WORLD PICTURES BRADY-MADE

WORLD FILM CORPORATION
DEPENDABLE PICTURES
WORLD PICTURES BRADY-MADE AND READY

ROBERT WARWICK
"SUDDEN RICHES"

ALICE BRADY
"TANGLED FATES"

MOLLIE KING
"FATE'S BOOMERANG"

CARLYLE BLACKWELL
"HIS BROTHER'S WIFE"

KITTIE GORDON
"THE CRUCIAL TEST"

HOLBROOK BLINN
"THE WAY OF THE WORLD"

ALICE BRADY
"LA BOHEME"

ROBERT WARWICK
"FRIDAY THE 13TH"

OFFER YOUR PATRONS OUR DEPENDABLE PICTURES AND YOU WILL HAVE DEPENDABLE PATRONS

WORLD FILM CORPORATION
MUTUAL MASTERPICTURES
DE LUXE EDITION

THE DRAMATIC LIFE
STORY OF A LIGHT OPERA
QUEEN FROM HER BROADWAY TRIUMPH TO HER MARRIAGE BY FORCE AND FINAL HAPPINESS ON

"The Isle of Love"

Starring
Gertrude McCoy

Five Acts of Thrills and Unexpected Episodes!

Directed by
EDWIN MIDDLETON

Released........
May 15

Gaumont Co.
Flushing, N.Y.  Jacksonville, Fla.
This two-part "Mustang" drama of the West—with Rhea Mitchell, the famous emotional actress, and William Stowell—is a photoplay with a "punch," portraying a one-sided battle between two strong men for the love of a woman. Directed by Carl M. Le Viness. Released May 19th.

The Pretender


The Courtesan

A five-part masterpiece of political intrigue and a courtesan's love of her son. A powerful drama with Eugenie Forde in the principal role. Directed by Arthur Maude. Released May 18th.

Four Months

This "Flying A" drama in three parts presents Vivian Rich and Alfred Vosburgh in a photoplay story of a young millionaire who has but four months to live, gives his fortune to a poor young woman struggling to establish a literary career, and later finds his malady is imaginary. Directed by Carl M. Le Viness. Released May 18th.

Billy Van Deusen's Fiancée

One-reel "Beauty" comedy with John Stepling, Carol Holloway and John Sheehan. Directed by Archer McMackin. Released May 17th.

Twenty Minutes in Magic

One-reel "Beauty" comedy with Orral Humphrey and Lucille Ward. Directed by Orral Humphrey. Released May 21st.

The American Film Co., Inc., has but one standard of production—a standard that will more than satisfy the demands of a supercritical public. Book these subjects today.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILL.
IMPORTANT!

United States
Judge Holds
Up Release of

The SECRET of the
SUBMARINE

The Federal Courts in the State of New York Delay Showing of This Great Submarine Serial from May 8th to May 22d. See Opposite Page
IMPORTANT!

To Exhibitors Who Have Booked "The Secret of the Submarine"—

We take this as the quickest means to notify the thousands of exhibitors planning to show "The Secret of the Submarine" of the change in the release date. Your public—keen to view this great subsea production—should be advised from your screen as to when you will offer "The Secret of the Submarine." The newspapers will publish the story of the U. S. Judge's decision—holding up the public exhibition of a new American submarine invention-idea.

Contracts issued for the week of May 8th and subsequent weeks will be re-scheduled by all Mutual Exchanges.

See further announcement in this publication next week.

Samuel S. Hutchinson, Pres.
American Film Company, Inc.
Chicago, Illinois

For bookings or information apply to "The Secret of the Submarine" department of any Mutual Exchange or at Mutual Film Corporation, 71 West 23d Street, New York City.
THE FIGHTING

REAL—AUTHENTIC — OFFICIAL

The only pictures in America showing the horrors of a desperately fought battle from the very beginning to the very end.

IN "THE FIGHTING GERMANS" YOU WITNESS ONE OF THE BLOODIEST BATTLES OF THE WAR

Marvelous films of the world war's greatest battle on the German-Russian front

Released May 8th.
May 20, 1916

THE MOVING PICTURE WORLD

WAR FEATURE

The giant thriller of actual warfare

The bombardment, capture, and fall of Ivangórod

A stupendous production of spectacular battle scenes taken under fire

ASK YOUR LEADING NEWSPAPER ABOUT THIS IMMEDIATELY

A new-idea newspaper campaign will accompany the showing of this feature in every city — go to any newspaper office and ask them to explain the arrangement by which your theatre will share in the tremendous publicity planned for "THE FIGHTING GERMANS" then get in touch with your Mutual Exchange or mail this slip to the New York offices.

GERMANS

Pictures presented by the Mutual Film Corporation with the distinct guarantee that they were taken at the front under Government supervision by A.K. Dawson

The most daring camera correspondent in the European war

Under the auspices of the American Correspondent Film Co.
The Man With The Hod

A fast-action, farcical Vogue comedy, featuring Madge Kirby, Henry Kernan, Arthur Tavares and Alice Neice. Imagine this hod-carrier draped in skins of a cave-man posing as an artist’s model!

Directed by Rube Miller. Released May 16th.

Chinatown Villains

This Vogue comedy is a romantic tale, with pretty Rena Rogers as the heroine, and Arthur Moon as the hero who rescues his sweetheart from the clutches of the “hop-smoking” Oriental villain—a laugh for every foot of film.

Directed by Jack Dillon. Released May 21st.

Vogue comedies fairly breathe fun—take the cares and worries out of life. They are widely popular and get the crowds.

BOOK VOGUE COMEDIES TODAY FOR BIGGER PROFITS

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Vogue Films, Inc.
Gower and Santa Monica
Los Angeles, Cal.
"The Box-Office is the Greatest Critic of 'Em All"

Lewis J. Selznick
CONCLUSIVE EVIDENCE

SELIG'S 10 ACT SCREEN VERSION

THE NE'ER-DO-WELL

BY REX BEACH

Thousands Awaiting Admission at the Broadway Strand, Detroit, Mich., to see "THE NE'ER-DO-WELL"

RECEIPTS OVER $8,000.00 ON 1ST WEEK - NOW PLAYING 2ND WEEK.

RELEASED THROUGH V.L.S.E. (BY ARRANGEMENT WITH SOL L. LESSER)
INTERNATIONAL FILMS ARE SUPERLATIVE FILMS

In addition to the feature series THE MYSTERIES OF MYRA:
you can get exceptional one reel features at all our exchanges. Ask for them.
20 MILLION PEOPLE DAILY.
KNOW ALL ABOUT THE MYSTERIES OF MYRA.

It is backed by the HEARST Magazines . Newspapers . Periodicals.

And furthermore it is a FEATURE SERIES in a class by itself.

BOOK IT!
The Five Reel Feature in the General Service

EVERY 4 WEEKS ON WEDNESDAY

FIRST RELEASE
Lois Meredith
IN
Spellbound
WEDNESDAY, MAY 17

Direction of
H. M. AND E. D. HORKHEIMER

Knickerbocker Star Features

offer the exhibitor a program headliner each week in the General service — every Friday a three-reel feature, and every fourth Wednesday a five-reel feature.

★
REAL FEATURES
Every Knickerbocker Star Feature is an artistic production of a big story with a popular star, marked by skillful direction, marvelous sets and supreme photography.

★
POPULAR STARS
Jackie Saunders, Henry King, Lois Meredith, and stars of similar calibre appear weekly in Knickerbocker Star Features.

★
GRIPPING STORIES
The stories of Knickerbocker Star Features are the work of the best and most widely known scenario writers in the country.

★
SUPREME PHOTOGRAPHY
Many a good picture is spoiled by poor photography. Knickerbocker Star Features are famous for clearness and superb photographic effects. In this respect they achieve the highest standard.
Regular Vitagraph Releases

"The Lucky Tumble"
One-Part Comedy, Monday, May 15th
Presenting: —

"More Money Than Manners"
One-Part Comedy, Friday, May 19th
Presenting: —
John T. Kelly, Kate Price, Jewell Hunt, Hughey Mack and Templer Saxe.

"Miss Adventure"
Three-Part Comedy Drama, Saturday, May 20th
BROADWAY STAR FEATURE
Presenting: —
MARY ANDERSON, Webster Campbell, Anne Schaefer, Otto Lederer, Corinne Griffith, Carmen Phillips and Jack Mower.

EXHIBITORS! The American Public is aroused to help endow the Actors' Fund of America on this great day! Your theatre will be packed! Your receipts increased!

May 15th—National Motion Picture Tribute Day
EXHIBITORS: ALL EXHIBITORS in the United States—The public expects you to contribute 10% of your gross on Tribute Day.

RELEASED THROUGH THE GENERAL FILM COMPANY
BE THE FIRST
In your neighborhood to
BOOK THIS SERIES
of the cleanest, funniest and most profitable single reel
motion picture fun makers enacted by
THE WORLD RENOWNED COMEDY KING
FRANK DANIELS
The one and only popular comedian who has been able
to be really funny in the motion picture. The com-
plete series of the twelve
"ESCAPADES of MR. JACK"
include the following
MR. JACK
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Wins a Double Cross
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The Hash Magnate
Trifles
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A Doctor by Proxy
Mr. Jack’s Hat and The Cat
Mr. Jack’s Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

This series of superlative single reelers
Released through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICE
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK • CHICAGO • LONDON • PARIS
From the book by James Oliver Curwood

New York

“God’s Country
Special Blue Ribbon Fea

Realism feature of “God’s Country.” The “atmosphere” and local color of the Northland has been worked to a degree unusual even in this day of feature films, so realistic that nature herself feels pale beside them.

The Evening Sun.

“God’s Country,” as placed by the new photoplay, “God’s Country and the Woman,” at the Fulton Theatre, is a land of deep winter and wonderful snowscapes. The drama has no equal on the screen. The acting is of the best and as a whole the picture will be one of the memorial Vitagraphs.

New York Press

The Evening Telegram

Superb pictures of hunting and camping in the Canadian wilds, stirring views of dog teams in action, and a thrilling melodramatic story make “God’s Country and the Woman,” in the Fulton Theatre, a record-breaking motion picture play.

BOOK NOW

V-L-S-E B
Papers Praise
and the Woman'
ture—Eight Part Drama

Produced by Rollin S. Sturges

The Globe
A gripping story of primitive emotions of the far North is told in "God's Country and the Woman," a Vitagraph feature film adapted from James Oliver Curwood's novel of the same name. The interest of the audience is held throughout by the enormous dramatic situations which the play contains.

The New York Herald.
The play is based on James Oliver Curwood's story of the North West and its stirring scenes were well portrayed by one of the Vitagraph's Western companies.

The Morning Telegraph
"God's Country and the Woman" is a production of which the Vitagraph can well be proud, for it embodies qualities of excellence to a degree not always found in the productions that are being set forth these days.

Evening Mail
Exhibitors will receive a startling but pleasant surprise when they see on the regular V-L-S-E program this massive eight-part feature. The writer believes that it is too good for regular program distribution. HE BELIEVES THAT IF THE PROPER MUSICAL SETTINGS WERE GIVEN IT, AND A LARGE ORCHESTRA WAS SUPPLIED, THE PICTURE COULD HAVE A LONG RUN AT $2 PRICES IN A BROADWAY THEATRE. THEATRES HAVE BEEN RENTED ON SLIGHTER PRETEXTS. It is one of the very few stories which are full enough of the right sort of material to make long films, and as directed and acted it is gripping from start to finish. In the final climax, which had been so well prepared for and which was handled in such an uncandidly EFFECTIVE WAY THE SPECTATORS WERE READY TO RISE UP AND CHEER.

SUCH MARVELOUS EXTERIORS, AND SNOW SCENES AS ARE IN THIS FILM HAVE NEVER BEFORE BEEN SEEN IN A PICTURE. The film is worth while for them alone.

---AT ALL
RANCHES
Keep Your Ear to the Rail!

Remember when you were a small boy how you put your ear to the rail and listened for the oncoming train? You heard the rail click when the train was miles away, long before others knew it was coming. This is the busy age when conciseness, clearness and terseness are demanded in every line.

If your ear has been on the rail you will have heard the call of the public for Essanay’s short classics, its one, two and three reel subjects. They are concise, clear, terse, with action in every foot. Don’t fail to have them on your program. It spells filled houses.

A ROSE OF ITALY

presenting

Ann Kirk  Edmund F. Cobb  Patrick Calhoun

The story of an immigrant girl’s wonderful adventures in the Promise Land; how she won fame, nearly fell into the clutches of a society vampire, and was saved by her childhood sweetheart.

3 act drama—May 20

VERNON HOWE BAILEY’S SKETCH BOOK OF SAN FRANCISCO

1 reel with scenic  May 17

THE DOUBLE CROSS

presenting

Elizabeth Burbridge and Patrick Calhoun

3 act drama—May 16

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago, III.
"POLICE"
HERE'S THE LATEST
Essanay-Chaplin
FEATURE COMEDY

CHARLIE CHAPLIN himself says: "It's a scream."

You'll need to call out the reserves to hold the crowds when you book this newest laugh maker,

"POLICE"

It's a riot of fun; every foot packed with mirth.

RELEASED MAY 27
through all branches of the
GENERAL FILM CO.

Essanay
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago
Public Will Not Be Downed In Its Demand To See

CHARLIE CHAPLIN'S BURLESQUE ON "CARMEN"

An Essanay-Chaplin Comedy in Four Parts

TYPICAL LINE-UP OF CROWDS WHICH STORMED THE CLEVELAND OPERA HOUSE DURING SHOWING OF "CARMEN"

RELEASED THROUGH ALL V. L. S. E. OFFICES

Curiosity to see Charlie Chaplin in his latest Essanay screen, "Carmen," caused such a jam at the Orpheum Theatre, on Monday evening, that Manager Lord was compelled to phone to the police station for a squadron of "cops" to hold the crowd in check.

Although the doors were opened early, the house was quickly filled and a waiting line established. This line grew in numbers every minute, so that in a short time there was a small sized army packed together like sheep, waiting for the second show. They stood there for nearly two hours, blocking the sidewalks and complaining because the theatre was not big enough.

When the first show was over people nearly pushed the doors down in their frantic efforts to get a seat. Attendants were swept aside. So were the police. The second house, both upstairs and downstairs, was soon filled and the show started over again.

Manager Lord says it was the biggest day's business ever done at the theatre. Hundreds, he said, were turned away.

During the three days Mr. Lord says over 12,000 people saw "Carmen" at the Orpheum Theatre.
Superlative Pictures

Neither competition, hot weather nor other adverse factors have any terror for V. L. S. E. exhibitors. They occupy a commanding position. They have stepped above any conditions which hamper progress.

Big Four productions have been their stepping stones.
The advantage which these exhibitors enjoy will be even more manifest during the next few months.

At their call will be a line-up of truly extraordinary offerings, destined to crush lobbies as they have never been before. These include:

``Sherlock Holmes''
With William Gillette--in Seven Parts
``The Combat''
Ralph Ince--Super Pictures--in Nine Parts
``The Crisis''
Another "Spiders" with the Same Cast
``The Iron Trail''
A Rex Beach Master Play.
Chaplin's Burlesque on "Carmen"
The Comedy which is Shattering all Box Office History
``God's Country and the Woman''
A Play which will Replay Everywhere--in Eight Parts
``The Barrier''
Another Rex Beach Offering of Super Mere
``The Ne'er-Do-Well''
A Success so Big that it Defies any Comment

These are "Special" Features principally, in the sense that they offer extra stimulus to a service which in its general high average has never been surpassed in the moving picture field.

They are offered on the same equitable basis that all Big Four productions are booked; i.e., on their box office value.

Will you be one to share in the added profit which these pictures are certain to insure.

If so, it would be well to place yourself in the position where you will not only have first call on them, but where the prestige gained from Big Four's general releases, will aid you in making the most of these special offerings.
"THE
ORDEAL OF ELIZABETH"
A Vitagraph Blue Ribbon Feature in Six Parts
Featuring
Lillian Walker
Evart Overton
Donald Hall
Wedded to a wandering artist who has deserted her, a woman craves the love of another man. The artist is found dead and the woman accused of his murder, but a startling confession on the part of another saves her from a grim tragedy and gives to her the man of her choice.
"LOVE'S TOLL"

by

Daniel Carson Goodman

author of the widely known photoplay successes "Souls in Bondage," "The God's of Fate," etc.

Featuring

Rosetta Brice

and

Richard Buhler

Picturing the penalty which life exacts from the woman who makes but one misstep, and the damnation that is visited upon the despoiler.
"At Piney Ridge"

He plucked the mountain flower and then ground the blossom under his heel. But grim retribution comes!

An instantaneous hit with Fritzi Brunette as "Cindy Lane".

"Into the Primitive"

Coming, a gripping drama, featuring Kathlyn Williams, Guy Oliver and Harry Lonsdale. How the cave-man, the gloss of civilization dimmed, saved the woman from a coward and from herself!
William Gillette

is presented in

"SHERLOCK HOLMES"

in 7 acts

Arthur Berthelet, director

Essanay Features

"The Little Shepherd of Bargain Row"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Released through V.L.S.E., Inc.
T. L. M., Esq.,
New York City,

Gentlemen:

I have never had as many people in my house as I had with your last picture, and that is saying a whole lot. The feature was perfect and if there was a better picture ever made, I have never heard of it.

Not only this picture but every picture that I have used of yours has been far in the lead. I have never had a bad one.

If you wish to use this letter, you may, and anyone that doubts what I have said above, can use these pictures, and if I am not right, I will pay his film bill.

If I were to try to tell you all that I know about your features, it would take as much time to write it as it did the Holy Bible. A man who has used one of your features and never used another one, has something very wrong with him.

If at any time I can help you, please let me know.

With best wishes, and all the luck in the film game, as I know you can deliver the goods,

Yours very truly,

J. J. Hatch

---

V. L. S. E. Inc.

---

SUCCESS

WONDERLAND THEATRE
PICTURES, STOCK, VAUDEVILLE

JIM T. HATCH, PROPRIETOR AND MANAGER
EXHIBITING THE ALBERT "OLD WAGON" KAUFMAN, TEXAS.

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504 Market St.
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129 E. Second St.

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415 Olive St.
WASHINGTON, D.C.
111 E Street, N.W.
NEW ORLEANS
342 Baronne St.
SYRACUSE
117 Walton St.
TORONTO
15 Wilson Ave.
MONTREAL
204 St. Catherine St.

...
MUTUAL PROGRAM

DAVID HORSLEY PRODUCTIONS

CRANE WILBUR

GEORGE OVEY

MARGARET GIBSON

WILLIAM CLIFFORD

THE BOSTOCK ANIMALS

These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.

Studios: Los Angeles, California
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DAVID HORSLEY PRODUCTIONS

Mr. Horsley now in Los Angeles, Cal.
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IN METROPOLITAN MUSEUM OF ART

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IN METROPOLITAN MUSEUM OF ART

Without any solicitation from your office and purely from a business standpoint I cheerfully express my opinion of the merits of the Serial "IRON CLAW". In the heart of Chicago, we cater to transient trade only, very few regulars, until the screening of the above named serial. With "THE IRON CLAW" the business assumed abnormal proportions and the fact that the production has been extended to (20) chapters fails to hurt the feelings of the management. We are glad from a box office point of view and our patrons' expressions in favor of the continuance of the "IRON CLAW", to voice our opinion in writing.

Very respectfully yours,

(Signed) E. J. Barrett,
Pastime Theatre,
66 W. Madison Street,
Chicago, Ill.
YOU ABLY EXPRESS EXPERIENCE OF A FELLOW EXHIBITORS!
Therefore we emphasize the good news of last week!
PATHE'S most successful serial The Iron Claw will be continued to TWENTY EPISODES
With the same great cast PEARL WHITE, Creighton Hale & Sheldon Lewis and the same able direction by EDWARD JOSE
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK
Bessie Barriscale in Not My Sister

May 14th is the week for the release of "Not My Sister," the latest TRIANGLE-Ince Picture in which Bessie Barriscale stars. That this picture will be well received by the public is evidenced by the reception of the other TRIANGLE PLAYS in which she has appeared—"The Golden Claw," "Green Swamp," "Honor's Altar," "Bullets and Brown Eyes," and "The Last Act." And William Desmond, who played with Billie Burke in "Peggy" and in the "Waifs," more than lives up to his reputation in this latest release.

Should a Wife Confess?

Should a wife happily married confess to a husband a misstep made in her youth? Should she risk her happiness in this way? Your patrons will enjoy answering this question for themselves.

Long, long ago the artist had grievously wronged her, and now he wanted her sister to pose for him as she had done. She couldn't persuade the girl to stay at home, and she dared not tell her husband of the misstep, so daily she went to the studio to protect the younger girl until she had aroused the jealousy of her husband. And then she had to tell him.
Who Killed William Desmond?

He was found with a knife in his heart on the floor of his studio.

When the unhappy wife had told the husband of the misstep of her youth he vowed to kill the artist who had wronged her. The next day the newspaper headings screamed his death. But he never committed the murder.

Your patrons will enjoy this latest TRIANGLE PLAY—they'll love to answer for themselves the questions which this picture brings up—"What would I have done under the circumstances?"

Dorothy Gish in "SUSAN ROCKS THE BOAT"

That's the title of the TRIANGLE Fine-Arts Picture to be released for the same week. This popular star with Owen Moore presents a picture that will go straight to the hearts of your patrons—a picture on the idleness of the rich young girls of today.

Are You An Exhibitor?

If you are an exhibitor and are not running Triangle Picture Plays, it is just possible that we can show you how to increase your box office returns—how to turn a poor paying house into a successful theater. Why not send in the attached coupon for information. It might be of benefit to you.

TRIANGLE FILM CORPORATION
1459 Broadway, New York City
GEORGE KLEINE'S TRIUMPHANT ARTISTIC ACCOMPLISHMENT

By Arrangement With F. Ziegfeld, Jr.

Miss BILLY BURKE in

GLORIA'S ROMANCE

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

Now being shown at America's Biggest and Best Motion Picture Theatres. An attraction that surpasses anything ever brought out—in genuine box-office value, in enactment, in story, in photographic quality, in advertising worth. Twenty chapters—a new feature chapter every week. Exhibitors seeking this stupendous box-office magnet should wire or write the nearest Kleine Exchange NOW.

GEORGE KLEINE
805 E. 175th Street
New York City
"Breaking Even" on long features will in the end "break" you. Hundreds of exhibitors have learned that they can break attendance records with the two reel "Social Pirates" and the rental difference swells the bank balance. Real showmanship gets feature results from the superbly staged absorbing stories.

By GEORGE BRONSON HOWARD

Featuring

Marin Sais and Ollie Kirkby

NEXT RELEASE:

"Sauce for the Gander"

Nobody loves the loan shark—and it is one of that tribe and his worthless son to whom Mona and Mary deal justice in this eighth episode of "The Social Pirates." Intensely stirring in its dramatic moments with the swirl of swift-moving action—blended with many a good laugh at the discomfiture of the girls' victims.

Released Monday, May 15th

Fifteen Episodes, Each Complete—Full Line of Posters and Other Advertising Aids—A Special General Film Release.

KALEM COMPANY

235-239 West 23rd Street, New York City
THE great day for the support of the Actors’ Fund will be the fifteenth of May. THE MOVING PICTURE WORLD is in hearty sympathy with the objects and purposes of this fund. We urge the exhibitors of motion pictures throughout the United States to devote some portion of their receipts on the fifteenth day of May to this worthy charity. Little need be said as to the splendid objects of the fund. The lives of actors and actresses are devoted to their art, the highest ambition of which is and always must be to entertain the public. They are, therefore, in the best and highest sense the servants of the public. In the old days they were the proteges of royalty, but now they must depend on the favor and sympathy of the great masses. The conscientious pursuit of art for its own sake is not conducive to material prosperity; indeed the whole environment of the actor militates against habits of thrift and economy. Thus it happens that many artists find themselves in sore need after their talents and their health have been freely sacrificed on the altar of art. The object of the Actors’ Fund is to protect such men and women against distressing want and especially to secure their old age against undeserved misery and privation.

Remember then that this fifteenth day of May offers you a rare opportunity of responding in generous measure to this humane and selfless call for help. Whatever you wish to donate on that day will be welcome and will accomplish a noble purpose. Make your public share in the donation; advise them of the objects of May fifteenth as well as of the objects of the Actors’ Fund and they will swell the receipts of the day. The generosity of Americans is proverbial the world over and a frank and earnest appeal to the public will surely bring results. The Fifteenth Day of May ought to make us all ponder the immortal words: “It is more blessed to give than to receive.”

Send your contribution to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, N. Y.
Where Language Fails

By Louis Reeves Harrison.

ILLUSIONS must sometimes be cherished if we would enjoy life. What else makes Spring so promising, youth so gay, and love so dear? But one of our greatest illusions, that language is a fearful and wonderful thing, has not been well and strong since moving pictures came to town. Fearful it may be, an object of deep solicitude to the boy at grammar school, or to the aspirant for literary honors, but reverence for its sublimity is becoming tainted with disgust for its complexities.

People of great nations are murdering one another by millions for no greater reason than that a confusion of tongues has caused the nations to misunderstand one another, has kept the ideals of one race from the others, has estranged people who would naturally commingle if brought into close communion of thought and feeling by a universal medium. It is not the boundary line that divides Europe into groups, but the clannishness fostered in each group by a confusion of tongues. We are actually the creatures of the language we speak.

We have ample proof that language fails when nations so miserably misunderstand one another, and that it does among those who use the same tongue, when individuals miserably misunderstand one another. What the speaker says may have the best of motives, the kindest of intentions, behind it. What the auditor hears, even without the intervention of a tale-bearing mutual acquaintance, may cause a deep wound, if not lasting enmity. A few moments of conversation leading to misinterpretation may totally destroy a budding friendship or badly scar one of long standing. Few of us escape the chagrin of the parrot after his disastrous scrimmage with the monkey.

It required the work of several thousand scholars during long centuries to make the Bible readable, possibly because the scholar cannot make himself understood as a rule. Either that or he does not care to be generally read. "A scholar," says Pater in his essays on style, "writing for the scholarly will, of course, leave something to the willing imagination of his reader." He lauds the stimulus of overcoming "a delightful sense of difficulty."

Therein lies the ancient idea of a privileged class, one opposed to our democratic ideals, but one supported by Montaigne, when he says, "To go preach to the first passersby, to become tutor to the ignorance of the first I meet, is a thing I abhor." Montaigne can be excused—he lived on the bounty of a monarch—but he represents a feeling that still exists. Scholars still delight in obscurity. Either they cannot find a clear path from their minds to the comprehension of common people or they are investing our medium of enlightenment with some of the dark and hallowed mystery of a physician's prescription.

One has only to consider the "isms" and "doxys" to which we blindly subscribe, irrespective of scientific truth to the contrary, in order to realize that the Able Editor, who stubbed his toe on the screen, is right in his premises, that ignorance and error overwhelmingly prevail where knowledge and truth should be. But how can wrong ideas and ideals be replaced by information as to what is right if the medium requires high intellectual recognition instead of appealing to common intelligence so that all who are taught how to read may become acquainted with what they should know. The way to popularize knowledge is to spread it through a medium at once interesting and easy to understand.

To speak of a medium contemptuously designated by authors and editors as "The Movies" in any manner suggesting comparison with language is to shock those gentlemen. They are among the last to recognize that the sum of effort made in literature is being poured into another mill and ground up for new uses because of any other reason than that "The Movies" offer a cheap and popular form of entertainment. Small wonder that they dread the disillusion, especially after a long period of cheerful egotism and numerous cases of incurable prosperity. It is worse than disappointing to realize that words, while enabling us to chatter more freely, have only enabled us to build a lot of social, political and religious Babels without getting appreciably nearer the Heaven of Truth.

"The commercialized short story writer," says an editor, "has less enthusiasm in writing for editors nowadays. The 'movies' have captured him. Why write stories when scenarios are not only much less exhausting, but actually more renumerative?" A man undertakes literary work as he does the practice of any other profession as a means of earning a livelihood—he uses his time, strength and thought for that express purpose. The same editor says, "a writer should be very glad to accept a small income for many years; he should deliberately keep his fortunes within bounds." What a rare sense of humor!:

In order to cultivate more "enthusiasm in writing for editors a writer should keep his fortunes (!) within bounds." If the editor who put those words in print means what he says, he represents the forces which have suppressed the best in our literature—genius must be encouraged—and he is merely sore that creative talent has found a new outlet.

Let us admit that it is less exhausting for an author to tell his story in scenario form—he may give just as much care and thought to it one way as the other—the great point is that he does not have to torture himself for hours over a paragraph or a sentence to meet the exactions of an editor who declares for "cleverness" as superior to story interest. He may tell his story without affectation of any kind, without artificial verbiage, and have the satisfaction of seeing it published where it will reach out to millions of story-loving people in all parts of the world.

No words, no combinations of words, can convey feeling with the intensity it can be shown by a capable screen interpreter. The best we can do in writing is to call up images already formed in the mind, but here they are directly presented and more powerfully than is within human power to suggest. Once that feeling aroused, if there are seeds of thought to be sown, the screen can imprint them quite as well as the page. Then we need not tell of beauty in cold print. It can be placed there where all may see it and be affected by its inspiration.

The painted panel, the sunlight filtering through forest trees, the graven gem, the far-reaching view of field and flower, the carved statue, the sparkling streams, it matters not, the older arts gladly surrender imitative color and formal dimension to the new art, while it may reach out far beyond them into new graces of form and unsounded gladness of scene almost completing the incompleteness of still art by the mystery and delight of motion. Within its esthetic elements and its universal appeal lies a future beyond present dreaming.
Millions for Vitagraph


THE Vitagraph Company of America announces the coming of a new Vitagraph Company, with a capitalization of $25,000,000, of which $10,000,000 will be preferred. The news of this development came in a formal statement signed by Albert E. Smith, president, and Commodore J. Stuart Blackton, as follows:

"We take pleasure in announcing the completion of plans for the formation of a new Vitagraph Company, with an authorized capital stock of $10,000,000 preferred and $15,000,000 common. Associated with us in the new company are a number of men of prominence in the financial and business world.

"We plan to make the new Vitagraph Company larger and more powerful than any other element in the theatrical world. This reorganization enables us to carry to success productions more artistic and more ambitious than have yet been known on the American stage. We believe in an absolutely consistent program of better pictures than have ever been produced.

"ALBERT E. SMITH, 
J. STUART BLACKTON."

One of the striking factors in connection with the statement is the omission of the name ofWilliam F. Rock, who has been associated with Messrs. Smith and Blackton for over eighteen years. Mr. Rock, who since the incorporation of the Vitagraph company, has been its president, retires from the active management. He will, however, retain a substantial stock interest. In the new company Mr. Smith will be president; devoting his attention to the business side of the enterprise, and Mr. Blackton will be vice-president and producing director in chief. The formation of the new company means the passing of the intimate official association of the three men, who were equal one-third owners in the Vitagraph. The identity of the men prominent in the financial and business world who have become interested in the Vitagraph has not been revealed.

In the formal statement Commodore Blackton said that E. Stuart Blackton, who is retiring, a Vitagraph star, and that Edna May, who recently so successfully appeared in "Salvation Joan" would in a few months again take up work at the Vitagraph studio. In the furtherance of this picture was propaganda in which the Commodore has taken so marked an interest, he will soon begin the making of "The Battle Cry of War," a sequel to "The Battle Cry of Peace."

"A careful consideration of the moving picture field convinces us of the strength and high standing of the Vitagraph Company," said one of the capitalists most largely identified with the new enterprise, "and made us desirous of casting our lot with Messrs. Smith and Blackton. The Vitagraph is the largest moving picture manufacturer in the world, in the sense of having its own factory and other plants abroad it is the only American picture concern operating internationally. The company is one of the very few picture concerns having a nine years record of progress and profits extending over a long period of years. We are attracted to it because of its excellent organization and its sound commercial standing as well as the artistic excellence of its products.

"One noteworthy fact regarding the organization created by Mr. Smith and Mr. Blackton is that they have discovered and developed their own stars. Their directors and their stars, with one or two exceptions, have been trained by themselves. We believe that such a consolidation as has been discussed in theatrical circles'"

The New Vitagraph to Expand.

The producing director in chief of the Vitagraph was seen by a World man in the Madison Square Garden at the exposition of the Motion Picture Board of Trade, of which organization Commodore Blackton is president. The Vitagraph company has been admitted to the board by the beginning. When the Commodore was asked if the new company would build more studios he replied that it was quite likely an additional studio would be built at the Brooklyn plant. He said that company had for a long time owned a lot of property which was unoccupied. It had originally been taken over against the time the company might desire to expand. He said he was working on plans for the new structure which he believed would materially facilitate the taking of pictures with the least loss of time and also a new system of lighting which he thought would be very effective and of great utility.

Asked as to whether there would be more directors employed, the Commodore said there would be. "There will be some changes in our organization before he has the number of stars coming to us soon. The majority of them are screen stars. I would prefer not to mention names just yet, but I am confident we will have a pleasant surprise for Vitagraph exhibitors."

We have a great number of writers under contract now. Some of them are well known, others are famous; others are not well known in a literary way, but they have made reputations in pictures. Those in the latter category have not as yet come into their own but they will now, and they ought to.

"Our friends have been kind enough in the past to praise Vitagraph pictures. I am going to assure all of them that our subjects in the future will be even more artistic and meritorious. We are going to be particularly careful not to permit anything in the film that will give occasion for censorship criticism. The past year in our business has been largely a period of experiment. We have sought to determine which class of movie we can be sure to give the most satisfaction to the public. We have found in every case that the clean, good, strong, interesting play earns in the long run more money than one that is a little suggestive, for the simple reason that the inherently clean play can be shown everywhere. It offends the sensibilities of 10 per cent. of those who see it that play is failing in its proper mission. And every one knows that it is so much easier to make pictures that appeal to the lower tastes than to the higher."

Mr. Blackton was asked if his company intended to extend its manufacturing facilities abroad.

"Yes," he declared. "As soon as the war is over we will build a studio in Paris. We have much acreage in a beautiful Arc in the city, a mountain below which contains a mine containing a really foreign atmosphere—one that will blend with and balance our program. So, too, if we need foreign scenes for our American-made subjects we can get them. Occasionally we may use foreign film. Our Eastern pictures in order to provide contrast.

"Our output in England is larger now than it was before the breaking out of the war," said the Commodore in response to a question as to how hostilities abroad had affected the company. "Of course, it affected our manufacturing plans in Paris—it postponed their execution. It is, too, more difficult now to ship films. The tax on all films going into England made it necessary to do all printing in London."

"Yes, our output for Great Britain is larger than ever before. In addition to that for our rental business we have just fully occupied a building adjoining our London office. We began on May 1 to rent our feature films throughout the United Kingdom. It is the first time in years the company has been recognized as second to none in the world. In the matter of its personnel—in executive genius, in its ability to dig up stories and prepare them for the screen, in its directors, and in its marvelous stock company, and especially in the latter—any one who has been in the film line who insisted it was at times the first. It's an old saying that water of its own motion will never rise above its source. It is true in the film world, too, that the productions of a manufacture are not the products but the efforts of its artistic endowments of its chiefs. If the Vitagraph has succeeded it has been because Blackton and Smith knew a good picture when they saw it and knew how to make another good one."

Twenty years ago J. Stuart Blackton was an artist on the Evening World in New York. He also wrote and illustrated special stories. He was given an assignment by the New York World to go over to New Jersey and interview Thomas A. Edison. He was then making motion pictures and motion picture taking and projecting apparatus. Young Blackton was to get the material for a page story and to illustrate it..."
with sketches of Edison and his plant. In the company of the inventor he toured the establishment. One of the persons he saw before the camera was Cassy Fitzgerald, who was dancing and exhibiting her famous wink—the same alluring lid action which nineteen years later was to shine in Vitagraph's "The Wizard of Oz." Mr. Edison invited the artist into his office, where sketches of the inventor were duly made in the Blackton book. The inventor was interested. Two hours passed. The office employed 1,000 men, for the caller had chloroformed the Wizard. Five minutes later the usual time devoted to one visitor. Mr. Edison had the artist drawing pictures for his entertainment. There were sketches made of David B. Hill, of Levi P. Morton, of Grover Cleveland, of William McKinley, the latter of whom was that fall to be elected President.

"Could you draw those pictures on a large sheet of paper for the moving picture camera?" inquired Mr. Edison. The artist, who is a professional painter, replied yes.

The inventor took the artist out to the "Black Maria" and photographed the sketches. The interest of the latter in the plant was growing. A week later the newspaper man went back to Edison to see the pictures, which later were shown at Proctor's. The artist returned to New York, hunted up his chum, Albert E. Smith, and told him what he had seen. The two agreed that moving pictures looked promising. They determined to find out what could be done to secure an outfit and organize a company. Mr. Edison informed them there was nothing for sale, the Vitascopes were all out on state rights, but that shortly he would have a small machine on the market.

"Let us have one of the first," said the two. About two months later they purchased a Projecting Kinetoscope. For a while they gave exhibitions. Then Mr. Smith, using the same mechanism, transformed the projector into a camera. On the roof of the building 140 Nassau street, where the partners had an office, they took pictures. That was the first studio of the Vitagraph Company, the beginning from which has grown the twenty-five-million-dollar corporation of today.

The partners had not gone far, however, before their activities were brought to a halt by a suit for infringement. Mr. Edison got an injunction, restraining them from making pictures. An arrangement was afterward entered into by which Messrs. Smith and Blackton sold their negatives to Mr. Edison, who in turn paid them a royalty of 2 cents a foot on all positive prints sold. One of the first successful pictures was "The Visit to the Spiritualist," in which appeared as actors both the partners.

Business began to grow. The two were showing pictures in Proctor's Twenty-third Street and Fifty-eighth Street houses. One day they were informed their service would be no longer required. In response to inquiries they were told the houses had made better arrangements. Still seeking information two machines had been engaged from a man named Rock, who had an office in One Hundred and Twenty-fifth street.

The partners took their fifty-foot subjects, put them in a bag, and looked up the man named Rock. To their competitor they explained the circumstances. "You have to him that the three of them were the only men in New York with outfits; competition was foolish; wisdom would seem to dictate that the three get together. Mr. Rock had two machines, the partners had three. The former thought it over and decided to inform the manager of Proctor's houses that the deal was off. Immediately Messrs. Blackton and Smith were appealed to by the theater management. The service was restored, but it was $50 a week more expensive than it had been formerly.

The Spanish-American war came at this time. The three men found a great demand for their war pictures. There followed litigation with the Edison Company, finally resulting in the getting of the negatives. The formation of the Patents Company, and the pooling of patents for mutual protection.

It was in 1909 that the Vitagraph Company of America was formed, incorporated by Messrs. Rock, Smith, and Blackton. The partnership, for such it has been in fact, has remained unchanged up to the past week. Sixteen years, actually eighteen years, is a partnership record that in the moving picture business probably will stand unbroken for many years.

Director Rupert Julian has completed "Romance at Random," in which he plays the featured lead supported by Elsie Jane Wilson and Mark Fenton, and the director is now preparing to film a five-reel feature, the title of which has not been announced nor the cast made.
Garden Show Has Successful Opening

Large Throng Present in Big Structure When President Blackton on Behalf of His Associates Welcomes Exhibitors and the Public to the Motion Picture Board of Trade's First Exposition

—Decorations Especially Notable—Long List of Exhibiting Manufacturers.

The first exposition of the Motion Picture Board of Trade of America opened in Madison Square Garden at 3 o'clock on the afternoon of Saturday, May 6. On the minute two American flags were drawn from the big emblem of the Board of Trade suspended back of the stage. The Rialto Theater Symphony Orchestra under the direction of S. L. Rothapfel, the managing director of the theater, played "The Star Spangled Banner." The largest throng that has attended the opening of a motion picture exposition in this country stood and uncovered. "The Board of Trade March," by the orchestra, followed. Commodore J. Stuart Blackton, president of the board, extended formal welcome to the exhibitors and the public on behalf of his associates. Other speakers were Dudley Field Malone, Collector of the Port of New York; Rear Admiral N. R. Usher, United States Navy; Dr. Cyrus Townsend Brady, famous as writer of stories long and short, many of which have been adapted for the screen, and Dr. Clarence J. Owen, managing director of the Southern Commercial Congress of Washington.

Mr. Blackton's Address.

One half of the great arena of the Garden had been covered with seats, all of which were filled, with several hundred standing about the sides when Commodore Blackton began his formal address. He said:

"It is my honor and privilege to bid you welcome to this, the first national trade show of the Motion Picture Board of Trade. It is, in every sense, a truly representative exposition, for every important branch of the industry, from the manufacturer to consumer, is to-day here represented. The author who writes the photodrama, the actor and actress who portray the author's story, the producer who directs the many and varied scenes in the moving play, the theatre owner and exhibitor who shows the finished product to the public, and the wonder-working machines by the projecting machine manufacturers, and last but most important of all, that vast audience of over fifty million motion picture fans, the great American public, all have their representation here today.

"Starting as a mere novelty, a fad, a nine-days wonder, this marvelous combination of literature, art and science, music and the drama, psychology, philosophy, history and romance, has outstripped in gigantic strides all contemporaneous arts, and has resolved itself into the greatest of all the allied arts, unsurpassed and unsurpassable, the photodrama. Millions of dollars are invested in the manufacture of motion pictures; millions more in the theaters that exhibit them. Millions of people spend millions as a conglomeration, specifying his activities in the navy, then in the army, and as a preacher and a writer.

"It is a proof of the esteem in which I hold you," said Dr. Brady to his audience in the beginning, "that I permitted this man to call me a conglomeration. I may look like it, but I assure you I am not conglomerate." Dr. Brady alluded to some of his experiences in speaking against churches, even mobs, "but never before have I tried to talk against a moving picture exposition in course of making."

"The greatest peril that threatens the photoplay is the attempt by professional agitators, by hypocritical reformers and office-seeking politicians, to apply the muzzle of censorship to the motion picture, which under the Constitution of the United States of America should and must be as free and unchained as the press, the stage and the right of free speech. The attempt to apply official and political censorship to the photodrama is equally an endeavor to deprive the public of its inalienable right under the Constitution to decide for itself what it shall read, what it shall see, to what it shall listen and at what it shall look. No group of five, ten or fifty paid officials has the right to decide what pictures one hundred million American citizens shall see.

"In a few short years the pioneers in the photoplay art have seen it grow in power, in strength and in splendor of achievement to the fifth greatest industry in the world. They have seen its influence extended to the uttermost parts of the earth, and combining as it does every known art and science in its manufacture, the photodrama of the present and of the future will play an all important part in shaping the destinies of the world."

Screen Must Be Free, Declares Mr. Malone.

"The motion picture industry has provided for our people, next to the press, the most effective and the most attractive medium for the dissemination of general information," said Mr. Malone. "Art, after all, is merely the best expression of the life of the people, and that which makes for higher art and the more complete distribution of useful and better information is a great contribution to the development of the people. We have seen this great industry grow in spite of the initial prejudice against it until by practically the entire population it is recognized as one of the chief sources of information and amusement. It will not have lived up to its charitable purpose if it does not strive for higher development — for the spreading of the truth."

"That is all right, Admiral," commented Mr. Blackton, "but we know that when the time comes the navy will act."

In introducing Dr. Brady, President Blackton referred to the attorney as a conglomeration, specifying his activities in the navy, then in the army, and as a preacher and a writer. The honors of the occasion were then presented to Dr. Brady by the Board of Trade. After expressing his appreciation of the honor, he went on: "By the noise that is going on here I am in
THE MOVING PICTURE WORLD

May 20, 1916

doubt whether this is a promenade concert or a conversation.”

Dr. Brady spoke upon the moral side of the picture. He said that like the wheat and the tares the good and the bad will inevitably grow together. “The motion picture is a thing one has to live with, if you please, by the side of the opera and by the side of the Picture Theatre.” The producer related his experience at the Russian ballet on a recent evening. He pointed out that this particular ballet leaves nothing whatever to the imagination, and expressed the opinion that anything not presumed to the dance or that is not artistic is not artistic. He declared that the percentage of morality in the motion picture was vastly greater than in the opera or in the play.

One of the spectacular features that marked the opening was the balloon ascension from the roof of the Garden, by A. Leo Stevens, holder of the American altitude record. It was Mr. Stevens’ intention to try to eclipse his mark of 29,000 feet, 19,000 feet, it was compelled to descend when in the air less than an hour. The big “blue bird,” for the car was named in honor of the photoplay brand, came unharmed to earth in Canarsie, just on the edge of the Atlantic Ocean.

Artistically Decorated.

The beauty of the decorations of the Garden appeal to the visitor as he passes the ticket takers, many feet from the entrance proper. The entire dome of the big structure is a mass of apple green artistically drapered with white ruffled curtains. The adornment was executed by Joe Maston, the decorator of America, under the supervision of S. L. Rothapfel, the art director of the exposition. Three great chandeliers at equal distances along the dome are more than sufficient for purposes of illumination. The two nearer are for a distance of the amount of daylight. Aside from the thousands of lamps in the booths of the individual exhibitors additional light is thrown by many direct lamps suspended around the ceiling. These are inclosed in cylindrical shades. Many of the exhibitors have unusually elaborate and artistic displays.

There is an excellent orchestra of thirty pieces, under the direction of Patrick Conway.

The efficient management of the exposition is in a pagoda in the center of the arena. On the top is a projection booth, where two Power machines project the many pictures provided by the film manufacturing exhibitors for the entertainment of visitors. Between the improvised office and the screen are main hundreds of seats for the benefit of those who desire to watch the show. After the close of the Garden Saturday evening the Fire Department ordered a railing placed on each side of the seating space and also decreed that the aisles must be widened as in a regular theater. Between the office and the entrance a large space has been roped off for dancing. On the opening night this part of the arena was as crowded as the remainder of the Garden.

The exhibitors on the main floor, beginning at the entrance and swinging to the right, are the Paragon, the Los Angeles Chamber of Commerce, which displays pictures of some of the coast studios and many examples of California products; Essanay, Vitagraph’s Blue Ribbon Features, Nicholas Power Company, with six projection machines and parts; William Fox, International Film Service, Actors’ Fund, Blue Bird and Motion Picture News.

On the opposite side of the Garden are the Mutual Film Corporation, Universal and Red Feather, J. H. Hallberg, Vitagraph Players, Paramount Pictures Corporation, with its contributing companies, the Famous Players, Jesse L. Lasky and Morosco-Pallass; Morning Telegraph.


On May 20th a dinner was held in the Downtowne Picture Directory Company, Automatic Ticket Seller and Cash Register, Westinghouse Electric and Manufacturing Company, and Motion Picture Mail.

Many Prominent Film Men in Attendance.

Among those prominent in filmdom noted in the throng on the opening days were Nicholas Power, John R. Freuler Carl Laemmle, accompanied by Herman Fichtenberg of New Orleans; Edwin Earl, treasurer of Nicholas Power Company; Edwin Thaney, Edwin Irwin, Edward A. McManus, J. W. Binder, William M. Seaburn, W. D. Hodgkinson, J. H. Hallberg, Joe Brandt, Sol Lesser, accompanied by Mrs. Lesser; S. S. Cassard, J. H. Hallberg, D. S. Schrader, president of the Universal exchange in Los Angeles; George Blair, Samuel Spedon, John M. Lakin, S. L. Rothapfel, who conducted several numbers of the orchestra; Edwin S. Porter, Harry Wolf, F. J. Herring, president of the Motion Picture Exhibitors’ League of America; M. H. Hoffmann and E. N. Arrie.

From Chicago came “Big Chief” William J. Sweeney, just returned from the convention and exhibition in Minneapolis. He was busy on the big convention and exhibition of the Motion Picture Exhibitors’ League of America to be held in Chicago this summer. Mr. Sweeney said his party was receiving every possible encouragement from the manufacturers they had talked with.

C. A. Megown of Cleveland and W. Clarence Beatty of Pittsburgh were present.

Boston was represented by a party of Massachusetts exhibitors, the guests of the Famous Players Film Company of New England, the Paramount distributors for that territory. They had come over the road in machines to take in the two shows and returned to the Hub on Sunday. Included in the group were George K. Robinson, Hiram Abrams, Dr. Golden, Azel Kay, Horace E. H. Wadsworth, Jacob Laurie, of the Beacon theater, Boston; Charles W. Hodgdon, Princess, Wakefield; Sam and Nathan Goldstein, Broadway; Springfield; R. A. Gilman, Dorchester; Dorchester; A. W. Bendleay; Walther; E. H. Horstmann, Olympia theaters, Boston; R. J. Donovan, Casino, Taunton, and Harris Ware, Larcom, Beverly.

The attendance on Sunday was not equal to that of Saturday; probably to the fact that the public had not been sufficiently made aware of the big Garden opening that day. Those who came were rewarded by hearing some unusual singing by David Bishamp and seeing Ethel Gilman in her solo dance. The two artists appeared in honor of the Actors’ Fund, to which organization the big day was devoted. This exceptional entertainment was in addition to that provided by the large orchestra, the Seeburg Theater Orchestra, installed by the Kramer Organ Company, and by the pictures thrown on the screen. Owing to the many lights in the hall the projection was naturally of the in and out order. Attempts were made with varying success to induce exhibitors to use as little as possible of the more magnified form of lighting. But the crowd stuck tightly to the seats in the arena nevertheless.

Mr. Bishamp sang three pieces, all of which were applauded heartily. The first was “I’m a Roamer,” from “Son of the South.” "Mendelssohn Song," and "Danny Deever." The second was Shakespeare’s “Seven Ages of Man,” the music for which was by Henry Holden Huss, the American composer. "Danny Deever" was the last, and the stirring Kipling verses sung to Walter Damrosch’s music had particular timeliness in view of the openings in the past week.

The music to which Miss Gilmore danced was a composition by Miss Emma H. Steiner, entitled “Florence Lawrence,” the words of which were written around this popular and belated by Miss Margaret I. Macdonald, who was on sale for the benefit of the Actors’ Fund in the space set aside for the Actors’ Fund campaign. Miss Gilmore is a pupil of the famous teacher, Mme. Elizabeth Menuz, and is known as a ”truly genuine ‘mark’ American girl in the ballet.” She was the premiere danseuse of the Canadian grand opera company during its tour through Canada last season and was the successor of Gince in “The Soul Kiss.”

EDWIN AUGUST NOW A COMPOSER OF MUSIC.

Among the other accomplishments of writing over 300 scenarios, author of short stories, playwright, of most imaginative and romantic and noted as a successful motion picture director. Edwin August’s latest accomplishment is writing the words and music to the song entitled: "Honey, Teach Me How to Fox Trot." He is probably the only day celebrity who has ever published in publishing a song the words and music of which he has personally written.

Three new two-reel features, starring Margaret Gibson, are shortly to be released through the Mutual. First of these: "The Jungle Outcast," will go to the public early in May. A number of scenarios are now in preparation at the Horsley-Mutual studios especially for Margaret Gibson, in which the Bostock animals will be a featured attraction.
The Exhibitors' Third Annual Exposition.
Successful Trade Show Conducted at Grand Central Palace, New York, by the Exhibitors of New York State and City—Many Interesting Features Mark the Event—Large Attendance by Public Noted.

With but eighteen days allowed for the work of preparation, burdened with many and unexpected handicaps, the Exhibitors' League of the City and State of New York has given the industry an exposition which is an unqualified success in every respect.

The management of the Exposition in the joint hands of Lee A. Ochs, state president; Louis F. Blumenthal, local treasurer, and J. A. Koerpel, general impresario, had literally performed wonders. Of course, the previous experience of these men stood them in good stead, the hearty co-operation of exhibitors everywhere and the sympathy of the whole industry aided a whole lot, but the most helpful factor in the success was the ingenuity plus the energy of the actual working forces.

The hallmark of success was distinctly visible on the first day of the exposition in both the number and quality of exhibits, as well as in the splendid attendance of the public. For the latter the original idea of an amateur scenario with an amateur cast was in large measure responsible. The contest had attracted extraordinary attention and accounted for the crowd of five thousand or more, which took a special interest in this unique phase of the nature of the exposition. The amateur cast for the amateur scenario has been finally chosen and consists of the following persons:


Something must be said about the harmony of the color display in the various exhibits. Of course, there was no previous arrangement, but if there had been no better results could have been obtained. The prevailing colors in the big exhibit blended perfectly and greatly heightened the effect of the decorations which were all in the best style and taste.

The "Art Studio," which is a decided attraction, is located in the northeast corner of the hall, went into executive session immediately upon the final acceptance of the cast. Director Joseph Smiley "got busy" and soon had the first scene of the amateur scenario well under way. The Art Studio was surrounded by a goodly crowd during the whole life of the Exposition.

An Atmosphere of Success.

A full and somewhat detailed description of the most prominent exhibits will be found in another part of this article. An atmosphere of success pervaded the entire hall. There are few locations in or out of New York more conveniently situated than the Grand Central Palace, and none that are equipped with better lighting specialties, both natural and artificial. If you have not visited the Grand Central Palace, you never will. It is a place that is not to be missed. There are no exhibits. The atmosphere will make you feel as if you were in a dream. The lighting is perfect. The only thing that you miss is the chance to see the real thing, which is a great disappointment. The whole experience is a delight.

There were many souvenirs distributed that "he who walked received" and that there was a souvenir that was other than appropriate and attractive.

A special word of praise and recognition is due to the band which supplied the music. It was Rynn's Broadway Band, consisting entirely of colored musicians. Their work and manner were highly commended. They know how to specialize in lively snappy airs, with plenty of swing and rhythm to them. The band stand shared the honors of public attention and patronage with the "Art Studio"—the two points were particularly interesting to the general public. It will not do to forget the motion picture shows. They received their share of the public patronage. The announcer standing in front of the theater proclaiming the free admission soon found that his labor was not needed and the crowds thronging in all day long.

Organized Exhibitors Enroll at World Booth.

The exposition had not been open long when a committee of the organized exhibitors of the city and state of New York decided to make the booth of The Moving Picture World their headquarters for the week. Chief Organizer Cole consequently was much in evidence in the World booth, and many a membership application was filled out on top of a pile of Moving Picture Worlds. The register kept at The Moving Picture World booth filled up in a rather rapid sort of way, as many of the exhibitors were anxious to have a place in the Empire State.

Contest of Quality in Projection Room.

One of the best features of the exposition and one that spoke well for the popularity of high grade films was the friendly but keen rivalry among the producers. The big special projection room was open to all on a basis of fair rotation and each producer was anxious to offer his best. There were many persistent battles for quality that the visitors all agreed that they had never seen better pictures—and never a greater variety. Vitagraph, Fox, Paramount, Pathé, Mutual, Universal, World, all were in the friendly contest. Incidentally the Vitagraph Company gave the public something very new and very entertaining. It came in the shape of a miniature motion picture screen, which was put up at one end of the company's booth. From behind this, one reel comedies were projected toward the passing throngs. Of course the passing throngs at once came to a halt. In spite of the fact that the hall was brilliantly lighted the pictures were absolutely clear and distinct.

How the Days Were Divided.

To impart variety to the program and to create that interest which variety alone is capable of creating, the management of the Exposition gave to each day its own individual character. Thus, Monday was the "Allies' Day." The British War Relief Fund had a most interesting display in a special booth assigned to them alongside of the booth of the British War Relief Fund. A handsome amount was realized for the War Relief Fund. The British Society of New York had appointed the Reception Committee for Monday. Tuesday was devoted to the benefit of the Jewish War Sufferers. There was an address by Felix M. Warburg, while the music of the day was furnished by the Jewish Orphan Asylum band. The results, as far as this worthy charity was concerned, were entirely satisfactory. Wednesday was German Red
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Cross Day. The purposes of that day were made clear by Mr. Louis W. Weickman, executive secretary of the German Red Cross Society in America. There were interesting illustrations and demonstrations by Red Cross nurses of Rushing First Aid to the Wounded, and of methods on the field of battle generally. Thursday was climaxd by the fine charity, the Asylum for the Crippled and Orphan Children. The ladies in charge of this day, led by Mrs. A. Goldsmith, expressed themselves as well satisfied with results. Many of the little wards of the asylum attended the exhibition on Thursday and greatly enjoyed the exhibit in the likeness of that Difficult Night. Friday lived up to its name, especially the Folio Night part of it. The seven-reel film, which won first prize at the Panama-Pacific Exposition, depicting the wanderings of the golden state, which was shown Saturday, was most appropriately devoted to the benefit of the Actors' Fund. The exhibitors showed a fine spirit in giving their best night to this noble purpose which has in such large measure rationalized the sympathy of the best men in the theatrical and in the world screen.

A Whirlwind Finish.

Interest in the Exposition grew apace as the day went on. The attendance of the public had been most gratifying from the start, but by Thursday and Friday night "the gate" had exceeded the fondest expectations of the management, while Saturday night brought a whirlwind finish. From eight to ten o'clock the lobbies were jammed from floor to ceiling. The throngs followed her and at times enthusiastically acclaimed her... It was a great thrill, and Miss Pearce was a most graceful sport in a most happy environment. She had been her sponsor since she stepped across the threshold of filmdom, Billie Burke was also one of the stars. The throngs followed her... Miss Pearce was a most graceful sport in a most happy environment. She had been her sponsor since she stepped across the threshold of filmdom.

The Exposition closed with a grand ball on Saturday night.

NOTES OF THE EXPOSITION.

The World book on Saturday afternoon was the scene of a most interesting meeting between the national president and the three state presidents (B. N. Oechsli, Pennsylvania; Dr. C. Zerr and Massachusetts (Ernest H. Horstmann). Matters of great interest were discussed and without betraying any confidence the Moving Picture World man may say that "Great events cast their shadows before." One of the achievements for the week was Mr. M. Brilliant, the special publicity man of the Exposition. It looked at first as if his great "stunt" of having "bombs" thrown from an airplane would fail. Mr. Brilliant persisted and they all told. This exploit of the National Exposition, were duly thrown from an airplane flying over New York.

The State of New York was represented by exhibitors from every part. Likewise the states of New Jersey, Pennsylvania and Ohio.

The success of the Exposition which was hurried in such extreme fashion is due in no small measure to Richard G. Hollaman, the president of the International Exposition Company, whose past experience with such affairs as the Buffalo, Jamestown and St. Louis expositions enabled him to give expert counsel to the management.

THE EXHIBITS.

Metro Leads.

Most easily the striking exhibit was that arranged by the Metro Picture Corporation. It was the most generous in size, but the first prize was awarded not at all on the ground of the picture, but altogether on the ground of quality. It was by far the most attractive and wickedly effective. The most popular rendition for "Who's Who" in motion pictures. On the opening night the Metropolis, which was a magnificent reproduction of the castle chamber of the world-famous palace of Louis XVI at Versailles, was billed "Flying Throng." "The furnishings of the period showed the decorativeness, height of quality and excellence of a bygone era. The scenery... done in oil and pastel of many of the noted Metro stars. Of these many, the most conspicuous in their way into the throng at the "Metropolitan" were many of "fans" who attended the Exposition were made especially to see and recognize the famous attraction. A garden was shown in the Metropolitan with French flowers and American beauty roses kept the crowds from a constant invasion of the Metropolis enclosures. The Metropolis contingent was headed by Harold Lockwood and Miss Allison. Among the starlets it is Miss Allison who was one of the most conspicuous in her. She stood on her chair in the crowd. When her wife dragged her away. Another story was the Miss of the Metro happy family was little Viola Dana. She was so little in all her suit that she could all a book at her... Miss Pearce was a most graceful sport in a most happy environment. She had been her sponsor since she stepped across the threshold of filmdom.

Vitagraph.

No exhibit came in for more favorable comment than that of the Vitagraph. It was the most ambitious and most successful of all the exhibits. Miss Rose Napier, who gracefully presided over the exhibit and gave a courteous greeting to all visitors at typical New York hotels. The director of the famous Vitagraph school; it speaks of elegance, of simplicity, of costume and of restraint and of restful enjoyment. It is an English woman. This old English fireplace you see was used in Silver Shells. As the candlesticks with the silver bars in the center. The center and with their soft tone and their soft charm of the tapestry decorating the background. The "inviting face..." and the "ideal hostess." Miss Napier, of the Vitagraph Company are here to welcome everyone and each individual feels himself a personal friend of his or her own. The Vitagraph exhibit was one of the most popular and a demand for the Vitagraph program. Of the company, who has always striven to uphold—conservatism, diversity... to have never attempted to call attention to their productions by a fanfare of trumpets or by sensational efforts. It is a close in the hearts of the public, who appreciate and love them for sincere and earnest efforts to produce clean, wholesome interesting stories, well played and well told.

Anti-Censorship Booth.

The International Film Service had Booth 73, and it was one of the busiest and most important on the floor. Why?—because it was the place where the anti-censorship Cristman Wheeler Censorship Bill was signed by the hundreds. Aaron A. Corn was one of the busiest little workers thereabouts getting signatures.

General Electric Company.

The General Electric Company's booth, in charge of Mr. Julian Speer, displayed several of their latest types of compensating motors and motion picture motors. The most interesting feature of this exhibit was a motor generator compensator connected to two projecting pictures. This was one of the most interesting exhibits of the day, and at the same time, thereby allowing the pictures to be dissipated from one machine to the other without the loss of illumination on the screen.

The American Seating Company.

The American Seating Company of New York had a wonderful collection of the latest ideas in opera chairs on exhibition at the Palace show. Their booth, which was located at the foot of the escalator, was the place of all exhibitors from far and near, among the most prominent being Daniel Frohman, William Fox,
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John C. Giebe, Jas. J. Lyons, of Morristown, N. J., and his friends, have taken the Lake Citiship, the largest lake in the state, and are on a boat trip on its chilly waters, with a few cents in a can of hard cider. This is the first time that Mr. Giebe has been aboard the boat, and he is enjoying the experience.

Menger & Ring.

The Menger & Ring, manufacturers of lobby display frames, had a beautiful booth representing the theater lobby as it should be. Arnold Kornibecher, their representative, is being besieged with requests for the sale of his beautiful and exclusive and the finest souvenirs being distributed at the Exposition. Mr. Kornibecher reports business as interesting for the latter part of the week.

Red Feather.

The Red Feather exhibit was voted one of the prettiest and most colorful on the entire floor. A large handsome booth, commanded constant attention as the visitor came to the main stairs to enter the hall. The magnificent universal film trophy to be presented to the winner of the best picture of the year. The booth, standing on a fine black mahogany pedestal, which, in turn, rested upon a rug composed of red feathers. A chaise and very pleasing because subdued shade of olive-green color. Illuminated every part, showing off the handsome black furniture to special advantage.

Blue Bird.

The twin of Red Feather, both in location and decorative beauty, was the Blue Bird exhibit. A blue Bird in flight shining through a glassy surface and giving a stained-glass effect, was the object of much admiration. This Blue Bird was ours in special detail, but a dainty Blue Bird pin and a very rustic, finished image of the Blue Bird. If it was the intention of the designer and builder of the booths to have a very quiet and peaceful atmosphere and happiness, he certainly succeeded. Both the Red Feather and the Blue Bird exhibits were haunted by a spirit which was undoubtedly attracted by the pretty color arrangements in both exhibits.

Triangle.

The dominant note in this exhibit was elegance and simplicity. A harmonious combination of colors was extremely rare, but it was unmistakably present in the Triangle exhibit. The tapestry hangings decorated with flowers, attributed to a designer who was aptly characterized by a lady visitor who spoke of it as "the nestest and niftiest affair" she had seen on the whole floor. The Triangle exhibit was in charge of Mrs. Pierson, Wurzilam Buirstine.

Novelty Slide Company.

This booth was quite a center of attraction every evening around nine o'clock. About that time there appeared an artist, who painted pictures of the exhibits, and distributed them for a small charge. He was a very successful. The demonstrations at this booth were always watched by a good crowd of many率领 whom lingered to make special inquiries. It was a good day, and the Novelty Slide Company made a good big market. The exhibit was in charge of M. W. Pickens, of Harrisburg.

Wurlitzer.

THE WURLITZER exhibit was one of the most popular in keeping with the high reputation which this name carries with it. It was in charge of J. L. Ryan. The particular instrument on exhibition was called "The New Wurlitzer Symphony Organ." The pipes were of the latest design and contained all the big and little pipe tone pictures. It can be played by hand, can be fed by the instrument, and also by the operator. The sounds in the register of the trap-trummer. A very beautiful golden harp, placed for decorative purposes, and a not a favorable comment. The Wurlitzer exhibit had many successful demonstrations.

The World Film Company.

A simple exhibit but one of great elegance and beauty was that of the World Film Company. The booth was a veritable triumph of the florists' and the decorator's art. Portraits of the great World Film stars alternated with floral effects in the decorative scheme of this booth. All of the pictures were beautifully colored and did full justice to the famous originals. Among the portraits were those of Alice Brady, Edmund Breslin, Joseph P. Eagan, Delilah, Alice Terry, and Robert Warwick. The exhibit was in charge of the charming and hospitable Miss Jane Graham of the Company.

Essanay.

The familiar signature "Essanay" in gigantic letters appears above this exhibit; accompanied by this legend, "The First to Standardize Photoplays." The exhibit was actually a charming display and came in for much favorable comment. Flowers and handsome furniture are the distinguishing characteristics of this exhibit which was in charge of the president which are with H. B. Thomson and H. B. Thomson.

Mutual.

The Mutual exhibit has used its small space to the utmost advantage. It was a very successful, showing the largest number of the first magnitude. The decoration is simple but elegant, the color effects are altogether pleasing. Many mutual friends and Mutual fans sent their congratulations and good wishes to the management.

Pathé.

The reason the Pathé exhibit was constantly surrounded by interested connoisseurs was quite simple. It was not real, but a very remarkably good imitation trucks. The Pathé souvenir was easily the good sensational on the premises, and the most talked about. Everyone wanted to see the green little fellows. The original way of adverting drew attention to Pathé's great series, "Who Is Guilty?" A great success. It is small. It was another unique method of advertising. The Pathé exhibit was never entirely deserted and every visitor was sure of a welcome and a souvenir.

Fox.

The exhibit of William Fox was undoubtedly one of the most artistic and best arranged shows on the floor. The general idea of construction, the architectural effect being that of an Egyptian temple. The structure was oval in form, wonderfully decorated with ex- quisite motifs, the landscape above the thick garlands of living flowers loomed handsome oil paintings of the great Egyptian scenes. The atmosphere was very subdued, there being, had entirely cast off her expression and presented a charming appearance. The booth was in charge of a handsomely uniformed and very courtly regiment. The exhibit was very empty. Two Six B models were in the booth for demonstration purposes and they were constantly surrounded by eager spectators and listeners. A new model showed more business during the Exposition than the Power's booth.

Nicholas Power Company.

Here was another very busy spot. Machines of almost every vintage were on exhibition, and the workers cut out and explain and illustrate the progress of the Power's machine from the very start. The control of the arc lamp was the dominant note in the lectures. On the walls of the exhibit were shown the portrait of the house and certificates showing the emphasis to those who have written of the Power's. The Power's exhibit was visited by every exhibitor who attended the Exposition and it was described as the finest machine in the booth, and the booth was seldom empty. Two Six B models were in the booth for demonstration purposes and they were constantly surrounded by eager spectators and listeners. A new model showed more business during the Exposition than the Power's booth.

Wm. L. Sherry (Paramount).

The studio, well-dressed, pretentious, is the legend in being the Artist picture house. The Artist is the most unusual in character was this booth, as it showed the various processes of the newspaper syndicate art. Being "Publicity Headquarters," it was the nerve center of public activity. Alice Joyce, Pearl White, Edwin August, Edmund Breslin, Edward Mattson, many other star names were received at this booth and distributed handsome sepia autographed portraits and other worthwhile souvenirs. The most interesting feature was the presence of all the great of Edwin August. Five thousand were distributed and kept a carnival touch to the passing crowds. Mr. Leslie's advertisement in the New York newspapers for their "five thousand balloons" created unusual interest and comment. At this booth was introduced the "Man From Hollywood," which appeared in the Exposition official newspaper. Mr. Leslie is known throughout the industry as "the man who put the motion picture department in his newspaper," and he now plans to inaugurate a motion picture department in newspapers throughout the country.

Westinghouse-Cooper-Hewitt.

This booth was one of the most successful in the entire Exposition, and likewise was one of the few to come up to the day's demonstration. A very clever young man, who evidently knew what he was talking about, gave a very clear, concise and interesting statement of the new Rectifier for changing alternating to direct current for motion picture projection. The players were operated to a great extent with this purpose. Were set forth in clear, plain language, intelligible to any layman who had at least a smattering of machinery and electricity. The visitor that was shown the Rectifier and was sufficiently interested, and their inquiries were answered in the most painstaking and thorough manner.

The Photo-Player.

Here was a distinctly successful exhibit. Speaking to a representative of the Motion Picture World, the manager of this exhibit said: "I think you will see a unique and special design built and adapted for the uses of motion picture theaters, it would be a perfect letter of recommendation. If an exhibitor has anything like a first-class house, where the audi-
once demands the best, the Photo-Player will supply the need, in a more effective and less expensive manner than by orchestra possibly could. The Photo-Player needs the services of but one operator. There is no limit to the variety of music which may be played on this instrument. We have been supplying exhibitors with these instruments for the past two years and no fault of the best theaters in New York and other big cities are using them. One man who owns seven theaters was so well satisfied with his first experiment with a Photo-Player that he now has the instrument in all of his theaters. In his case the Photo-Player superseded an orchestra of seven pieces. Our best customers are the men who have tried the Photo-Player because they know it saves them money and increases their profits."

Paramount.
The Paramount exhibit in this Exposition was remarkable for its extreme simplicity. It simply consisted of an illuminated sign, very similar to that which one sees at the rear of streets. This sign, which was in colors, rested on a platform flanked on either side by a tall cypress tree. The rest was austere simplicity.

Simplex.

This was the one exhibit which in the most literal sense of the word made itself felt as you entered the Palace. There were three fans of gigantic size, one weighing 2,300 pounds, and they agitated the air with practically no other assistance than that of the breeze in the hall. The big fan with its ball bearing arrangement and its minimum of friction was suggestive of coolness, even when it was not in motion. Ordinarily this huge fan is propelled by a 12-horsepower motor. Various types of Simplex machines were on exhibition. In addition to the types displayed in the exhibit, there is the Twin Typhoon, the Square Type, the Round Type, and the Brick Set Type, all of them highly efficient.

National Cash Register Company.
The National Cash Register Company had a well audited exhibit (15 x 30) demonstrating their two-color 1910 tickets, printing, recording and issuing machines. These machines attracted large crowds and resulted in many sales. An usher sent a ticket holder for a time to the auditorium, was received with great applause. This film showed the working and the organization of the National Cash Register Company. Little Miss Jane Lee, connected with one of the big film companies, attracted much attention at the National Cash Register exhibit operating one of the ticket machines. She certainly succeeded in showing the simplicity of the register.

Frank Netschert Company.

This well known decorating company set an example in the art of decorating. The exhibit was a spectacle of the decorator's best art, and there is no doubt that this company won golden opinions from the numerous and expert exhibitors. The pretty effects were crowded into this small space, but none was more charming and natural than the set showing the entrance to a Roman garden. This effort was a masterpiece in every sense of the word.

STREYCKMANS OUT OF MIRROR.

H. J. Streycikmans, the man who built the Mirror studio and launched it that organization so successfully into the production of pictures, has resigned as assistant general manager. Mr. Streycikmans is a pioneer in the moving picture business and held high executive positions with such companies as the Mutual Film Corporation, New York Motion Picture Corporation, etc.

Herbert Brenon's Remarkable Career

Producer of the New Annette Kellerman Picture Started as Crier of Racing Program in "Sporting Life."

SINCE D. W. Griffith flashed on New York in February, 1915, carrying with him the twelve reels of "The Birth of a Nation," there has been no personal event in the film world more interesting than the arrival of Herbert St. John Brenon from Jamaica last month with the completed reels of what some folks think will be styled "A Daughter of the Gods." His days and nights, exclusive of attention to callers, have been devoted to the cutting, assembling and titling of film. With proper modesty he does not care to talk about his picture, but says that he prefers to have the public and the critics appraise it. It is interesting to recall, however, some facts of the director's career in view of his coming offering.

In 1896, or thereabouts, R. A. Roberts was staging the English melodrama "A Daughter of the Gods." His first effort as a "Sporting Life," at the Academy of Music, where William Fox now reigns supreme, was not very successful. Much vexed because a minor actor did not suit the part, he called out: "Is there anybody here that can shout 'Program of the Races'?

"Yes, sir! Program! Buy your Program of the Races!" bawled a small boy in the last row of supers. Mr. Roberts ordered the under-sized youth to the front and immediately engaged him as the stage program boy at a salary of a dollar a day. The boy was young Herbert Brenon, not very long before that landed here from the Old World to seek his fortune.

"I started in America," reminisced Mr. Brenon the other day, "as a Pittsburgh office boy at $3 a week. After the family moved to New York, Joseph F. Vion, the vaudeville agent, offered me $4 a week as his office boy and promised to give me $4 a week more for ushering at night at Weber & Field's Hippodrome Theater."

Mr. George White, the Super King, picked Brenon for one of the cadets of Gascony in a Cyrano de Bergerac production Augustin Daly was making with Sydney Herbert and Ada Rehan. Kyrie Bellows kindly introduced the lad to Day, and Augustin Daly made Herbert Brenon his boy. After the future director worked for the prince of American managers through the seasons of 1897-1898, the observation of his chief inspired him with ambition to boss the stage himself. But all he got was $10 a week.

The end of Augustin Daly, Mr. Brenon developed into a good road actor and assistant stage manager, playing with Walker Whiteside, Harry Lacey and other stars and enacting the chief juvenile in "Sporting Life" only two short years before he had been the program boy. Then followed several valuable years in stock as actor and assistant stage director, leading up to his active direction of the Lyceum theater, Minneapolis. To round out the experience, Mr. Brenon and his wife, Helen Brown, whom he married in 1910, spent four years in vaudeville.

In February, 1913, Julius Stern, of the Imp Studio, engaged Mr. Brenon as a scenario writer at $75 a week. Within six months Mr. Stern gave him the first opportunity to direct a picture, and three months later he had made the Imp's first three-reeler, "Leah, the Forsaken," followed by the first four-reeler, "Absinthe," and later by the Universal's first seven-reeler, "Neptune's Daughter." On the making of that picture Herbert Brenon's fame as a foremost producer was secure. For fifteen months past he has been working for William Fox, culminating in the great commission he has now finished. But his activity and success are also shared by such Fox films of his as "The Kreutzer Sonata," "The Clemenceau Case," "The Two Orphans," "The Soul of Broadway," and "Sin." With this record it is not to be wondered at that Mr. Fox entrusted him with the gigantic task of filming the great Kellerman production in Jamaica.
Cleveland Exhibitors Busy.

Many Activities Hold Their Attention as the Summer Season Approaches—Better Films Movement.

A MULTIPLECTY of outside activities is keeping Cleveland motion picture exhibitors more than busy as summer approaches. Increased admission prices, July closing, the "better films" movement and the proposed attack on Sunday exhibitions by a group of church leaders are some of the problems the Northeastern Ohio Motion Picture Exhibitors' League has been striving to master. Now the League members have embarked on a "baby-saving" campaign in the interest of the Babies' Hospital and Dispensary, and they are putting the vigor and "pep" into the movement which augurs well for its success.

The exhibitors became interested in the "baby-saving" campaign after Walter Greenwood, a trustee of the dispensary, appeared at a meeting in the League quarters and asked their aid. The exhibitors will run films showing the work the dispensary is doing in saving the lives of hundreds of sick babies of the poor, and will aid the movement further by permitting society girls, garbed as nurses, to collect funds in the theater lobbies when the films are run.

John B. Mahrer, president of the Cleveland Film Company, has agreed to make the films at cost and contribute the services of himself and his director. The films will be shown in 152 theaters in Cleveland and suburbs. The campaign is designed to present to the public the need for more nurses and more funds to carry on the work of the dispensary during the coming summer.

Elwood Street, assistant secretary of the Cleveland Federation for Charity and Philanthropy, who was one of those who addressed the exhibitors on Thursday, declared he had little sympathy for a certain group of reformers who, he said, had expended much time and energy in decrying the evil in motion pictures while closing their eyes to the good which motion pictures were doing.

Benjamin J. Sawyer, president of the League; Adolph Mahrer, of the Milo theater; and Frank M. Kenney, of the Clark theater, are members of a special committee which will push the "baby-saving" campaign.

Better Films Movement.

Miss Genevieve Cline, president of the Cleveland Federation of Women's Clubs, which inaugurated the "better films" movement now being tested in seven picture theaters, addressed the Northeastern Ohio Motion Picture Exhibitors' League at a meeting May 2.

"Your Responsibility to the Public" was the subject of her address, and so favorable an impression did she make on the exhibitors that she was promised the freedom of the floor at any future meeting.

"There is nothing that can exert so great an influence for good or evil in this community as your organization," she declared. "You motion picture men have shown a disposition to place your business on a high plane. You have shown a disposition to build well and to build well and to build well. You are pioneers. In this work, and the greatest thing in the world for you at this time is to let the public know the character of work you are doing.

"You have not been receiving just treatment because you have been misunderstood in many ways. The legitimate stage went through the same struggle in the early days of its development. You now have an opportunity to write your names high on the honor roll of history."

"Cleveland exhibitors have taken the lead in the "better films" movement, and the representatives of the Cleveland Federation of Women's Clubs will report at the meeting of the General Federation of Women's Clubs in New York City next month."

Miss Cline lauded the Cleveland League for its forebearance when assailed by misguided persons, and gave high praise to President Benjamin J. Sawyer and Charles A. Megown, special representative, for their courtesy in dealing with the club women.

Fighting Censorship in San Francisco.

Exhibitors' League Will Conduct Campaign Against Movement Before Board of Supervisors.

The Exhibitors' League of San Francisco, which was recently reorganized, and which now has an active membership of more than forty live-wire exhibitors, has commenced a determined fight to prevent, if possible, the passage of the drastic censorship ordinance which has been in the hands of the Police Committee of the Board of Supervisors for several months. Members of the organization have attended many meetings of this committee, but it is becoming apparent that their arguments against censorship have not been effective and that in all probability the committee will recommend the adoption of the ordinance.

In order to be in readiness to appear before the Board of Supervisors and to formulate a campaign for immediate action, a meeting of exhibitors and film exchange men was held in the offices of the organization recently fitted up on the eighth floor of the Mechanics' Bank building on the afternoon of April 27th. The Exhibitors' League was represented at this gathering by President T. F. McCullough, Secretary Emil R. Friedberg, Mark Cory and Sam Gordon; the film exchange interests by Fred Peachy, Louis Reichert, X. K. Nutt, Morris and A. F. Ovitz, H. L. Knappen and W. J. Citron. The vaudeville interests were represented by Sid Grauman, manager of the Empress Theater. It was decided that one of the best means of blocking the censorship plan would be to arouse the general public and the majority of exhibitors believing their indulgence judged for them by a few. Slides are to be used in all of the local theaters calling attention to the proposed ordinance, and speakers are to be sent to make short talks on the question. Following these talks petitions are to be circulated, and it is believed that sufficient signatures can be secured to impress the Board of Supervisors with the fact that censorship is not desired.

Petitions for carrying on this work were arranged for at this meeting, Sid Grauman heading the list with $50. In all about $300 was pledged, and this sum will doubtless be added to by exhibitors and some of the smaller exchanges not represented at the gathering.

Co-operation Pays.

Oklahoma City Exhibitors Tested Competition First, Then They Decided to Get Together.

"We just got together, that's all." This was the simple explanation of the local exhibitors of the curing of badly demoralized business conditions in Oklahoma City, Okla., this spring. As a result, prices have been advanced in several houses, the number of reels shown has been reduced, and practically all the exhibitors are making money.

The exhibitors are keeping together, by meeting weekly at luncheon. There is no organization, there are no rules or penalties. Co-operation for mutual and individual benefit is entirely voluntary.

Since the first of the year the situation in Oklahoma City was enough to make angels weep. There were several houses using second-run material, running six and seven reels, that were getting nice business. Somehow or other the houses using first-runs got started on a campaign of competition, with the second-run houses, and with each other. Two vaudeville houses were giving five acts and six pictures for a dime. One picture show was giving ten reels of the very best features for 10 cents. Another house was giving nine reels of first-run features for 5 cents. They had reached this condition gradually—and the development finally reached the point where nobody was making any money. There was good patronage, but no profits.

Through all this campaign of competition there was no
THE MOVING PICTURE WORLD
May 20, 1916

EXHIBITORS AND OPERATORS MEET.

EXHIBITORS IN NEW HOME.

PICTURE MEN CELEBRATE.

FILM CLUB OF BOSTON CELEBRATES.

Occasion Is Anniversary Dinner of Local 384 at Hoboken—Notable Address by H. Richardson—

EXHIBITORS IN NEW HOME. Making Arrangements for State Convention and Exposition in June.

Pittsburgh Local of the Motion Picture Exhibitors League of Pennsylvania has moved into its new home at the Broadway and Ninth Street building, where the members met for the first time on last Thursday. The quarters are most conveniently located in the center of the new film section. More than double the space is afforded for the assembly room and offices.

The first meeting in the new quarters was largely attended and much important business was transacted. President G. W. Sahrner occupied the chair. Plans were gone over for the coming state convention, which the league has decided to hold in Pittsburgh, June 26. According to indications a large number of delegates throughout the state will be present, as well as many exhibitors from the neighboring territory of West Virginia and Ohio. The members of the State League in the city have been informed that the Pittsburg Exposition the biggest thing ever pulled off outside of New York, and are working up an active interest within a radius of 200 miles, in order to assure a large attendance. Arrangements are progressing rapidly, the local committee reported, a conference being held with the Chamber of Commerce last week. It is likely that the Western Pennsylvania exposition buildings, at the Point, will be selected for the sessions, and the exposition.

The officers of the State League are as follows: B. H. Zerr, Reading, president; Fred J. Herrington, Pittsburgh, National vice president; G. W. Sahrner, Pittsburgh, first vice president; James Delves, Pittsburgh, secretary; Charles Segal, Philadelphia, treasurer. These men constitute an executive committee which will have charge of the convention, other committees to be appointed in the near future.

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EXHIBITORS IN NEW HOME.

THE Hudson County (N. J.) Moving Picture Operators' Union, Local 384, I. A. T. S. E., held its anniversary dinner on the night of Saturday, May 6th, at the New Odd Fellows' Hall, 412 Washingto...
Exhibitors of Northwest in Minneapolis

The Motion Picture Exhibitors’ Association of the Northwest Votes Down Immediate Affiliation with the National League, But Will Come in Later—Election of Association Officers for ensuing Year—Exposition a Big Success

By JAMES S. McQUADE

The second annual convention of the Motion Picture Exhibitors’ Association of the Northwest was opened at the National Guard Armory, Minneapolis, at 12:45 p.m., May 2, by Mayor W. G. Nye, and the exposition of the spacious drilling hall, was declared open at 9 o’clock p.m., by J. A. Burnquist, Governor of Minnesota.

An imposing parade marched from the Radisson Hotel to the Armory for the opening of the convention, headed by a number of cowboys and cowgirls of the Great West Film Company. Following these was a long line of automobiles, in which were Mayor Nye, Carl Laemmle, James Gilosky, president, and D. W. Chamberlain, secretary of the association; F. J. Herrington, president of the Motion Picture Exhibitors’ League of America; W. J. Sweeney, national vice president of the League for Illinois, and representing the Motion Picture Board of Trade; David Rodgers, Minneapolis, president of the Minnesota State League; Jay E. Gould of Glen Cove, Minn., representing convention reception committee; Fred Nemeck, of St. Cloud, Minn., a member of the executive board, and a number of film exchange managers, officers connected with the distributing department of the business, in the various states included in the territory covered by the Northwest Exhibitors’ Association.

A picturesque and attractive feature of this parade was the Minneapolis Tribune girls, “twins” of celebrated moving picture stars, all dressed in characteristic costume with careful make-ups that enabled one to trace the resemblance of each to the star she represented. These young ladies were winners in the Tribune’s contest for the best likenesses of moving picture stars, and were entertained throughout the convention and exposition by the association.

The stars represented (in several cases with startling fidelity) were: Mary Pickford, Beverly Bayne, Theda Bara, Mae Marsh, Helen Holmes, Dorothy Bernard, Anita Stewart, Edna Purviance, Blanche Sweet and Lottie Pickford.

Arriving at the convention room in the armory, President James Gilosky called the meeting to order and introduced Mayor Nye; a genial gentleman of facile speech and ready wit, and a great friend of the moving picture industry, and declared that he esteemed it a great privilege to be present and to ring up the curtain on the convention. He was glad to welcome the visitors, more particularly because their meetings had to do with organization. Just as in nature every element is bound together with others to carry out and fulfill nature’s purposes, so with individuals organization, wisely conducted, works for the betterment of any calling or business and its conditions. To be successful, organized effort must be educational and must be able to improve the business to which it is directed.

The Mayor then referred to the proposed federal board of censors for moving pictures, and he stated firmly that he had no time for such censorship. He believed that censorship was not best for the business; but he did believe that it would be wise to have in every community a body of men and women that made a study of moving pictures and who would counsel and advise with men in the business. Such a helpful advisory censor board would be good.

The chair then called on Carl Laemmle, president of the Universal Film Corporation, and on the president of the National League, F. J. Herrington, for a few remarks, after which the convention adjourned until 2 o’clock. The afternoon session was brief and the business included the organization of officers and the appointment of the credentials committee.

The roll call showed that the officers of the association at present are: President, James Gilosky, St. Paul; vice president, W. G. Nye, Albert Lea, Minn.; secretary, D. W. Chamberlain, Minneapolis, and treasurer, C. E. Van Duzee, Minneapolis.

The state vice presidents of the association are: Jay E. Gould, Madison; W. C. Gates, Aberdeen, S. Dak.; J. M. Freeman, Hillsboro, N. Dak.; J. E. Boyle, Dubuque, Ia.; V. B. Velleau, Albert Lea, Minn., and Mrs. Myrtle Vinton, Bridge, Mont.

The members of the executive board are: Chairman, W. A. Scott, Red Wing, Minn.; Henry P. Green, Minneapolis, and Fred Nance, St. Cloud, Minn.

On the credentials committee were appointed: Chairman, Chas. W. Gates, Aberdeen, S. Dak.; Clyde Hitchens, Minneapolis; C. L. Graham, Minneapolis, and James Agnew, Minneapolis.

The committee was instructed to report Wednesday, May 3, at 11 o’clock a.m.

At 9 o’clock Tuesday evening Governor J. A. Burnquist opened the exposition by presenting seven outstanding pictures, without the downpour of rain, and listened attentively to a short and eloquent speech by the chief executive of the state. The Governor spoke of the remarkable growth of the moving picture industry and of the great educational value of the exposure. He emphasized the importance of their influence on the great democracy of America along the lines of education and morality. Louis W. Hill, who had promised to attend, was evidently deterred by the extreme inclement of the weather.

Beginning at 10:30 p.m., a cabaret show at the West Hotel, one of the entertainments provided, was continued until an early hour, with a large attendance. This entertainment was arranged and donated by Sherman and Elliott, who own the rights of “The Birth of a Nation” in 17 states.

Wednesday’s Session, May 3.

The first business was the reading of reports by the officers. D. W. Chamberlain, secretary, in his report stated that the association had now a paid-up membership of 190, and that a retrenchment in expenditures was necessary. He hinted at his resignation on this account, which he feared that in future the secretary should be elected and serve without salary. On motion the report was accepted and placed on file and a vote of thanks to the secretary was carried.

C. E. Van Duzee, treasurer, next read his report. A motion that it be accepted and placed on file was opposed by Mr. Steffes, the former treasurer, who proposed instead that it be referred to an auditing committee and a report be made on Friday.

At this juncture Mr. Chamberlain moved that the convention go into a meeting of the whole, which was seconded and carried. Mr. Chamberlain then moved that the by-laws be amended so that retiring officers’ terms do not expire in the fall and that they be succeeded by the incoming officers the term of whose officers take their places. This was afterwards put in the form of a resolution and passed. Another resolution by Mr. Chamberlain, to the effect that the by-laws be amended so that the secretary serve without pay and that an assistant secretary be elected by the executive committee, to remain in service at their discretion, and salary to be named by them, was also passed by the convention. The convention then resolved itself back into executive session.

Telegrams of congratulation and good will for the success of the convention were then read by the chair. The senders were: Leo Oaks, president of the New York State League; the Illinois State League, Jay E. Sherwood, vice president for Wisconsin of the association; Miss E. J. Wommack, treasurer of the Chalmers Publishing Co., New York; W. Stephen Bush, editor of the Moving Picture World, and the Gold King Screen Co.

The sergeant-at-arms then announced the arrival of Carl Laemmle, and the chair appointed C. E. Van Duzee, David...
Rodgers and Thomas Furniss, of Duluth, as a reception committee to conduct him to a seat. Mr. Laemmle had promised, after much persuasion, to address the convention before leaving the city, and just how hard it was to win his consent can be gleaned from his opening remarks.

"I am not much of a speech maker, I don’t know how. I am reminded of a joke. A traveling man who knew nothing about the clothing business was appointed as salesman in a clothing store. A customer came in one day and the new man showed him a suit that cost about $10 wholesale.

"Is it all wool?" asked the customer.

"You know a d-d sight more about the business than I do. How should I know?" was the reply.

Mr. Laemmle then, in a meek way, advised the convention that it was not a good thing to ask a manufacturer to send stars to an exposition because of the great cost entailed, since, if they were engaged in a production at the time, it meant the laying off of the entire company during their absence, while the salaries went on just the same.

He stated that he wanted to hear from all exhibitors, as he had often received many good suggestions from small-town exhibitors, and that he is working to meet their wishes. He extolled the pay-in-advance policy for film service as the best policy, because it means better service for exhibitors and lower prices. He then assured the convention that Universal would never join any merger, notwithstanding newspaper reports.

A rising vote of thanks to Mr. Laemmle for his visit was then passed, on the motion of Thomas Furniss.

Mr. White, an exhibitor at St. Paul, Minn., was then given the floor, and speaking directly to Mr. Laemmle, declared that "The big salaries paid stars is all a mistake. The business should be put on a real commercial basis. The worthy exhibitor should be given the same consideration as is extended the worthy customer in commercial business."

After Mr. Laemmle’s departure F. J. Herrington, president of the M. P. E. L. of A., was given the floor. In a strong appeal that abounded in convincing arguments and telling illustrations, he showed the assembled convention the wisdom of joining the national organization. He was applauded again and again and had evidently created a strong following by his speech.

Mr. Furniss, who followed Mr. Herrington, advocated warmly the affiliation of the association with the national body, as the exhibitors’ interests would be protected more effectively and efficiently. He pressed that steps be taken at once in the convention before Mr. Herrington left the city for New York.

President Gilosi, in a statement that showed his friendly disposition towards affiliation with the national body, counselled the deferring of final action until Thursday or Friday, when a larger attendance could participate in the proceedings.

Wm. J. Sweeney then addressed the convention, and as a representative of the Motion Picture Board of Trade conveyed the cordial greetings of that body to the Motion Picture Exhibitors Association of the Northwest and best wishes for a successful convention and exposition. He also reminded them that another object of his visit was to extend a hearty invitation to attend the national convention and exposition of the M. P. E. L. of America, in Chicago, in July.

The convention adjourned at 3:30 p. m., until 11 o’clock Thursday morning.

Thursday’s Session—May 4.

Thursday’s session opened at 11:45 a. m. The auditing committee, to which the treasurer’s report was referred, reported that owing to the absence of several missing books, which were at the home of an out-of-town exhibitor, the report would not be made until Friday’s session.

Unfinished business was then taken up. The chair announced that although over 200 exhibitors had come into the city from surrounding towns and states, they seemed to be very slow in making their appearance at the convention hall. The officers of the association had done their duty in every way, but lacked the proper support, and yet when any business of importance was transacted the charge of "railroading" was made by the absentees and others.

"Affiliation with the National League will have to be made sometime," said President Gilosky. "The prohibition wave sweeping over the country and the uncertainty of war, with the consequent taxes involved, should prohibit win and war come, should make exhibitors alert in preparing means of protection, as no doubt the government tax to raise money will fall heavily on exhibitors and the trade generally."

Chas. W. Gates, of Aberdeen, S. Dak., chairman of the credentials committee, then moved that affiliation of the association with the national body be made at once. The motion was seconded by Anton Gilles, of Breckenridge, Minn.

W. A. Steffes, of Minneapolis, the former secretary of the association, gained the floor and stated that he was not in favor of taking such action until the National Convention at Chicago had decided what the per capita tax would be.

It was explained that Mr. Herrington on Wednesday, while addressing the meeting, had given out that the tax at present was $2, but that it would be changed to $1 at the Chicago Convention.

D. W. Chamberlain then proposed an amendment to the motion of Mr. Gates, as follows:

"That we affiliate with the Motion Picture Exhibitors’ League of America with the proviso that the per capita tax be reduced from $2 to $1, such affiliation not to take place until this is done."

David Rodgers, of Minneapolis, then got the floor. He was outspoken against affiliation, not because of Mr. Herrington, but because of the former treatment the Minnesotans had received from the national organization. "The national organization has never done anything for us and never will," he emphasized. "Why should we be dictated to by Pittsburgh, New York or any other city. The Motion Picture Exhibitors’ Association of the Northwest is strong enough to stand alone and be independent."

Mr. Steffes then asked Mr. Gates for information concerning the cost of the charter for affiliation with the national body. Mr. Gates replied that it would be $35.

"Any five men in the state of Minnesota can get this charter, but the resolution calls for the giving over of the entire association to the National League. We can deliver the state of Minnesota to the national body, but that is as far as we can go legally," said Mr. Steffes.

Thomas Furniss then reviewed the work done by Presi-
dent Herrington—all at his own expense, as he had never received a cent of salary nor even expenses—and showed what a national organization really is and the vast power it wields as compared with a merely territorial body, and strongly advocated the necessity for immediate affiliation.

Mr. Rodgers declared that he had no doubt of the sincerity and worth of Mr. Herrington, but that burned children dread the fire. He questioned if fifteen people in the "Twin" Cities would pay the national tax of $1. He favored the drafting of a resolution by the association, offering Mr. Herrington, as a man, its support, both moral and financial, but that "we cannot deliver over the association of the northwest, without first having the due representation present to vote on the matter. We cannot vote for the delivery of the charter."

After taking a vote on the Chamberlain and Rodgers' amendment, the latter was accepted. When announcing the result, President Gilosky said: "The vote shows that the amendment of Mr. Rodgers stands; but affiliation will come later."

Thomas Furniss next moved that a vote of thanks be passed by the association to W. Stephen Bush, of the Moving Picture World; W. A. Johnston, of the News, and Ed. Mock, of Motography, for their valuable services and assistance to the cause of the exhibitors. A vote of thanks was also extended the press of Minneapolis and St. Paul, and it was ordered that a letter of thanks to each of the trade papers be sent by the secretary.

The "pay-in-advance" policy in the matter of film service was next discussed, and several stormy passages occurred; but no wrecks resulted. This discussion has the privilege of business in a closed meeting, and so must not be exhumed.

Adjournment was made at 3.30 p. M. until 11 o'clock Friday morning.

The Banquet at the West Hotel.

The big banquet arranged for Convention and Exposition Week was held in the West Hotel from 9.45 p. M. until midnight, Thursday evening. Thomas Furniss was toastmaster, and among the numerous speakers were ex-Governor Eberhardt. Anna Held, playing in one of the theatres here, was invited to be present and she made an interesting speech on France.

All eyes—and there were nearly a thousand of them, or 500 pairs—were centered on the Minneapolis Tribune's "twin" sisters of famous photoplay stars. The young ladies were toasted and otherwise honored until they must have begun to think that they were the real thing. Miss Eugenie Young, the lucky "twin" sister of Mary Pickford, was transported into the seventh heaven by a real telegram from the real Mary, which congratulated her and the other "twins" on the happiness of the idea and on their successful impersonations.

Friday's Session, May 5.

The convention was called to order at 11.45 a. M. and the first business taken up was the reading and discussion of the auditing committee's report. It read as follows:

We, the auditing committee, beg leave to report as follows: That we have information to the effect that $70 was received from the National Carbon Co. for space at the 1915 Exposition, and the same has not been placed to the credit of the association in nomination, the list was closed. The result showed that Mr. Gilosky was again chosen president by a handsome majority. His election was made unanimous on the motion of Mr. Campbell.

Discussion of the association, Chas. W. Gates, Aberdeen, Dak., had no competitor and was elected unanimously.

Wm. Koenig, Minneapolis, and W. A. Steffes, Minneapolis, were placed in nomination for the office of secretary, and the vote showed the election of Mr. Koenig. His election was made unanimous on the motion of Mr. Steffes.

C. E. Van Duze, the present able treasurer of the association, was nominated to succed himself and the list closed. It was moved and carried that the secretary cast one ballot for the nominee, which was done.

The following were unanimously elected as vice-presidents of the five states in the territory of the association: J. E. Hipple, Pierre, S. Dak.; Jay E. Sherwood, Madison, Wis.; J. E. Boyle, Dubuque, Ia.; Anton Gilles, Breckenridge, Minn., and James Cavanaugh, Grand Forks, N. Dak.

For membership in the executive committee, the following eight men were placed in nomination: J. Reisman, St. Paul; F. E. Nemeck, St. Cloud; W. A. Scott, Red Wing; H. P. Green, Minneapolis; Thomas Furniss, Duluth; Henry J. Breidein, St. Paul; Jack Gould, Glencoe, Minn., and M. H. Cary, Willmar, Minn. The first five named were elected, after which adjournment was made sine die.

The Grand Ball.

With the great convention hall brighter than it had been throughout the sessions, 1,500 spectators gathered in the Armory to witness the last and best offering of the program Friday when the grand march, led by stars of the screen, set the grand ball in motion.

First in the long line, which included many of the leading figures of the moving picture trade in the Northwest, were Valeska Suratt with Bryant Washburn of the Essanay Com-
Miss Eugenie C. Young, (Dorothy Bernard), Mrs. Hoopie Provan (Beverly Bayne), Miss Hazel Wise (Thea Bara), Miss Mildred Byrnes (Mary Pickford), Miss Veronica Riley (Mac Viola), Miss Belle West (Helen Holmes), Miss Evelyn MacDonald (Anita Stewart), Miss Ruth Severson (Edna Purviance), Miss Violet Ellsworth (Blanche Sweet), Persie Johnson (Lottie Pickford),

pany as her partner. They were greeted with hearty applause as they paraded through the crowd of onlookers and at last began the steps of a fascinating waltz. Immediately following them were Edwin Arnold, another Essanay star, who had as his partner Mrs. James Gilosky of St. Paul, wife of the president of the Northwest Exhibitors. They also were the recipients of much applause.

The ten Tribune girls, picked because of their resemblance to screen stars, appeared near the head of the line with partners and attracted great interest among the spectators.

The appearance of the Essanay stars from Chicago saved the day for the convention management, who nearly faced the predicament of disappointing their patrons in the feature number of the program. Miss Suratt was available because she happened to be playing at the Orpheum in St. Paul.

Exhibits in Exposition Hall.

The National Guard Armory is located on Kenwood Parkway, just outside of the heart of the city. It was attractively decorated and suitably arranged for the accommodation of the display booths of manufacturers and supply companies in attendance.

The Seeburg Piano Co., Chicago, was represented by J. J. H. Gerlock, sales manager, and R. L. Steffins, demonstrator. The force of the Oskar Piano Player Co., the company's Minneapolis representatives, also aided in the exploitation of the Seeburg instruments. Mr. Gerlock reported the sale of a style R demonstrator on the opening day of the convention.

The American Seating Co., Chicago, was represented by P. S. Dickson, manager of the opera chair department, assisted by Messrs. Blackwell, Briggs, Carlson and Stanley, of the Minneapolis office of the firm. This company was also showing its line in its Minneapolis quarters, at 702 Boston Block.

National Cash Register Co., Dayton, O., represented by A. S. Palmer, manager of the firm's St. Paul office, who demonstrated the latest model of the National two-color ticket issuing machine.

National Carbon Co., Cleveland, O., represented by W. C. Kunzman and L. B. Cressey, Minneapolis representatives, showing the new silver-dip D. C. negative carbon and a complete line of moving picture carbons in all sizes for D. C. and A. C. current.

Laemmle Film Service, Minneapolis, represented by Fred S. Meyer, manager of the Minnesota office. Lederer Film Exchange, represented by Van Husan (Omaha), Homer (Pargo, N. D.), Gardner (Wis. Div. Div.) Coon (South Dakota Div.) and Mesner, Muir, Barham, Blumberg, assistants to Mr. Meyer in the local office, G. A. Stiles, from the company's New York office, also came on the show.

Huntford Photoplays, Inc., Minneapolis, represented by Manager J. H. Margolis, and D. O. Hoye, assistant.

Triangular Film Corporation, Minneapolis, represented by Manager R. E. Bradford, and Messrs. Jackson and Winkie.

Willing Pictures Service, Minneapolis, represented by Manager O. N. Davies, and Mesner. May, Hoye and Stiles.

Independent Film Corporation, Minneapolis, represented by A. R. Johnson, Manager, and E. L. Moore.

General Film Service, Minneapolis, represented by Manager J. P. Veritas, and Messrs. Montgomery and Knapp, G. M. Tyler, exploiting Essanay's "Mary Page," serial, was also present at the General Film booth.

Collins features, Minneapolis, represented by Manager H. Rathner and M. H. Condon.


National Film Co. and New Film Corporation, Minneapolis, represented by Harry Rowe.

Northwest Weekly Service, Minneapolis, represented by President Whitehill. Here was demonstrated the latest model Pathescope home projector, by Gordon T. Bright, sales manager, and V. H. Salt.

Williams Lobby Display Frames, Minneapolis, showing a line of lobby frames, represented by Guy Williams, proprietor.

Model Ticket Co., Chicago, represented by S. E. Peterson. Mr. Peterson informed us that the exhibitors with whom he did business were using nearly the reserved seat style of tickets because of the great interest shown by the public on special feature nights when there was an increase in admissions.

American Coupon Association, Minneapolis, represented by F. J. White and H. S. Atwood.

Electric & Mfg. Co., Cleveland, O., displaying the Transactor motor generator.

Unicorn Film Service, represented by J. C. Woolf, manager of Minneapolis office, and Mr. Schlank, traveling representative.


Excel Feature Film Co., Minneapolis, feature state right buyers, represented by E. V. Bartle.

The Great West Film Co., St. Paul, represented by Messrs. Cobb and Todd.

Peelope Electric Co., Minneapolis, electrical supply dealers, represented by Wm. W. Nearer.

Collins Advertising Co., Minneapolis, advertising specialists, represented by Frank and Ralph Collins.

Messrs. Minneapolis, special convention photographers, represented by Frank Force and W. H. Buckley.

Dyke & Bros., St. Paul, featuring the "Photoplayer" musical instrument, represented by A. L. Murray, traveling representative.

Feature Film Co., St. Paul, Minn., dealers in supplies, represented by S. E. Thompson, president, John C. Moore and Walter Cobb.

Electric Engineering Co., Minneapolis, ventilation specialists and dealers in power supplies, represented by C. E. Frailey, Tom Mullin and Charles Holton.

Excel Feature Film Co., Minneapolis, feature state right buyers, represented by Manny Gottlieb, manager.

Friedman Film Co., Minneapolis, represented by Ben Friedman, manager, Izaic Friedman, and Albert Friedman.

Enterprise Optical Co., Chicago, represented by O. P. Spahr, vice-president and general manager, and Messrs. McAuley, traveling representative.

This company had on display the 1916 model of the Model graph machine, and occupied a portion of a booth with the Rialto Film Co. of Minneapolis, Multicolored Film, represented by S. A. Louis.

Players Star Feature Film Service, Minneapolis, controlling Paramount productions for Wisconsin, Minnesota and South Dakota, represented by H. R. Ramsey, W. R. Johnson and H. Sieman.

Edison Music Co., 109 Third Ave. S., Minneapolis, represented by Fred Coe, president, and Mr. Wiener.

Leo Eckstein, manager of the Milwaukee branch of the Paramount, was also present.

American Motion Picture Equipment Co., Minneapolis, represented by David G. Rogers, general manager. The Precision Machine Co., Minneapolis, represented by Walter E. Evans, chief demonstrator; the English Electric Co., represented by J. A. Leathers, and the W. H. Apps, projector, and the Nicholas Power Co., represented by R. W. Horn, displaying models 6A and 6B Power's projectors, occupied two booths on the main floor of the Armory. The entire display room, which was fairly decorated.

Wm. Fox Film Corporation, Minneapolis office, represented by W. H. Stafford, manager, assisted by R. C. Herman, of the Sioux Falls office, E. T. Anderson, of the Paterson office, and H. Phifer.

Wm. Fox Film Corporation, Minneapolis office, represented by W. A. Westcott, manager, and Messrs. Hollander and Burke.

State Film Corporation, represented by John H. Bunte and A. J. Kenting, of the Chicago office. Mr. Weinhold, of the E. H. Wulff and Pipe Organ Co., of Minneapolis, was also present at this booth.

Flexigum Sign Co., Inc., Buffalo, N. Y., manufacturers of electric display signs, represented by R. H. Marshall, of the Minneapolis office.

Kleine-Edison, Minneapolis office, represented by C. M. Thal, manager, and B. A. Nelson. Mr. Moran was in charge of the exploitation of the Klein-Billie Burke serial, "Gloria's Romance."

Paul Ramsey, Minneapolis office, represented by B. Sampson, manager, and Messrs. Pierce, O'Brien, Malone and Traite.
The Bariloche Musical Instrument Co., Chicago, demonstrating the Bariloche method of manufacturing instruments, was represented by Charles Pyrri to D. W. Barton, inventor and general manager, and Messrs. Waise, Owe and Verage.

Amusements, a local trade journal published in Minneapolis, represented by Thomas J. Hanlin, managing editor, Charles G. Braman and C. C. Breilen.

There were two moving picture theaters erected temporarily in the exposition building, one of which was the Imperial, the film that major theaters who desired to run off subjects for the pleasure of the public and exhibitors who wished to charge admission due to the exhibition continuing from the opening hour in the morning until night. The "theaters" were named after the Simplex and Power's machines, respectively.

Convention Notes

C. C. Baker, owner of the Strand theater, Breckenridge, South Dakota, was seen by me at the convention. Mr. Baker built the Strand theater last season for Mr. C. J. Minn, a film company, and miscellaneous features comprised of V-L-8, 15, and Fox musicals which are to be used in one of the theaters. Mr. Breidenbach and the feature program 20 cents. Mr. Baker has the only theater in his home town, which has a population of 1,000 people. He is doing business.

Anton Giles, owner of the Grand theater, Brockton, Minn., was an energetic figure in the convention session. Mr. Gilles has been in the business for seven years, and is a very well posted man in his line. He stated that business was very good, and the profits for the year thus far show a handsome increase over those of last year. Mr. Giles has been a reader of the World ever since he has been in the business.

Just by chance I gained the acquaintance of H. J. Breidenbach, who owns and manages the Paust, Verdi and Victoria theaters in St. Paul. The Paust is located in the midst of his theaters to attend the convention meetings regularly. About ten years ago Mr. Breidenbach opened the old Drexel Theater in Minneapolis, which has now been rebuilt and enlarged to its present size. Mr. Breidenbach said his favorite feature is "Mr. Van Dyke" and "Mr. Breidenbach" charged that time they ran two reels to a show and an illustrated song as a closer. Mr. Breidenbach is located in three of the theaters.

C. E. Van Duze and Mr. Breidenbach were the only exhibitors in the city, Mr. Van Duze having charge of the Strand theater, and Mr. Breidenbach charged that time they ran two reels to a show and an illustrated song as a closer. Mr. Breidenbach is located in three of the theaters.

Miss Bartola was an extraordinary magnet at the Fox Film Company's convention this year. Many of the young exhibitors who have been coming to the convention have been acquainted with Miss Bartola and many have carried them away with a pleased and satisfied attitude.

Selznick Leases Entire Building

Lewis J. Selznick, president of the Clara Kimball Young Film Corporation and the headquarters of its distributing company, Lewis J. Selznick Productions, Inc. The architect has been given instructions to spare no expense in making the new forty-fourth street theatre one of the finest in the city. Mr. Selznick and his forces, who have been operating temporarily at 130 West 46th street, will immediately move into the new Forty-fourth street building, occupying temporary quarters until their own floor is ready.

Smith-Hughes Bill Radically Changed

In Form in Which It Will Be Favorably Reported to House

Are Many New and Striking Features

The amended Smith-Hughes Censor Bill, about to be submitted to the House, is the result of a careful study. A reliable report, shows numerous and radical changes and few will recognize in the amended measure the crude workmanship of Wilbur F. Crafts. All the changes are of great importance. All the suggestions made at the hearing and in briefs submitted by the manufacturers have been carefully considered by the committee, and a good many of them have, in some form or other, been incorporated into the amended bill. The report of the minority opposing the measure is a complete disapproval of all the figures, will be filed with the clerk of the House when the bill is reported. The minority report is said to be very strong and logical and will be printed in full in the next issue of the Moving Picture World.

The substantial provisions of the Smith-Hughes Bill as it has finally emerged from the House Committee on Education are as follows:

There shall be five commissioners, who are to be appointed with the advice and consent of the Senate. Each commissioner shall receive an annual salary of $5,000 for five years, and no member of the commission shall be paid more than $8,000. The commission shall have authority to employ and fix the compensation of deputy commissioners and such other employees as it may find necessary for the proper performance of its duties.

The principal office of the commission shall be in the city of Washington, and may be removed to such other place as the commission may find necessary for the efficient execution of its duties.

The efficiency, economy and the public interest require that each bureau or officer of the commission shall be held responsible for the proper execution of such part of its office as the commission shall designate and such part of any film not disapproved in toto, and upon the applications filing in which the application for license is filed, a statement that such film, in whole or in part, has not been or is not being used in the making of any film or of any part thereof.

Any person, firm or corporation desiring a Federal license or permit for the production, exhibition or sale of any film or of any part thereof shall, in the presence of the commissioner, or his delegate, at a proper time and place, file a statement in writing signed by the owner or his agent, declaring what he knows to be true concerning the subject matter of said film or of any part thereof.

The commission may at any time issue a permit to the entrance into interstate and foreign commerce of any film or any part thereof, and such permit or permits shall be recorded in the files of the commission and be kept for inspection by any interested party.

Each application shall be given the benefit of the doubt, and no application shall be disapproved on the ground of obscenity, immorality or other ground of public interest, unless it shall be shown to the satisfaction of the commission that the subject matter of the film, or of any part thereof, is such as to be objectionable to the public interest.

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The commission may at any time issue a permit to the entrance into interstate and foreign commerce of any film or any part thereof, and such permit or permits shall be recorded in the files of the commission and be kept for inspection by any interested party.
The revocation or cancellation of any license or permit issued shall not entitle the guarantee thereof to the return of any fee paid; but the amount of any permit fee paid shall be credited upon the amount otherwise due for any subsequent license fee for the same film.

All fees received by the commission shall be paid monthly into the Treasury of the United States.

Any applicant for a license shall, in case of refusal, have the right of review by the full commission, whose decision shall be determined by the concurrence of a majority thereof within five days of the filing of the application for review and submission of the film. View the party shall not be limited to the evidence upon which the first refusal was based.

Should a license be refused after such review by the commission the applicant may, at any time within ninety days from the date of such refusal, appeal from the decision of the commission to the Court of Appeals of the District of Columbia. Such appeal shall be perfected in the following manner: viz., a petition verified by the applicant shall be filed in the office of the clerk of the said court, setting forth a description of the film, a complete record of the original application for license, the initial action thereon and the action of the commission on the application for review. The court may, on the hearing of such appeal, make such order of rehearing, and receive such other evidence as shall be offered by the applicant and by the commission.

No person, firm, or corporation shall carry or transport or cause to be carried or transported, any motion picture film from or into any State Territory, or possession of the United States, unless there is for such film, at the time in full force and effect, a valid license or permit of the Federal Motion Picture Commission, except that nothing herein shall be construed to prevent the carriage or transportation without license or permit by or for the producer of the picture film itself or the Doing of the picture film, in good faith for any purpose other than for exhibition for hire and before said film shall be wholly or in part copied, except for the purpose of the subject of duplication.

Any change or alteration in a film after license or permit, except the elimination of a part or except upon written direction of the commission, shall be a violation of this Act, and shall also make immediately void the license or permit issued thereunder.

No motion picture film shall be exhibited in any place of amusement for pay or for hire or for advertising purposes in the District of Columbia or in any territory of the United States or in any place where the local police shall be under Federal jurisdiction, unless there is in full force and effect for such film a license or permit of the Federal Motion Picture Commission.

A violation of any provision of this Act shall be punished by a fine of not more than $1,000 or by imprisonment for not more than one year, or both. Any such fine or imprisonment or such other punishment as may be assessed in violation of the provisions of this Act shall be confiscable.

The commission provided in this Act shall have the power to issue licenses or permits to exhibition of motion picture films for adults only, and no such film shall be exhibited to children under the age of sixteen years. This Act shall take effect thirty days after its approval by the President.

Walter K. Hill

ALTER K. HILL, an experienced circus fictionist, has been engaged to create a narrative of show-life, under the title of "Peg o' the Ring," which will soon be presented to clients and readers of the Western Newspaper Union. It will be published in serial form, with every episode so complete in itself that the separate chapters will form a story by themselves—"Peg o' the Ring"—will, indeed, be a story within a story, forming a composite of fascination for young and old.

The author has had a world of experience with the principal circuses of the United States. His travels have carried him, every state in the Union, his experience has embodied every necessary element of circus life and environment. Mr. Hill knows a circus like a book, and into "Peg o' the Ring" he will inject the circus spirit and the circus atmosphere in such manner that every reader of the story will know more of circus than they have ever known before.

Walter K. Hill.

The opportunity for interesting descriptions that the big circuses present is unlimited. In a traveling community of 1,500 people, comprising the roster of any of the bigger shows, there is a very element of human nature that is possible to assemble. The struggles and trials of the circus profession are as great and as humanly interesting as are the joys and sorrows of the people in any community.

Mr. Hill will take advantage of all these opportunities for fictioning his story of the circus. Collaborating with him, Mr. Joseph Brant, another writer of experience, who knows circuses and exhibits life as the road to his own door. These two writers will turn out a narrative that will touch every chord of human emotion and thrill with the sense of excitement that the very thought of circus life inspires.

This will be no tawdry appeal to the sensationalist; it will be a day-by-day reflection of the inner life of the circus as it passes from town to town. There will be intimate details of the doings of the officers and managers of the big machine; of the domestic and social side of circus life—details that are told in narrative form, to give the reader an illuminating insight into circus life with a great and thoroughly typical American institution.

Griffith, His Book

Slanting Perspective Nullifies the Work of Producer.

By Epes Winthrop Sargent.

DAVID WARK GRIFFITH contributes to the censorship discussion his personal views on the censoring matter in the shape of "The Rise and Fall of Free Speech in America," which is rather too pretentious a title for its book. Mr. Griffith deals with the censorship of film and the Russian press more or less in conjunction with the matter suggested by his title. To put it in a nutshell, Mr. Griffith's book views even the matter of film censorship with distorted vision. The keynote is sounded in this paragraph, which does not occur in the running story, but as a side note:

"Suppose "The Clansman" ('The Birth of a Nation') and there be no longer room on the stage for "The Merchant of Venice."

In a word, Mr. Griffith approaches his subject with too strong a bias of personal animosity. His individual resentment shows too strongly to permit any of his arguments to have weight with the reader who has no personal interest either in or against the censorship. He is writing because his own ox is gored; not because his impersonal sense of fair play is outraged, but herein he differs not at all from a host of other writers on either side. He views his subject too large. He makes the wrong approach. His arguments are, for the greater part, not upheld by facts. It is his book, published at his own expense, and therein he is at liberty to say what he will, since free speech is not yet dead, but it is a book that will bring considerable prejudice against the prejudiced mind: least of all to those newspaper publishers whom he repeatedly threatens with a like annoyance if film censorship continues.

With due respect to Mr. Griffith and very many other writers, is tommyrot. There is not a lawmaker in the land who does not know that the press is greater than the politician. Now and then some immature statesman, seeking cheap notoriety, will present a State or National bill curtailing the powers of the press, but even for all his righteous indignation, does so knowing that the publishers will feel only a mild contempt for his motives and knowing, also that a sufficient number of his confreres will kill the bill, either in committee or on the floor. Newspaper publishers are not afraid of censorship and are not to be scared with the bugaboo. The aid they lend in meeting the film censorship is purely due to a sense of right and not to a fear of an extension of the evil to themselves. Here a great lesson might be learned. Make the motion picture a political power and the pictures will enjoy the same immunity as the press. As Mr. Griffith himself says, "Intelligent opposition to censorship in the beginning would have killed the evil before it could get on the rate.

Clearly the censorship is an invasion of the constitutional rights of the American people, an invasion of the rights of those who make, exhibit and witness film stories, and within the last ten years have comprehended, if not controlled, by the citizens of the entire country, but it is absurd to argue that free speech is indeed dead because a single form of expression is temporarily under illegal restraint. In view of the preponderance of most of our best known and most exaggerated not indignation is the more valuable weapon. Mr. Griffith has made much that is of value. Because of his position in the art, the expression of his opinion is doubly of value. It is to be regretted that he writes much of what is the viewpoint of "The Birth of a Nation" rather than as an artist pleading for the salvation of his art.
Dixon's "Fall of a Nation"

Author Has Found a New Way of Presenting the Vast Sweep of Historical Events Covering Three Hundred Years.

ALTHOUGH the synopsis of Thomas Dixon's historical epic, "The Fall of a Nation," has not been given out, advance descriptions indicate that it marks the way of revolutionary progress in motion pictures, especially in the prologue, which has almost the importance of an independent work. Dixon's previous "Clansman" scenario, out of which Griffith wrote "The Birth of a Nation," told the long history of slavery days very succinctly. But in the prologue of "The Fall of a Nation" Mr. Dixon undertook the far more gigantic historical task of tracing in a thousand feet of film the progress of the world's struggle toward liberty and tyranny from 1550 A. D. down to the present.

The successive flashes will show the human aspirations toward freedom culminating in the proud heritage of the American Republic. Neither race nor creed nor form of servitude is spared or omitted in the delineation. Church of England persecution of the Non-conformists; Catholic persecution of the Huguenots by revoking the Edict of Nantes; Russian Greek Church persecution of Jews and Catholics in Poland; the English Catholics' winning of freedom by founding the colony in Maryland; the landing of the Pilgrim Fathers in Massachusetts; the exile of Roger Williams by the Congregationalists to Rhode Island and his friendly welcome by the Indians; the reading of President Monroe's historic message to Congress whereby he made both the American republics the new nursery of freedom—these are the links of a strongly welded chain of historic events working up to the big aim. For America is the new home of all the oppressed nationalities and sects, the realization of their dream, and the heritage for which they must fight should the Old World, swollen by the arrogance of recent military conquest, strive to impose its ideals upon us.

The motion picture, observed Mr. Dixon, who arrived not long ago in New York from Los Angeles with "The Fall of a Nation" film, "is the finest vehicle of historic exposition ever devised. I can teach more history in fifteen minutes of motion pictures than in six months of the library or the class room. It is necessary to burden the mind with the petty, piffling details of dynasties and kings, of wars and rumors of wars. A single picture and a strong, condensed title, such as that of the Catholic colonization of Maryland or the reading of the Monroe Doctrine message, impress indelibly the great event and its meaning. I have tried to show what America means to us, namely, the polyglot nationalities of which we are composed. A rapid survey of nearly 400 years of history serves the purpose and leads up to the story of "The Fall of a Nation," which tells us what these polyglot peoples did when threatened by the extinction of the national life."

Mr. Dixon added that, mindful of the personal element so essential in popular entertainments, he had interwoven a love story with the main plot. This latter is said to turn at the end on the heroism of American women in coming to the rescue of their country when in the hands of a foreign emperor leagues with traitors within our gates, and in particular with a modern Benedict Arnold, whose love of gold and power and whose foreign financial affiliations have caused him to espouse the imperial side and have made him the Viceroy or Governor-General of "the province of the United States."

Evidently the Dixon story contains new imaginative twists that mark it out strikingly from the ruck of preparedness films. It was staged during the last eight months at and around the studios in Hollywood, Los Angeles, with Arthur Shirley and Lorraine Huling in the leading roles, the rest of the cast was under the direction of C. E. Geldert as the imperial commander. Many of the types of the nationalities, such as the Polish, Italian, etc., were used in the picture. In all, twenty thousand people took part in the making of "Fall of a Nation," proper, which tend to parody scenes. Of sixteen cameras was employed. The military costumes were all executed from designs of the uniforms now used in Europe and America. New 40-centimeter guns were invented and patented for use in the greater scenes. And meantime, as announced in this paper last week, recording is pros- posing the music, which will be in active rehearsal in New York within the next ten days. A production will be made at a first-class Broadway theater in June, and simultaneously another production will be put on by Mr. Dixon in Los Angeles. The executive offices are in the Longacre building under the style of the National Drama Corporation.

Review Board Again Sees "Children" Picture Declares Production Demonstrates Fallacy of Arbitrary Censorship—Three Out of Four of Special Audience Approve Universal Film for Adults.

The National Board of Review, which in March considered the film "Children," has now approved this production. "Where Are My Children?" and expressed its disapproval of the picture as a subject for mixed audiences, has again passed upon the production. Sixty out of eighty-one members of representation organizations approved the film for adult showing. The following announcement from the board is self-explanatory:

The film, "Where Are My Children?" was submitted on March 16 to a special committee consisting of eleven members of the discussion emphasized that under certain conditions regarding its exhibition the photoplay might have social value. As a matter of policy, however, the picture with its 40 to 45 minutes of scene action. In the past the National Board has reviewed pictures designed for exhibition before exhibitions, that is, those exposed of adults, young people and children. On account of the nature of the theme—the imitation of families—presented by the picture, "Where Are My Children?" the National Board felt that the wisdom of having the film presented to both sexes of young and unmarried people (both well be mentioned). Adopting a conservative point of view, the board condemned the film for audiences which might include young people and children. On the other hand, the producers state that the photoplay was not designed for young people, and will not be exhibited in theaters where they are allowed to attend. Accordingly, the picture is exhibited at 384th Avenue, Broadway, New York, to adults only, with the permission of the local Department of Licenses.

In order to arrive at a well-defined public opinion regarding the film the National Board gave a private review of the picture before a selected audience invited through invitations distributed by such representative groups as the Children's Union, Merchants' Association, Baby League, League of Crippled Children, Jewish Hygiene Association, Society for Sanitary and Moral Prophylaxis, Federation for Child Study, the Motion Picture Critics Club, Drama League, Educational Drama League, and others, and attended to by guests of the Board's friends. A ballot was distributed for those present to vote upon the film, with the following result:

Approved for audiences which include young people and children. .................. 34
Disapproved for audiences which include young people and children. ............ 47
Approved for adults ................................ 60
Disapproved for adults .......................... 5

The National Board's attention has also been drawn to the fact that a number of well-known clergymen have endorsed the film for exhibition to adult audiences, wherefore it is, therefore, that the tabulation of the ballot that the National Board was wise in refusing to consider the picture for exhibition, for it was the opinion, gathered through the private review is favorable to the exhibition of the film for adults only.

The National Board, however, that "Where Are My Children?" is the type of picture which demonstrates the fallacy of any attempt to create an arbitrary and self-appointed censorship. The public opinion will vary widely regarding such exhibitions. Any enforcement greater or enforce one opinion for the whole United States as regards a picture of this character is impossible. The National Board, therefore, places the result of its effort to estimate enlightened public opinion in the disposal of the independent and bound to be a wide divergence of opinion regarding the picture on the part of thoughtful people.

ANITA STEWART AT PHILADELPHIA FILM BALL.

Anita Stewart, the beautiful and popular young Vitagraph star, was the principal figure of interest at the big Film Ball held in Horticultural Hall, Philadelphia, on the evening of Tuesday, May 9. Miss Stewart went to Philadelphia for this occasion on the urgent request of her admirers there. She led the grand march and was the guest of honor of the local committee.
CROWNED with such a dazzling diadem of stars as never before adorning a single occasion, the final public event in behalf of the Motion Picture Campaign for the Actors' Fund will take place on Tuesday, May 16, at the Metropolitan Opera House. It is to be the greatest show ever given at any place anywhere. The most prominent members of the musical profession will lend the best of their powers to make up a program such as was never before arranged.

This mammoth tribute performance will mark the close of the serious affairs in all parts of the country in the interest of the most unusual and most remarkable undertaking this country has ever seen—the raising of $500,000 in fifteen weeks by the people of a single industry for a single charitable cause.

Since its inception the movement of the motion picture business to collect half of the prospective endowment of that worthiest of all charities, the Actors' Fund, has attracted the greatest amount of attention ever granted a humanitarian undertaking. It is now determined to wind up its career with such a blaze of fireworks as will make the Motion Picture Campaign a landmark in the history of canvases of this kind.

Through her notable double association with both the films and opera stage, Miss Farrar will be the brilliant particular light of the musical affair. Miss Farrar will present the second act of "Madame Butterfly," assisted by Signor Scotti. The accompanying orchestra will be conducted by Signor Polacco. Such artists as Mme. Alda, Luca Botta, Pert and Leopoldo and Luksky will provide the musical offerings to the vast assemblage that will be present to do the Actors' Fund and the people of the screen honor, and, incidentally, enjoy the greatest entertainment ever devised. The assurance that the affair is under the personal direction of Daniel Frohman, the distinguished president of the Fund, to intimate what is to be expected.

At the Garden this week an added feature will be provided in a series of delightful dancers and soloists to render the now famous film song, "Florence Lawrence," which was sold at the Palace for the benefit of the campaign. The following will give attractive renderings of the words and music of the Misses MacDonald and Steiner, Miss Ethel Gilmore, premiere danseuse of the Metropolitan-Canadian Grand Opera Company; Miss Irma Summa, Miss Florence Tappan, the well-known Brooklyn soloist; Miss Helen Coney, of the Metropolitan Ballet; Garry McGarry, of the Vitagraph Company of America, Misses Hepburn, Stenberg, and Mary McNamara, the charming Newark dancers.

While so much is being done in New York just now to boom the film people's great humanitarian undertaking, the efforts of the committee in the cause must not be forgotten. The Motion Picture Campaign is the truest kind of a national organization. Every community of importance in the country is engaged with might and main in the competition of cities to see which can do the most for the Fund. San Francisco contains the leading city in the west giving evidence that it intends to stand high on the final roll of honor. Mayor Rolph, of the Golden Gate City, is a member of the honorary executive board of the campaign and honorary chairman of the local branch committee working under the direction of Samuel Goldfish, chairman of the National Executive Committee. A most representative body has been gathered together for this local organization. It is composed as follows: Chairman, Herman Wobber; secretary, Mark M. Goldfish; Louis L. Wills, Joseph Max, J. R. Ackerman, Morris Meyerfeld, Sid Grauman, Alexander A. Beyfus, John Partington, C. Langley, Eugene Roth, Sam Harris, Joseph Levin, Ralph Pincus, M. J. Geitz, George Davis, Howard Cloninger, Sam Levin, Leonard Mirsky, Thomas O'Day, Mark A. Lasky, Selby Openheimer, William Citron, Ralph Clark, Louis Reichert, R. Quive, H. H. Hicks, F. K. Stout, M. L. Markowits, H. W. Ohive, R. S. Simpson, H. W. Stebbins and Sam Loverich. Great things are expected of San Francisco and its organization when the final tally is made up.

Essanay June Releases

Will Have Many Good Short Length Subjects on General Film Program.

E ssanay is issuing an unusual number of exceptionally good short releases for the month of June. It also has two strong multiple reel feature subjects for that month.

The announcement of the releases has just been made by George K. Spoor, president of the Essanay company.


The one reel releases include Animated Nooz No. 11, Wallace A. Carlsson's cartoon drawings on news events of the week, a music book of Berlin by Vernon Howard Bailey, covering all the points of interest in the German capital, including the Kaiser's Palace, the Kaiser himself and his special bodyguard; and one of George Ade's famous fables, that of "The Uncle and the Brunette." The multiple reel features include "That Sort" and "According to the Code." In "That Sort" scenes of war show action at Monte Carlo, in the Riveria, on the Spa, and mid-ocean scenes taken on the liner Imperial. These scenes are actual motion picture photographs, taken, not of course, at the present time for this picture, but by Charles J. Brabin a few months prior to the breakout of the European war. Mr. Brabin, who directed "That Sort," made a tour of the Eastern Front shortly before the war broke, making motion pictures of all these scenes. He only left Europe at the outbreak of the war.

These scenes are wonderful in their spectacular effect and so interwoven with the picture that they form a perfect continuity. This photoplay features Warda Howard with Ernest Maupain, Duncan McRae, John Lorenz and Betty Brown.

The other multiple reel feature is "According to the Code," a drama which takes place in both the Civil War period and the present time. This features Lewis S. Stone, the masculine lead in "The Havoc," and a well known speaking stage star, and Marguerite Clayton, one of Essanay's leading actresses. This feature, one part covering the Civil War period was taken in the exact locations in which the action took place. E. H. Calvert, the director of the play, took a company of players to Chattanooga, Tenn., and from there they went back into the Continuation range of mountains, taking scenes on Lookout Mountain, Missionary Ridge, Chickamauga Park, Signal Mountain, and other famous battlegrounds of the South.

The northern scenes were made in New York City and in Chicago.

**BERNSTEIN RESIGNS.**

Isadore Bernstein, director general of the Equitable Motion Pictures Corporation since the organization of that concern and producing manager of World Film since the re-organization of the two companies, resigned his position with the latter company this week to take effect immediately. It was upon the advice of his physician that Bernstein gives up his place and retires for the time being, at least, to his farm at Saddle River, New Jersey.

Bernstein, justly famous as the promoter and builder of Universal City, has been an exceptionally busy man at the various World and Equitable studios. Refusing assistance, insisting upon giving his own attention to every detail assigned him by the company, it was deemed by some to be necessary to consider a number of offers he has received since rumor stated he was leaving World Film.

Mr. Bernstein carries the best wishes of the entire organization with him. He has been indefatigable and untiring—until this forced rest is taken and he gets a chance to regain some of his old-time vitality and energy.

**VITAGRAPH HAS NEW LEADING MAN.**

Rollin S. Sturgeon, the director-general of the Vitagraph company's western studios, is wearing a smile that won't come off and his chest measure has increased three inches. This is the effect and the cause is the arrival of a little son whose voice, the proud father declares, have the self-same tones of protest and authority which were so noticeable in Booth and Kemble when they were infants.

The leading Vitagraph star, Mrs. Sturgeon are doing well and father and mother will have to hire a special secretary to answer all the notes of congratulation being sent. Mr. Sturgeon is very popular in the Los Angeles film colony.
Motion Picture Educator

Conducted by REV. W. H. JACKSON and PROF. HARDIN LUCAS.

REEL PROGRAMS FOR SCHOOLS.
Outline of a Proposed Co-Operative Plan of Educational Film Service on an Economical Basis.

By Prof. Hardin Lucas.

AMONG the characteristics of reel programs planned for use in schools should be variety and balance. These features are, in fact, made necessary by the range of ages normally represented in the school assembly. Moreover, even the pupils in a given school grade are always studying along more than one line of interest, and of course the film program should not fail to render its helpful service to any department of studies effort that can be made more effective by means of reel lessons.

Considerations of cost also argue for varied and balanced programs. Certain factors of expense seem to be inherent that thousand foot standard reels will ever be as cheap as in the use of films. Apparently the view costs of the type of phonograph discs, nor can they be made of material equally durable. Quite the contrary. The ordinary celluloid of which most films are made is a perishable product; the non-inflammable acetate of cellulose doubly so. As they gradually dry out they are increasingly fragile. Consequently reels can be used for a greater total number of runs if kept in almost continuous circulation while still in their months of infancy, so to speak. When we realize that the cost of raw celluloid per thousand feet is about forty dollars and that the actual wear of this material involves an expense of nearly one cent for each minute of actual running, we are forced to the conclusion that—with other inevitable expenses added—the cost of a consideration this size is absolutely necessary if the per-pupil-per-year cost is to be kept within reasonable figures. It all becomes a matter of simple arithmetic.

If about a quarter of a million pupils can be assembled in groups of about seven hundred and fifty and at hours and places so ordered that a minimum of time will be lost in transportation of films from station to station, the item of rental on forty weekly programs of five educational reels each can be fixed at just ten cents per pupil—yes, only ten cents apiece for the entire series of four or five years! Surely there is not a city of even only five thousand people than cannot muster itself in under such a banner.

Upon the supposition, therefore, that for the sake of low per capita cost the pupils are to be assembled in groups of at least a few hundred, the reel programs for schools that take advantage of the opportunity to secure economical educational picture service under my co-operative plan will be both varied and balanced. For example, a three reel drama based on literature or history: a travel, nature, science, or health reel; and an industrial, civic, sports or miscellaneous reel. Perhaps, also, if funds permit, a short wholesome comedy. As a concrete illustration: Dickens's "Tale of Two Cities" (3); "Trip Thru Japan" (1); "Cotton Industry" (1). The entire series of forty weekly programs will not be finally arranged until the number of runs contracted for by subscribing members shall warrant the research and labor required. Suffice it now to state that practically all of the standard negatives in existence (except, of course, those whose positives are still in active circulation among theaters) have been pledged to me as available sources of fresh positives to be printed specially for this Educational Picture Service.

It should be added that this program will be routed for the entire circuit in advance, and thus each member will know before the beginning of the school year precisely which reels are coming for his school in each of the forty weeks. This information, together with the series of pedagogical leaflets containing, as explained in my last article, suggestions, reading references and other helps, will enable educators to plan many excellent correlations between other school activities and the reel lessons.

It is even possible that specialized yearly programs may be arranged to fit the special needs and interests of any given type of institution—high schools, normal schools, Y. M. C. A.'s, or any other species of non-commercial members—provided only that their purchase of reel-runs reaches the necessary aggregate. Obviously this specialized reel program cannot run ahead of a tangible co-operating clientele. Moreover, and also obviously, the best way to move toward a yearly program specially selected for your particular needs is to subscribe for a general, varied, balanced series without delay. Write me for the blank contract form.

Reel Criticisms Invited.

Educationists everywhere are invited to write to this department expressing their views as to whether certain films they may name are hit or unhit for use in connection with regular school studies. I shall be glad to publish extracts from such communications as may be relevant to topics selected for treatment here. Your name, address, and present or last school connection should be stated, but same will not be published if you expressly so request.

If you will confide to me some classified, educational reels as currently released by the various producers, there may appear without my notice occasionally a good feature or even a comedy containing parts, at least, that might be desirable for school use later. Please assist me in calling to the attention of other educationists any reels likely to interest them because of possible uses in school work. If you care for my views on any film you have not yet seen, just write me the title, producer, and approximate date of release and I will be able to view it and provide a criticism very shortly.

If you know of any particularly effective methods of utilizing reel programs or single reels in harmony with the best principles of modern educational theory and practice, send them in for publication so that others may try them out and report their results. How many schools are there, wonder I, in which not mere picture shows but definitely instructional exercises with the aid of motion-pictures have already been conducted. The problems of reel pedagogy do not appear to have been isolated for scientific investigation. Do they deserve to be?

Standard Projectors in Universities.

An advertiser on another page states that he can supply the addresses of nearly 25,000 picture theaters, but nobody claims to know yet how many non-commercial institutions are equipped with picture projectors. I am certain that I would welcome specific information that will help me to publish installations of such a list.

Among our universities and colleges the following are known to have procured machines. Makes indicated, in case of our advertisers, by letters: A: Atlas; B: Baird; E: Edison; M: Motograph; Pp: Portoscope; Fw: Powers; St: Standard; Sx: Simplex.

Harvard University (Pw); Berea College, Ky. (Pw); University of Wisconsin; University of Nebraska (Pw); Pennsylvania State College (Pw); Iowa State Teachers' College (Pw); Cornell University (Pw); University of Cincinnati; St Francis Xavier College, N. Y. (Pw); Belmont Abbey College, N. C. (Pw); College, Pa. (Pw); George Washington University; College of Agriculture (Pw); St. Peter's College, N. J. (Pw).

Lists of normal schools, high schools, etc., will also be published, with additions to each as information is received. When it is considered that projectors for standard film can now be had at prices ranging from about one hundred and twenty-five dollars up to six hundred, it would seem that no school need be without its own motion-picture machine any longer. If prospective buyers will write me briefly as to size of hall and distance between projector and screen, mentioning also limits as to cost, I shall gladly supply their addresses to makers of machines likely to fall within or near their requirements.

EVERY EDUCATOR Interested in Motion Pictures Needs The Motion Picture Handbook. See Advertisement on Page 1334.
A SCHOOL CONTEST.

Prize Winning Moving Picture Essays of Pupils of the City High School of Troy New York.

By the Rev. W. H. Jackson.

T

he city of Troy, New York, is to be commended for presenting to us the good example of the best use of the educational pictures in their local schools. Nowhere, as far as we know, have better uses been made of the moving pictures together with a most wise direction of the scholars in the study of the same. The least fault finding and pleas for censorship, have not been the one cry of the authorities. While we do not know if those responsible for these contests are readers of the Moving Picture Educator, we rather suspect that they are, and are of the frequent use of the pictures has been so frequently advocated by us that it be-

ANNOUNCEMENT

Troy Times Art Section

MOTION-PICTURE ESSAY CONTEST

Public School Pupils of Troy

The Troy Times Art Section offers two prizes each week for the best and most original essays of Troy telling the story of the feature picture shown each Saturday in the educational motion-picture Central School auditorium under the direction of the Troy Parent-Teacher Association.

This contest is designed to strengthen the school authorities of the city and the Motion-Picture Committee of the Parent-Teacher Association, to help the pupils in the appreciation and quicken the interest of the hundreds of Troy boys and girls who attend and enjoy these motion pictures each Saturday.

This is not a contest in grammar or literary skill, but in ability to see with understanding and tell what is seen.

The stories of the motion-picture plays submitted will all be read by a competent panel of unbiased judges who will award the prizes on the merits of the essays, not as literary efforts, but on the ability shown by the young writers to grasp the important points in the pictured story and to describe what they have seen, simply and accurately. The contest is open to all pupils up to and including the eighth grade. The conditions do not bar the younger pupils, who may be just as good at what they see, just as good as the older schoolmates. The pupils who tell the story of the play best in the opinion of the judges will get the prizes.

Rules of Contest

1. All pupils of the public schools of Troy up to and including the eighth grade are eligible. The schools designated are Nos. 1, 2, 3, 4, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 20 and the Central Grammar School.

2. The story essay must be about the particular feature motion picture shown at the Central School auditorium each Saturday, which is selected and announced for that week.

3. The story must contain not more than 500 words. Length will not count, however, in making the awards.

4. Write on one side of the paper only and number the pages.

5. The story essay must be legible and unsatis-
ing, and the signing of it by the contestant will be taken as a guarantee by the contestant of his knowledge and ability to receive assistance in the preparation of the essay will be barred from receiving prizes.

6. A pupil once awarded a FIRST prize will not be eligible to compete again.

7. Each essay must be signed by the pupil who wrote it with the name, homeroom grade, and must also have the signature of the teacher or Principal of the school.

8. The manuscript must be mailed in a sealed stamped envelope, no later than the next Wednesday night following the Saturday on which the picture is shown, to the

MOTION PICTURE ESSAY EDITOR.

Troy Times Art Section.

ANNOUNCEMENT

Troy, N. Y.

Contest Picture for Saturday, April 1.

"SAND ARDEN," a dramatization of Tennyson's famous poem "In the Vale of 1819," will appear in the "Birth of a Nation." This Week's Prizes:

FIRST PRIZE—Choice of Brownie Camera No. 2, Boy's or Girl's Watch, Sel-Filler Fountain Pen or Electric Flashlight, value $7.

SECOND PRIZE—Choice of a can of Kodak Film, value $3.

Award of Prizes.

The prizes will be awarded each Saturday afternoon at 3 o'clock between the Warners Theatre in the Central School auditorium, and the prize essays will be published weekly in The Troy Times Art

Reproduction of Advertisement

Announcing Advertisement Condition of Contest.

The next picture shows the oxen hitched to a plow. The boy comes with a seed. The children get the seeds out of the house and try to get the children to go to the fields with them, but the children are busy and give no attention. They leave the hands of their parents and go away. They climb out of a window and go along the highway. At last they come to a large field. The boy asks the children if the children will go with him to the field. They go into the house and get ready to go away. They put their dresses and shoes on their hands and go away. The boy points to his sister, says, "We want work." Then the man's wife comes along. She tells her and they take the children to their home.

In the next picture two officers come and ask about the little children. The lady pointed the children out to the officers. The two children are threshing grain with flails. She calls them and the children stop, come up to the lady and the two men and laugh at her. Then they get up and put their hands into the bag and bring out a bag of money. In the bag they go out to the field and work away. The children are crying and pay little attention to her. Then she kisses them good-bye. The officers put handcuffs on the children and take them home to their parents. When they reach the children's home the officers take the handcuffs off and run to their parents, who are eating. Then the children go away and the lady is left to mind the store. The children are very sorry and pay little attention to her. Then she kisses them good-bye. The officers put handcuffs on the children and take them home to their parents.
Spokes From the Hub

By Marion Howard.

I asked to submit a list of very high class plays for children and adults alike, I'd place "Little Mary Sunshine" way up, for it is one of the best of this season's offerings and reflects credit on the Pathe folks and also on the Fenway management. It will tell better than I, but it is the little things in this play that count, and one is the absolute naturalness of the tiny star, Marie Osborne, a mellow star; another the wonderful trained bear section, still another the artistic work of Henry King, the lead, and who directed its every detail. "I bet that man is a father, for the tenderness shown the baby is so natural," said my companion, who has a baby the age of little Marie. Anyway, we went twice to the theater and hope everyone will see it. Then we were treated to some good work on the part of Andrew Arbuckle, who was mistaken by many there for his brother, Macklyn, so strong is the resemblance. The Drews' "System Is Everything" went well. Among the servants from the system-mad husband interviewed we noticed Katherine Franek, the woman spy in "The Battle Cry of Peace," and her get up (in rig) was some sight. She is given a "fat" line which is sure to provoke laughter. Another treat on the bill was "The Devil, the Servant and the Man," a Selig three-reel offering, capitably done, especially the outdoor scenes, so well photographed amid mountainous snow. Again does the little child figure delightfully.

Well, "The Soul Market" is one big film sure to take, and what a well balanced company the Metros have here! Arthur Hoops and Wilmuth Merkly clearly do fine work each in his line and so well worth while. What I like about these films is the absence of anything to offend the most critical pilot or snob. Not even Petrova is a treat to the eye ever. In this we have a dream during which we see her auto go over the precipice. Then when she awoke there were audible signs of relief on all sides. These films certainly do grip one completely.

It is good to note the fine scene dramatization of Eleanor Abbott's "Molly Make-Believe," put on by the Famous Players with that favorite star, Marguerite Clark, as the heroine. Real and zestful features of this musical were well photographed. Thanks, also, to the Paramount for "The Eternal Grind," about which I would like much space, for it is so intensely human and so well done by "Little Man" and "Man of the People" - the star. We are sure that "Molly" is a "nighty" (top, not a jacket), but best of all the very naturalness of Miss Clark was what impressed all in that crowded house. It was some sight when she arrived in Uncle's presence and opened the church door on the Sublime - after touching the entire population (including animals) in her raceabour, regardless of speed laws. All should see this picture for the photography and types presented, to say nothing of the rain scenes and the pictured fairy tales. It is human all through. A figure that stood out clearly was Peggy's Scotch aunt, so in contrast to the village cats of women.

On the same program we had a reissue of "The Three Wise Men." The house program stated that it was the "greatest street-smart picture ever produced," and so we expected much. Truly it is reverently done, and daringly, a splendid picture for Christmas or Easter. Then, too, it pictures clearly the manger scene with a tiny baby holding up its chubby hand. One or two features stand out--the three men on camels, always in action, either in silhouette or going toward the star. Another is the crucifixion, a tableau most impressive. The heroine, Bessie Eyton, a Salvation Army lass, went about doing good, even entering a burning house before morning on Christmas Eve, where she told the story all have heard at our mother's knee. It struck home tellingly with the degenerate, whose victim she had taken in and ministered to when her child was born. This is a lesson too, in the splitting and unifying of two lost souls at the end caused many moistened eyes. Churches might with profit utilize this Selig picture, for it speaks louder than any words and is convincing.

I have seen of late two other remarkable pictures put on by the Metro, "Her Great Price," with Mabel Talafero as the star, supported by Henry Mortimer and other equally good players. There was a "Triby" atmosphere at the outset with the three young artists and their protege who thought herself a failure. The play progresses to the very last with no suspicion of the real ending. As in the play, "Seven Keys to Baldpate," the climax came suddenly, and the result was that at the matinee of the third day that little Mabel did not really commit suicide. Equally high on the list of great plays is "The Wall Between," showing Francis Bushman at his very best. You have all read about it ere this, and isn't it a good expose of the snobbery that surrounds upper class people. Especially fine is the scene showing a pictured wall, a sort of demarkation line between gold lace and the privates in the ranks. Then, too, nothing has been written about the first picture, the coming to the front of the trenches of a procession headed by three men, illustrating the famous picture, "Yankee Doodle," and behind them the Betsy Ross flag of '76. This got a big hand. Such a picture inspires the youth and is a lesson in rising superior to self. The "Mamie" and "Keefy" maintenance is put away, and the real soldier and the man. It has a pleasing story and is highly commended for the youth to see. Miss Bayne's task is an easy one in this picture and as usual she makes good.

The Heart of Nora Flynn," done by Marie Doro and her new husband, Elliott Dexter, showed the former in an entirely new character; the two children were a delight. I hope the picture is presented; it is a lesson to anyone interested in the pictures, for they give such a human touch in the home life. The nursery scenes in this picture caused a broad smile all over the house, which was crowded as usual, for the Park has a very large following. Both the husband and wife, in the owner, goes to all the plays even away from her theater.

We are to have "Ramona" at the Colonial theater in May, the earlier the better, and all anticipate a treat. Helen Hunt Jackson, the author of the book, was widely known here, and the literary set will turn out en masse for this masterpiece (according to all we hear).

"Well, Bushman and Bayne will make a dandy pair as Romeo and Juliet," said an enthusiast on Shakespeare after reading of the coming release by the Metro. We hear that the rehearsals began last August and I predict this picture will be a strong feature in the tercentenary celebration so countrywide and will draw tremendously.

"The Ne'er Do Well" has been seen and admired here. We appreciated the Panama Canal scenes and the finished work of Kathryn Williams. In the husband we recognized our old friend, H. Gittus Lonsdale, billed as Henry, and in the old feller Harry Milner. It was in support of the late E. S. Willard and was his understudy. He liked us and remained in this country. He supported the late Richard Mansfield one season and was a member for a while of the old Museum stock company. Being gifted
musically he appeared in a number of light operas, and while living here went about socially. He is the “ex-hubby” of Alice Lonnon, the English actress.

A party of us, including President Mayer of the American Feature Films and Manager Soriero of the Park theater and others were invited to a run-off of the V-L-S-E office the other night to see “God’s Country and the Woman,” reviewed elsewhere in these columns. It did not seem credible that the scenery was not truly Canadian, but actually done in California, which is truly God’s Country. The wolf dogs must have been imported from Alaska, where they are used so extensively. Nellie Shipman gave great pleasure through her artistic impersonation of the heroine. The sudden injection of a baby was quite a “pill to swallow” at first and somehow it might have been introduced differently without the sex attachment—but there might not have been that happy ending.

* * *

Vernon Howe Bailey’s picture book is taking here and we had a treat in seeing Paris through his pencil drawing, and done so well that those of us familiar with the city could at once tell the particular building he was making. I was sorry he did not show Napoleon’s Tomb in the Invalides, or the Venus de Milo in the Louvre, but we hope for interior scenes later.

* * *

I say amen to the amendment on the final censorship leader, for now we see the word “Review” substituted. I’d go farther on a secondary amendment and strike out the entire wording. Why boards of anything? The intelligent public is all-sufficient.

M. J. C. Kornblum

J. C. KORNBLUM is one of the youngest film men, not only in western Pennsylvania but probably in the United States. He was born in Pittsburgh in 1885, received a common and high school education and then plunged at once into newspaper work. He earned his journalistic spurs on the Pittsburgh Press where he was quickly promoted to the position of assistant sporting editor. Later he joined the staff of the Pittsburgh Leader as a full-time sporting editor and for some time past he has been connected with the Rowland & Clark theaters as advertising manager. Mr. Kornblum is corresponding secretary of the Screen Club, has earned the esteem and gratitude of the film men of western Pennsylvania by the prominent and successful part he has taken in the fight now being waged against censorship.

JANET PRIEST JOINS METRO PUBLICITY STAFF.

Janet Priest, a magazine writer and dramatic critic of national reputation, and formerly identified with the speaking stage in several notable productions, has accepted a position with the Film Magazine, and will write special articles on Metro stars and productions for that publication. In addition to her special stories Miss Priest will write each week a fiction story adapted from a five-reel screen feature. Miss Priest was born in Maine, but removed to Minnesota with her parents when she was four years old. She was graduated from the University of Minnesota with the degree of Bachelor of Literature.

GENERAL FILM COMPANY CHANGES.

The General Film Company announces several transfers and promotions of their employes as follows: T. Y. Henry, of the Salt Lake City office, assigned to management of Denver branch; W. H. Cree, formerly manager at Denver, has been transferred to Los Angeles in the same capacity; W. H. Hepburn, who was formerly an assistant in the Los Angeles office, will take charge of the Salt Lake City office.

BRITISH NOTES

DETAILS of the working and administration of the new admission tax to motion picture theaters, which becomes operative on May 1st next, are now available and the publication receives most hearted approval. Total exemption from the tax is, for instance, to be conceded to children’s performances where the charge for admission does not exceed one penny and to performances where the entire proceeds are for charitable purposes. The importance of the former of these concessions can be gauged from the fact that most of our suburban and country exhibitors hold matinees on Saturdays and holidays expressly for the kiddies, to which the principal charge is the persons ticket. If the tax had been levied at one penny, the minimum scale have involved a 50 per cent increase in admission charges. As stated last week, the impost is graduated from one halfpenny to one shilling upon admissions between twopence and twelve shillings and sixpence, with additional increases upon higher values at the rate of one shilling for every ten. The exact taxes as they will affect the motion picture theaters are announced as follows:

<table>
<thead>
<tr>
<th>Admission over twopence</th>
<th>Tax</th>
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<tbody>
<tr>
<td>3/4d</td>
<td>1d</td>
</tr>
<tr>
<td>Upon admissions over sixpence but not exceeding half a crown</td>
<td>2d</td>
</tr>
<tr>
<td>Upon admissions over hal-crown but not exceeding one crown</td>
<td>3d</td>
</tr>
<tr>
<td>Upon admissions over one crown but not exceeding seven shillings and sixpence</td>
<td>6d</td>
</tr>
<tr>
<td>Upon admissions over seven shillings and sixpence but not exceeding twelve shillings and sixpence</td>
<td>12d</td>
</tr>
<tr>
<td>Upon admissions over twelve shillings and sixpence</td>
<td>120 additional per cent</td>
</tr>
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The tax will be collected by one of three methods, from which the exhibitor will presumably make his own choice. Either by the issue to patrons of special tickets bearing over the admission price an embossed stamp of the necessary amount; by the fixing of adhesive stamps to surcharge an ordinary ticket to the amount of the tax, and by automatic registration barriers. In the case of the two first named expedients the necessary embossed tickets and adhesive stamps are already being issued to exhibitors from the Inland Revenue offices for the different monetary denominations along with similar stamped tickets for transfers from one part of the land to another. These have to be paid for at face value by exhibitors at the time of issue.

The London exporters of second-hand films, and there is now quite a community, are being inconvenienced in their business through the State restriction of celluloid export to such a degree that not a few of them are of the opinion that the effect of the legislation will be to drive them entirely out of business. Two or three leading American houses have recently copyrighted their output in countries to which second-hand stock is extensively shipped, and from this certain exporters infer that American business motives are behind the new exportation orders. It is now settled that film to be exported must be first examined and sealed by the British Board of Film Censors, which is in this matter acting in conjunction with the Government Department. Before film can be exported at all a general license to export has to be obtained from the B. O. of F. C. and then each consignment after examination will be sealed and passed by the same board before proceeding to the port of shipment. The general license is sufficient for shipments to the colonies and allied countries, but for Denmark, Norway, Greece, Holland, Switzerland and Sweden special licenses, supplemented by a guarantee from the purchaser that the film will not be re-exported, are required.

* * *

Particulars of the constitution of the Fox Film Co., Ltd, as at Somerset House (Registry of joint stock companies) show that the registered share capital of the British concern handling Fox productions is limited to £2,000 in shares of one pound each. This is probably on account of the Treasury restrictions upon the formation of new companies. The only persons mentioned as directors are William Fox and Ernest Reed (manager). W. A. Fenning, the founder of the exchange of that name, has been appointed town manager of the Fox Co.

J. B. SUTCLIFFE.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Children's Matinees.

HAVE you given real thought to the subject of Children's Matinees? It is worth thinking about. The Majestic theatre, Cleveland, has something interesting to say. They worked with a committee of men and women who were interested in child welfare and gave a portion of their receipts from local events to this cause. In the course of three sessions, 7,574 tickets were sold through the box offices and 3,516 through the efforts of the societies, a total of 25,561, representing total cash receipts of $2,761.52 and a prestige such as no other house in the city possesses. Of the two the latter is the greater asset. For one performance, the last of the series, 5,700 tickets were sold. The series has been brought to an end, but now is the time to run these special matinees to prepare for a series of special summer performances. It is the most practical way of combating the proposition that all pictures must be censored down to the intelligence of a child of twelve and it will prove, as can be proven in no other way, that the pictures are adapted to all.

Along the same lines the United Film Service, of Memphis, Tenn., sends in the names of five house which they have just opened: Magnolia, Grenada, Miss.; and Majestic, Memphis, using Saturday shows and the Wigwam, Muskgue, Okla., and the Pastime, Carbon Hill, Ala., offering matinee performances. Cain and Troy, of the Comus, are quoted as saying:

"We found that the Special Children's and Ladies' Matinees are a great deal easier to manage than others and it seems that we are destined to make a big thing out of it.

Get in line, and be the first in line in your town. It is not merely that features are united, morally, to be shown the children. Parents want programs that will not tire the youngers. Our own small son was taken to a Kid matinee the other day and came home delighted. A week later he was taken to a five-reel show and disgraced himself. Then on a other, in the same theater, and through its treatment and true-mindedness, it is here more than in its effect on the censorship question that the child matinee will win friends. Mothers will appreciate the proper sort of program; one that is light and lively.

Stylish.

"Royal Photoplay" is the title of the program of the Royal, Calumet, Mich. It is 4½ by 8½ and goes into a special envelope with no fold. It does little more than give an intelligent resume of the program for the week with one small display ad for a feature. It is printed on a card in dark blue, and through its treatment and general style has almost the intimacy of a letter personally written. The first issue carries this very much-appreciated notice:

You probably wonder how we know when a picture is good or bad. Well, the reports used in this issue of Royal Photoplays are taken from the ones published in the Moving Picture World, and represent the ideas of experienced critics, uncontrolled by any influence. The Moving Picture World views for some years now and have found that they write truthfully and fearlessly. Many others are passed as "fair," "good," or "big," which is a poor system of grading a film; one that is to be relied upon.

Udells.

Dave Udell, of the Majestic, Paxton, Ill., sends in some more of his snappy advertising (that will be given later) and a letter which reads:

The paper napkin on "The Battle Cry of Peace" is a true friend. I gave them to every hotel, restaurant and club, etc., all over the country, and the effect was wonderful. You see my prices were large, too large for a town of 2,000, but I got by all right in spite of March weather. We showed "The Battle Cry of Peace" here in both houses for two days to 1,700 people. Is that good enough for March—with cold, bad weather? Along with the napkin I hired the Paxton Band of twenty pieces to play on the streets, save small U. S. flags to all the children and used a very good augmented orchestra. During the peace conference where the title read: "We will now sing 'I Didn't Raise My Boy to Be a Soldier.'" I had a chorus in the wind that sang the song. I opened the show with a tableau representing the Statue of Liberty, while the chorus sang "America."

Now comes "Excuse Me." In the first place it is a very pleasant comedy and has wonderful advertising possibilities. I sold 3,000 working cards, one for each of those with the words "Excuse Me." These cards were hung on everybody's door knob two weeks before the show. Three days later I used the cards with "Excuse Me Again." In the same manner. This created a wonderful line of talk. One week before the show I used the cards again with "Excuse Me Tuesday," then started to advertise the show.

Might say that this has been the toughest winter that I ever went up against. Business has been good, nevertheless. You might tell some of your boys, who are expecting to quit the game, that the successful moving picture manager five years from now will be considered the world's greatest professional man. It is serious work, believe me, and takes a six-cylinder brain.

That "Excuse Me" is particularly good. The napkin is the usual Japanese stuff with a patriotic border and a gilt edge in one corner. It is printed up with an advertisement for the film and then folded so that this corner may be turned down to show on top. It shows to a degree and sounds just the right note of burial that should be adapted in handling the Vitagraph release.

And Amon to that last paragraph. The man who is around here five years from now is going to be to the good, provided he sticks the five years. The day of the short is over. To make money you must know how to manage a theater. The five-year man is going to know he has been through something, but he is going to know a lot more than that.

To Be Expected.

We would be surprised to find Joe Vlon sending out poor printing. We've known Joe since the days he was thinking of giving up the agency business and selling his restoration equipment. He has a real theatrical mind and a program for the Crescent in the Bronx (which is part of New York) is a mighty pretty job. If he would set the inside as a single page, it would be even prettier, because he could then set the program as a whole and not in two parts, and get a better make-up; but look at it as it stands and you'll admit it is different. It might be noted that a three and four-day run with a change of comedy each day is something out of the ordinary. Note, too, the shaded Cheltenham used as heads for the items. It is large and yet does not distract from the bold type of the program announcement. The hack page carries a beautifully-printed cut and the front is a drawn design. It is all printed in a nice photo brown on good white paper by a printer who knows his business. It is one of those programs where you can tell from the outside that it announces a good program because a man who gets out a good job like that does as good a job on his program selection. But he is liable to throw out of the program publishers' association on that cut. It is not only suited to the paper used, but it has apparently been made ready. The time-honored usage is to get a couple of cuts—one of a man and another of a woman—and then print them so that no one can tell whether it is Theda Bara or Mary Miles Minter. Will you can tell me about. "In addition to the sheet," we have the expense of a new cut each week. Personally, we like the Vlon way better.

Works the Papers.

The Public Service Film Company sends in a batch of newspaper stuff showing how the "Defense or Tribute" release is being worked with the battlefield fund being agitated and other features. The Marlowe's Battleship Fund is backed by the New York "Tribune" most ene-
A Lecture.

The York Theater News, published for the Dean and the Opera House, York, Neb., comes out with an editorial that others might copy, so here it is:

HURRAH! Now the prohibition people have another great helper in their fight against the liquor evil. It is THE MOVIE PICTURE.

When the National Retail Liquor Dealers' Association held their annual meeting in Washington, D. C., they went after the moving picture.

They adopted the following resolution unanimously:

"Another unfair and dishonest advantage that is being perpetuated upon the liquor business is that of the moving picture industry.

"Personally, we believe that the battle has taken up the fight against us. It is helping kill themselves."

This will work in well in most programs. The rest of the Theater News is mostly advertising for the two houses, but it is shrewd and some attention to local matters to interest those who are not wholly interested in film.

Enterprise.

Marion, Alabama, had a Tag Day lately to raise funds for a monument "to honor Confederate and Spanish War heroes." The corn was sold, the tag at the top of the hill was sold, and the program for the day was printed with the aid of the high school, so he supplied the tags free, and only asked permission to use the front for a small advertisement for "The Battle Cry of Peace," which he will show in the spirit of the day as well as on the tag, which was a handsome shield with the national colors. The back was printed with the proper tag matter, and the ladies were pleased to get them. There was a large control of the best all-around advertisements the Bonita ever had. Mr. Greer adds that he never misses this department, which is why he stays away from the newspaper. If you do know it all, read what the other fellow is doing just to keep your own mind active. You may not need just those stunts, but reading of stunts will keep your mind active along those general lines.

Picture Theater Advertising was gotten out to help the man who needed help, but all of the advance orders and about eight per cent. of the orders for the first two months following publication came from the lives wires; the men who might be supposed to be beyond the need of such a book. But these are the men who overlook no chance to enlarge their knowledge and they did not have to be urged to order.

Think It Over.

We wish there were more Y. M. C. A. officers who would realize the value of a good motion picture show. The Auditorium, Costeville, Pa., runs six days a week with the best features of Paramount, Metro, Pathe, and others, and it has become like a regular theater, which is why the experiment is a success. You can't run it like a Y. M. C. A.; you must manage it as a theater, and their house program is a model of the way stuff should be run, dignified, but intelligent and attractive. Perhaps the secretary will advise other secretaries if they will consult with him. This is the cleverest comment on a recent episode that has been printed yet:

Arthur Erbsbane, the editor of that "yellowest of yellow newspapers"—the New York Evening Journal—recently spoke at a dinner given to newspaper men by a group of film producers. "Yes," said Mr. Erbsbane, "if I had Chaplin or Theda Bara, I know nothing of moving pictures, but they probably should be censored." Upon such intelligent comments as this it is no wonder that the imp-pa-propa foundation was as Lewis Carroll might have had it:

"The time has come"—the Brisbane said,

"To pump some heated air,
Conspiring and Charlie Chaps,
And wicked Teda Bar,
And what the thing is all about,
I little know—nor care."

And here is something else you can print in your program if you know where to look:

Arthur Charlot might have had it:

"The time has come"—the Brisbane said,

"To pump some heated air,
Conspiring and Charlie Chaps,
And wicked Teda Bar,
And what the thing is all about,
I little know—nor care."

And here is something else you can print in your program if you know where to look:

The photo-play—yesterday called the "moving picture"—is the first new art-form since the ages of Pericles. It is one of the most useful arts, for it serves, it recreates, cheers, uplifts and broadens mentally, physically, emotionally and spiritually.

The screen is a window—through which all life may be seen, understood and appreciated.

Perhaps a Y. M. C. A.

The Auditorium, Kingston, N. Y., sends in a postcard program neatly done. The auditorium is in the Y. M. C. A. building, but there is

Dog Patrons.

Up in British Columbia things are different from here. It seems odd to read in the house rules that no dogs will be admitted without leash, but this is one of the rules promulgated in the Owl, successor to The Trill, a program of the O-Red, the rival of That Yarn and Nelson. The Owl regrets that some patrons have not complied with the leash rule, and other patrons complain of uninvited canine caresses. Dogs are allowed in the snowfields, and management does not mediate to itself conditions. The Owl keeps up to standard and lately dug a new one. They sprinkle boxes a couple of inches deep on the pages, each bringing out a single fature or house point. It looks well and it fills up space to profit, if not more than two to the page are used. By employing outline type, these display advertisements can be worked in as the appearance of the pages have taken up the "Out of the car, into the Corleton" line; a far cry from Cape Town to British Columbia.
nothing to show that it is an enterprise of that institution. The card is the regulation government card, printed in blue with the days dated and nicely displayed in side panels. It is unusually neat and therefore effective. It is not made on what you say in an ann, but the amount of type, the choice of type and the manner in which it is printed all count. This card gets the 100 mark.

A Pink Door Knob.
The Columbian, Maplewood, Mass., sends in a pink door knob 7 by 7 inches, printed on one side in black. It may be hyperbolic, but we do not like the pink string that is used for the hanger. It curves the lighter that, and a white would have been better and more conspicuous. The box is otherwise well designed, though it will not reproduce. The general effect is a strip across the top for the house name and then three panels at right angles to this for the three days they have a program housed. The biggest house is in a town of five thousand, and yet runs only three days a week. The D. K. is a handy form of distribution and yet it does not show up as much as it used to. We wonder why?

Universal Please Note.
W. W. Dunkle, of South Bend, Ind., an advertising expert, sends in a couple of full pages he did for the La Scala theater of that city for "The Lady of the Pavilions." The house bombard him and then found they could get no help from the exchange, with the result that they had to call in Mr. Dunkle, who had to locate her appearance in that town from his personal records and then dig in the newspaper morgues for photographs for cut purposes, the cuts costing in excess of $25. Of course, had there been time to write in to New York there would have been stuff for his coming, but this excellent service should be extended to the exchanges or the exchanges should notify patrons on booking that the advertising matter must be obtained from New York. The announcements are splendidly done, a full page split between the display advertising and reading matter with a four-column layout.

A Systematic Anniversary.
Elyea M. Simons is systematic. This shows not only in the manner in which he handled the recent anniversary of the New Family Theatre, Adrian, Mich., but in the way in which he sent his stuff in for comment. There was an entire page of this program, along with a letter all well packed and on top of the slides was the typed explanation that they ran as they were packed in the box. The only thing missing was a code that would show which anniversary it was ordered for with slides and newspaper stuff, the start being made a couple of weeks before the proper date. The slides ran a set of six. The first tells what an anniversary is, quoting Noah Webster as an impeccable authority. The second is

MY IDEA OF APPRECIATION OF PATRONAGE.
The entire film market combed with the finest tooth comb ever made for the best plays ever produced. Your gain.

"We are not altogether certain that we like that fine tooth. It suggests quite another sort of product. We like better an allusion to "hand picked" films at what the finest piece of seven-piece orchestra and the stars and the four annouces that on one of the days the kiddies can come in from eleven to half past two for a feature especially selected for their benefit. The other two refer to the attractions.

Meantime the newspapers were telling the same thing to the people who read. The first was just a teaser, a suggestion to watch the column, but soon it got down to business and talked definitely of films and music. Mr. Simons uses something that is new to us, a six-point rule, one side only—the left—with arrow heads set in to point to the special features. This is used both for display and straight reading stuff and works well both ways. We do not place the arrowhead as a stock type, but any printer will have small black faws that will serve about as well. Do not use them more than one pace wide. The cut will suggest the use of this idea, which works best in a long length

Letter. Include the railroad fare, the hotel bills, and the countless incidental expenses. Add them together, subtract two cents, and you have your saving.

This week, to celebrate its anniversary, the New Family theater will outside the postage stamp. You may be whisked away to the theatrical center of the country for six different performances of as many plays for the price of a movie at your home each night and there will be no "postage due.

In the original you are merely taken to Broadway and back, but for a little more you can send to some of the greatest playhouses in the world. What we like best of all in Mr. Simons' letter is his comment that he took over a sick house, the Star, now the Garden, and with four of his old employees he started a paying basis. This provides his own opportunity and at the same time it gives not only these four employees, but all of the Family staff the feeling that it will pay to give faithful service and meantime the four well trained people are doing ten times the amount of "their" house.

The Only Day.
Ralph Durfee, of the Millerton, (N. Y.), Opera House, used Western Union messages for the first time in the world. We hope the fake telegram has a real reason. Mr. Durfee did the scheme all up and had the messages personally addressed and delivered by uniformed porters who demanded a receipt. The envelope was too good in quality to deceive the experienced, but not many people comparatively are experienced in telegraph envelopes. The blank is addressed to "Dear Friend" and has the Paramunt service. The best touch is an imprint in one corner. This is almost certain to attract attention and it reads; in four point type, that "Curiously killed the car a few minutes ago the traffic officer and at the same time it gives that imprint needs to have his face fixed. It lifts whatever care may lie on the rest of the message. If you try the scheme and cannot get four point use the smallest size of some six point Gothic or similar letter, but the great idea is to have the line so small that it does not appear to be part of the reading and must be studied over. A six point face would have killed it. This is the only one or the recent flood of fake telegrams to offer something new.

Rather Old, But
Writing from Columbia University, New York, Park Hitchens sends in the program for the Lyric, Olive Hill, Ky., for last August, explaining that it will be started up again soon and asking for comment. He for some of the spectacular effects of his program. The program is rather light, such as a "glum" letter, with the，在 shadaying letters on the front page gives a distinctly neat effect. Shaded letters are apt to be disrespectful to your anniversary, and the dark distribution is carefully done but it is a pretty letter when well printed, though not altogether to be commended for a front page where a "plucky" letter would be more distinct, though it might be correct. The lower capital letter is used. Several fonts now show upper and lower case, notably the Cheltenham, which is a very pretty letter indeed. Inside the program seems too casual. The tiles are in August and you get a feeling of the season. We imagine that is because the matter is all hand set. It is a little more trouble to centre the lines instead of starting them with the lower hand margin, but it has a much better effect and last but not least descriptive line would help much. The dates should not cut the off from the program with rule. This is all right in some cases, but it would be much better if each poster is cut off from the rest. One way of doing it would be to centre the word and date date date used instead of "Program for Thursday, August 12." Most persons will understand that it is the program of Thursday, August 12. The program being told these three days a week, and each program should appear on one of the inside right hand pages. It gives a bad effect to turn from that next first page to three advertising letters. The first turn should always be to program or reading matter, never to solid advertising. Rule panels would help a little, too, but the chief trouble now is the obscure date and an insufficient description of the film. "Ham and Bun in a Kalem comedy" does not pull. "Can you fancy Ham with a tin star?" might do the work better.

Handwriting on the Wall.
Note the strong many successful companies are laying upon the one reel features they handle. Note the Paramount and V-C-E-E ones. We are swinging back to the shorter subjects. Get ready for them now.

Anniversary Week

with the fats or points carefully adjusted to match the points in the stock. The latter are either printed by the printing machine, or some from six or twelve point rule and his mortise machine or a file. Wood rule can be whittled down.

Get the idea: Family; this is the start of a reader. It can be adapted to any house or show and is particularly good if changed to fit the Burton Holmes and other travelogues

Have you ever stopped to realize, as you have bought a two-cent postage stamp, that there is an immense value you are getting for your money? When you write to some far distant city, possibly at the far end of the country, or even to a point without the country, you may transact business, convey words of joy or grief, business or sentiment, and the total expenditure is so little as to be almost negligible. Stop to estimate, if you will, what it might cost if you had to go in person in place of your

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

by EPEE WINTHROP SARGENT (Compatriot of Advertisement in Exhibiting to the Master Picture World)

Text Book and a HAND BOOK, a compendium and a guide. A step by step all about how to plan, how to make and how to run a house program, how to frame your newspaper advertisements, how to write formulas for your house an advertisement, how to get mail line business, special schemes for hot weather and rainy days. Mr. Sargent not only has the experience of the successful exhibitors have told him. More than 100 examples. An introduction and then 200 pages of solid April practical because it is not written down. It will help you. Handsome clothbound binding. By mail, 6.00

MOVING PICTURE WORLD, 17 Madison Ave., New York
THE PHOTOLEYPLAYRİGHT
Conducted by EPES WINTHROP SARGENT

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

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

Developing Ideas.

To many authors the first development of an idea and rigidly adhere to that. They do not realize that it is often possible to become more amiable, and it is true, to the other extreme and fairly worry their plays out of existence through constant changes. The best play is carefully built up from an idea to a complete whole. It is not merely set down as it comes to the mind, but no development is made until the story is reasonably clear in the mind and then this development is not accepted as final until it has been found that nothing better offers. No plot, fact or idea is written down until it is clearly outlined and found to be the best line of progression, and this is determined only through the elimination of all other possibilities. Even then it may be that later in the story a new thought will require some elimination or change of some of the earlier factors. For this reason it is best to use some sort of a card system, about the simplest being the use of sheets of paper from a cheap pad about three by five inches. Only one factor is written on a sheet and these are placed in regular order but are not numbered. Then if the later development requires a change of some of the cards, instead of crossing off the latter, the slips are withdrawn or replaced by others so that the script at all times stands complete as far as it has gone. It is not sufficient to intend to remember when you go over the story again. Make the change at the moment the change becomes necessary. It is the only way in which changes may be made without difficulty. When the plot is fully outlined, put it away. Take it up some time later and go over it again. If no further changes present or suggest themselves, then note on the back of each sheet a memorandum of the action that will tell that factor. Then lay the story aside once more and the third time write out the action fully as a complete script.

Reactions.

Be careful not to make yourself a pest to a studio. Some months ago an author complained that he had received a very insolent letter from a certain editor. The letter bore certain ear marks and when the editor turned up some time later he explained the reason for his having written as he did. His predecessor had a habit for writing personal letters to all authors who gave promise. This man had received several, upon which he had proceeded to unload his entire store upon that studio, one at a time, and at the rate of two and three a week. He got to be a nuisance and was choked off. He presumed upon what was, at best, a perfunctory acquaintance. He became a pest. It is all right in any studio. Do not ship your entire back files to any concern. They will know that either you are unloading or that you are writing so rapidly that you cannot possibly do good work. In either case the work will not be business. If you do it is improbable that you will be able to give them anything they want.

In the same way do not regard a friendly letter as an invitation to open a heavy, though one-sided correspondence. You will not get many chances these days for most editors now know it to be fatal, but now and then an editor will write a letter and nine times out of ten he is made to regret his action.

Something Wrong.

Lately a company started to put on a comedy. It was to be a five reel feature, but after eight thousand feet had been made, it was cut down to two reels, and these were not good. The director worked on a script by a high priced writer who does not know photoplay. He did not stick to the script, but put in whatever he thought of and anything that the star suggested and a couple of ideas he dreamed. As each negative was doubled in this studio 30,000 feet of negative were made. The picture will not sell in spite of a high price, and a lot of business will be lost. The photoplay writer could have bettered the story without half trying and could have turned out a script that would have made about the proper amount of action, allowingsubs. He might have charged two or three hundred dollars and would have saved several thousand. There is something radically wrong with methods that regard everything but the play in a business that is based on play production.

To Which, AMEN!
The Los Angeles Herald is giving opinions as to where a director gets off. William Parker, of the American Film Company, was the first to be asked and he speaks with no uncertain voice. He writes in part:

A director has no more right to change a characterization than Chapman and Hall would have the right to foreclose upon Pickwick, make Pickwick cadaverous and imbibe because he, the foromer, never knew such a man as Dickens created Pickwick.

It is said there are seven directors in the country mentally qualified to sit in judgment on an author's story. Many times seven directors are making pictures. And it is these unqualified men the authors must contend with.

An assistant director in talking with a photoplay author recently spoke of "Dickensom" and "Thachery!" And in a brief space of time this assistant director will become a director, elementary and full authority to make the changes at the little is as much entitled to screen credit as an inventor is entitled to a patent.

Probably Done.

It is probable that by the time this appears in print the Photoplay Authors' League will be no more. Members were asked to vote on the question of continuance, but the vote in favor of continuance suggests that the league is no longer necessary "having done what it set out to do," whatever that may have been.

Cartoon Plays.

There seems to be no market whatever for cartoon plays. Many writers have asked for data, but there is no market with any of the companies now making these plays. There are two reasons for this, the chief being that the novelty of the idea will suffice to entertain without plot, where plot is possible. A second reason is that the idea being comparatively new, there has not yet been reached that point where cartoonists have exhausted their own ideas. When the motion picture was still a novelty, any brief play was regarded as sufficient of an improvement over the old fifty foot lengths. The chief requirements were motion and plenty of it. It was a full ten years before there arose a real demand for the outside writer, and it is not probable that there will ever be a market for more than a suggestion for the cartoon comedy.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in every aspect, together with a dictionary of technical terms and a complete script. One hundred and seventy-six pages of actual text. Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Advertising, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders To

THE MOVING PICTURE WORLD
17 Madison Avenue, New York City
Sub-Skip.
The editor has had a number of samples of film sent in which the emulsion had peeled off. Finally he submitted some of the film to the Eastman Kodak Company with the following result:

Samples of film submitted show what we term "sub-skip," indicating that the substrate used on the base as a means of preparation for the sensitive emulsion has not been properly spread, in consequence of which the emulsion failed to take proper hold upon the celluloid base. The usual edge markings indicating the film to be of our manufacture do not appear on the samples.

All of which is respectfully submitted for the information of those interested.

Interesting.
Edward Marshall, Vancouver, British Columbia, sends in some photographs of the electric arcs which are excellent enough, and interesting enough to deserve space.

Comment. I think, is unnecessary, except to call attention to bow nicely the black beads which form on the negative tip show up.

Can't Be Did.
From Georgia comes the following interesting communication:

I can operate an Edison machine good, but we are going to change to a Power's Six B before long, and by September 1st I will be wise to the Powers. Think I can run one now with about one day's experience, and I want to ask you if you wouldn't get me a job in New York, or in some other big city. I can get a recommendation from my employer here. I run ten large Draper Looms eleven hours per day for one dollar, and work three nights and Saturday afternoon as assistant moving picture machine operator. I am thinking of joining a union. How is the I. A. T. E.? If I go to a city I will have to be long to a union, but I won't join until I know whether you can do anything for me or not. I will pay you for your trouble, and your kindness will be long remembered.

Now, gentlemen, don't smile. To the experienced city operator this letter will be amusing. I publish it as a sample of letters often received from operators in very small towns; also I publish it to set these well meaning, but misguided men straight. In the first place, Georgia, you could not hold down a job in a city at all, nor could you get a license. In the second place, you could not join a union, because you would have to pass an examination, and in the third place you need to serve a regular apprenticeship under a competent operator. No, I could not get you a job, but if you are made of the right kind of stuff you will hoe your own row and get yourself a job. In one part of your letter you say you have ambition. All right. Couple that with common sense. You tell me you are working eleven hours a day for one dollar. Heavens, man, you could do better than that in the penitentiary making cans to sell to visors. If you have energy, plus ambition, the course for you to pursue is go to some city, hustle around, and get something to do, and then watch for a chance to serve an apprenticeship in some operating room. But let me warn you of this: don't go into an operating room with the idea that you are already an operator. You are not, and from your letter I should say you are a long, long ways from being one. Get a position as operator's appren-
tice, work and study hard. Serve the full term of a year as an apprentice, and then, if you have studied and worked energetically, you can get a competency. Constitutionally you have nothing to fear in leaving that eleven-hours-for-one-dollar job. You might get so well starve decently and in order, as to work all those hours for such a sum as that in these days of high cost of living.

Solar Comments.
John Solar, Watertown, makes the following comment:

Commenting on friend Martin's article on Chromatic Aberra-
tion in the Feb. 10th issue, I agree with his deductions in Fig. 1, and will add to it, if the aperture is not so large as to be continued so as to cross the principal axis, the violet rays will focus much nearer to the condenser than the red rays.

In Fig. 2 red and green are predominating colors of the spectrum, but with conditions the same as in Fig. 1, we would have the same spectrums as in Fig. 1. The yellow and blueish-green are the brightest rays of the spectrum, and we get the best results when these are focused at the aperture. In circu-
lating an achromatic combination of lenses, the index of refrac-
tion for the yellow and blueish-greens are used for best results.

As to the complete combination of red and green into white as shown, under the conditions given it is an impossibility, and I don't believe friend Martin fully understands the matter. Referring to Fig. 3, the red and green rays cross at the aperture, afterwards continuing in their direct course, but separated the same as before crossing. And now, referring to Fig. 2, under some conditions as shown, with the condenser with card board, punch two pin holes so as to let these same rays pass, interpose a screen at the point of focus, we will have a highly colored image. This shows that red, orange and green has not combined into white, as shown in the figure. What does occur is this (neglecting spherical aberration to avoid confusion). At a point on the principal axis (the meeting point of green in the figure) at which violet rays meet, a violet image of the point source of light is formed, and not only the very making caused by the violet rays from these two points, but rays from the whole condenser are focused at this point.

At a point on the axis which will be farther from the con-
denser, the red from the whole condenser will focus, and the intermediate colors of the spectrum will be at intermediate points between the violet and red. If the aperture is moved back into the focal plane of the violet, then violet rays will predominate, and this predomination at the screen is called 'ghost.' And now, since many may doubt my statement that the colors of the spectrum focus at different points on the axis, only the different distances through the condenser, I will give a demonstration from optics. A pure spectrum must be used; that is to say, one formed by a prism and lens, so as to have the colors distinctly separated. Project this spectrum on a red screen, and the red will be reflected back to the eye, but the other colors have disappeared. If we use a screen of some other color, the corresponding color will be reflected, and the other colors will disappear, and it will be found that when the screen is at the focal point of any one color it will be at a distance greater or less than when focused for some other color.

Optometrist from Optics: If a point source is on the axis of a single lens never gives rise to an image at a single point; the image consists of a series of colored points on the axis, the blue image being nearer to the lens than the red image. Thus, the complete image consists of a small linear spectrum lying along the axis, the blue end of the spectrum, being nearer the lens. This difference is due to chromatic aberration. If a single lens is used to form an image on the screen, it will, of course, be impossible for the various colored images to be simultaneouly in focus. The blue image, being nearest to the lens, will be the smallest, so that if the red images are focused on the screen, the red images will have smaller blue, green, etc., images superposed on it, but out of focus.

Referring to his comments on the curve of the light beam, Martin says:

But even to the eye the beam has a curved shape, probably due to the existence of infra red at the outer edge of the orange envelope.

If he will study spherical aberration he will easily see this curve in the prismatic curve. It is formed by the rays from the outer border of the condenser folding back over the rays from points of the condenser nearer the center, as shown in my sketch.

I worked this matter along, and let Brothers Solar and Martin fight it out between themselves. I do not really feel competent to pass judgment on this particular matter at this particular time, except to say that Brothers Solar's statement that rays from different distances from an incorrect lens is a well known fact, though just how far it will apply in practice, when applied to the condenser, I do not know. I would like to ask Brothers, using condensing lenses of a projector for the experiment. This matter is intensely practical and very important to operators if it can be reduced to an actual working rule or basis.

Operator Wanted.
In a small town, not very far from a large eastern city, the Young Men's Christian Association is in need of a real operator. The theater is a large, up-to-date house, and the man must start at $18.00. Here is what the manager says:

Replying to yours of the 4th, I would be perfectly willing to pay $18.00 for a man who could deliver the goods, I. e., for...
$18.00 worth of MAN. As I previously told you this is a very large increase over average wages in this locality. It is possible for a man to live comfortably here for less than one dollar per day therefore I will readily see that $18.00 should go so far as $25.00 would in a city. I have no objection to your publishing this request, provided you withhold enough of my address to prevent a flock of "would-be"s from swooping down on me.

This manager demands a man who is a thoroughly competent operator; one who not only can and will deliver the goods on the screen, but who can also deceive, to boot. He tells us he will be willing to increase the $18.00 somewhat after the man has demonstrated his worth. Now I am not going to stand good for any of you. There are not not far from Philadelphia, and in every way a man who can fill the job all around, both morally and professionally. You don't have to be an angel with wings, but this manager does not want any cigarette flaks, crooks or liars. On the other hand, I wonder if the prospects of the company are in any way related to the territory the territories are no worse than those experienced in Virginia, this being due to the action of an ocean current which corresponds to the Gulf Stream.

Practical Experience vs. Theoretical Knowledge

An operator in Wilmington, Delaware, proposes the following:

Please answer, in this week's issue, the following question: What is your opinion of a so-called operator who claims he can get 25 per cent more business in a town and who, in a six-month period, has landed business in three of the five main streets in the town, and who has been engaged in the business a short time? Perhaps he got his knowledge from some correspondence school, which is a rather common practice. Is there real knowledge from practical experience of years at the business, and have worked hard to get our projection symmetrical, and still be convinced that we have poor projection.

This point is altogether too important to enable me to pass an intelligent opinion. Wilmington. However, the question you raise, while old, is still interesting, and its answer is not as simple as you seem to imagine. In the first place, my brother, the acquiring of knowledge of projection entirely through practical experience is a long, slow process, nor is it within the range of probability that any man living can become a thoroughly competent operator in any way. On the other hand, after a man has thoroughly grounded himself in theory, the acquiring of practical experience is a comparatively rapid process. I propose the following murder question by saying this: I would rather have a man who was thoroughly grounded in the theory of projection, but who had only six months' practical experience than an operator who had been thoroughly grounded in the theory but had three years of practical experience. Of course that sounds pretty radical, but it has a sound basis just the same. Operators must have an understanding of the mechanics of the machine, must be sufficiently to merely put a good picture on the screen—a brilliant picture, free from shadows, for instance, but that that picture must be put on in a way that will not result in the expenditure of money, and produce the least possible amount of eye-strain.

Nor is this all that is involved. Wilmington operators have been in the business for many years. It is not surprising to wonder how many of the Wilmington men have a made a test on the their machines in the last thirty days. I wonder how many of them have made a test on the screen to the satisfaction of the operator. Yet just a little bit too much tension will cause damage to every foot of film that is run on that machine, particularly if the intermittent spring is not adjusted just right. I wonder how many Wilmington operators could give an intelligent answer as to whether their objective lenses are of the right diameter to the distance lens is too. I wonder how many Wilmington operators could give a thoroughly intelligent reply as to how far their condenser ought to be from the film, and WHY it ought to be the distance. But of course, the effects that are brought about through altering the distance of the arc from the condensing lens.

These, my good Wilmington brother, are just a few of the EX- CELLENT questions that are of interest to operators. Personally, I should not suppose it would be a good stunt. I don't think it is a good idea to put an incandescent light in a film machine, nor do I think it should be done without a good chance for a spark which might touch off a reel of film. Better let that particular proposition alone. As to the motor, no. That particular thing will have to be arranged with individuality. I could not say, if I had my way about it, motors would only be allowed where they are controlled by a spring switch on the machine table which the operator would reach. There is a lot of law, and it is a mighty good one, too, since the operator, under this condition, has to stay right there beside the machine, where he belongs. Since then, we have a very fine lot of sunshine. Just as present we are having the worst winter in ten years, but will forget it all when the spring comes, because we get weather that can't be beat anywhere. It is a mistake to suppose that Alaska has a bad climate. I am sending a package of views of parts of this world that you can see is not all ice.

All right, old man, I apologize like a regular gent. The views were 8 x 10 prints, and believe me, and believe me, this has something to do with relation to Alaska, and, to my surprise, I learn that in portions of that territory the winters are no worse than these experienced in Virginia, thus being due to the action of an ocean current which corresponds to the Gulf Stream.

From a Manager.

Illinois (name and town suppressed by request), says:

We thoroughly appreciate your work in the projection department, although it is difficult to find the time to time to time. With regard to operators, do you mean to say that the results obtained by an operator depends wholly on the amount of money be gets? It is not always so. We used to depend entirely on the operator. Had an out-of-town man, and paid a fairly good portion of our receipts for projection, which was quite good. We have now two private operators, and are getting along very well. We understand, however, to get wise to the fact that a real manager should at least know how to run a projector, and Yours Truly got very bored. We have now a standard operator for any two or three theaters, in some of the best Chicago houses, and certainly better than many Chicago theaters. We have got our slide machine gets something of the same sort as much as we pay ours. Furthermore, we can take any young man of average Intelligence and show him all the work it is required to do in three months' time, and he will then produce just as good results as the average Chicago operator. In this connection please note that the manager of "Chicago" quite frequently urges to clients Chicago while there. If you claim the results obtained are proportionate with the salary paid, I am going to say "That's it." The manager.
of the theater now inspects the machines daily, so that part of the operator's duty is taken off his shoulders and out of his hands. We use a local man, and all he is required to do is to set the carbons, thread the film, light the lamp, turn on the automatic fan run, and put the shot centered on the aperture. The machines, two of them, are motor driven. With a hand driven machine and a hand-fed arc and a one-machine outfit it is a much longer job, but with the same equipment and as we have, and such as any first-class house has, an experienced operator is positively not a necessity, meaning by this a fancy fancy job. Our only job is to run a local man, but our projection with a local man makes his look like thirty cents. My wife has frequently taken my opera
cator's place of inferring rank and tell. The reason for this is that we study, attend to our machines ourselves, and take more pains with than any operator would the local man. We do not give him for it a formal envelope. Of course, there are those who take a real interest in the work, but that kind would not be available here, if we were not paid so well.

And now with regard to the table on page 437, October 16th issue. Suppose you got a new machine and set it up. How am I to determine (1) distance between operators to aperture (or etc.), with nothing to start on? We have got to experiment, haven't we? This is not a catch question. We are sincere. If you have any doubts about claims of anything in our letter we will cheerfully pay the expenses of your Chicago representative if he does not say we are putting up as good projection as in the average theater in the town.

This is a long letter, but I have quoted it verbatim because it raises or rather raises some exceedingly interesting, and exceptionally vital points.

Yes, Illinois. I do claim that, broadly speaking, results on the screen may be divided into two categories: the salaries paid you and I and that you apply this in a way I don't intend it to be applied. You take the text of my statement, but disregard the underlying, vital principle, and simply say, 'don't they pay railroad presidents $15 a week? Don't ask me a moment. I, too, am sincere, and this is no catch question. Why don't they have the right to do so? President salaries are $1,000 a week, and they do. But I can tell you why. Because railroad presidents must be men of brains and ability, who can manufacture tangible results by the use of their mental ability, backed up by trained mind and ability for which brains and attainment must be paid for. Now, you might hire a sec
tion man at $50,000 a year and place him in the president's office, but that does mean that he would be a railroad president, who cannot absolutely prove he would be only a rank imitation, and if he undertook to exercise the powers of the office he would wreck the railroad in short order. Now, do you do that to see what I am driving at? Let me aside that. Logically, salaries in society for labor organizations, the salaries of men are very largely graded directly in proportion to the ability of the men, or, in other words, the possibilities the positions they fill prove as superior workmanship. The bricklayer, for instance, can't go very high, be

cause once he has served an apprenticeship and thoroughly learned his trade, ordinarily speaking the only considerable value he can add to his work lies in speed, and that, of course, is a very limited quantity. The moving picture operator, however, has large opportunities to prove his worth through superintendence, and the take-up of the screen, and whereas one operator may actually be worth a very small sum, another operator may be worth a comparatively large sum because he is a close student of projection, and is able to place the high class of material on the screen and charge his same, as the same time reducing the tear and tear on films and machinery to a minimum. Now, if your argument be correct, and we, for instance, adopt a 50 a week for our operator, you don't say, "I want that we will get as moving picture machine operators only that class of men who cannot make more than $5 at anything else? On the other hand, let us take an extreme case and say we pay $70 a week for operators. Don't you see that immediately we would bring into operating rooms the very best talent available, because $70 a week would be sufficient to attract very high class of men, or, in other words, men who could not make more than $75 a week at something else. And let me say right here that I firmly believe that the time is not far dis
tant when the time of receiving $70 a week, though that is probably as high as it will ever go, and I think the $75 a week field will be very limited, but $30 a week here in New York City will be the limit. I think the next two years the low will be $30.

As to your comparison with the Chicago downtown houses, you have
clected a city where the leaders of the operators' organization have time and again openly avowed their dislike and disapproval of the education of the members of their profession. In other words, the leaders of the Chicago operators' union have openly disapproved of projection departments and handbooks, and presumably the rank and file of operators are the posteriors of their leaders, because the leaders could not very long maintain a position which the membership disapproved. They would lose their job if they did. You are not picketing, are you, and you are trying to do the same (I mean) to improve, because he don't want to lose that job. This is, however, to some extent qualified by the mistaken position assumer by unions which is both of them the dirtiest in the world. I have never heard of a railroad to take back up their demand for the union scale without regard to the ability of the individual. This is, in my judgment, absolutely wrong, except in cases where the union scale is so low that good workmanship is not to be expected. Personally, I think the time has arrived when railroad operators' unions, in cities at least, should cease rearing into membership candidates who cannot prove and demonstrate their ability, both in practical and theoretical projection. I could amplify in this matter very greatly, but I think you have got the idea. My conclusion for higher wages does not apply indi

videntally, but broadly.

As to your question with regard to the lenses, yes, that is one week pol
ish, and it is a point you cannot get behind at present. You have got

known the back focus at which that lens will work before you can make any intelligent estimate of the requirements of the rest of the system. I am, however, become more firmly convinced that if the diameter of lenses up to 4 inches E.F., or possibly 4½ inches, be not less than 1½ inches, and from 4 inches or 4½ inches to 3½ inches, the diameter be 2 inches, and beyond 3½ inches the diam
eter will be 2½ inches, all requirements will be met. When this point is finally settled you can order your objective and, using a temporary pair of convexes, put the picture in focus on the screen and mea

sure up.

Your statement that an experienced operator is not a necessity under certain conditions is quite true. He is not a necessity, but he is a mighty good investment, particularly if you pay him more than the operator. Your show-bill-in-three-months statement made me smile. Man, man! I am at least of average intelligence, I think, and after seven years of close application I have still very much to learn about operating, yet you coolly tell me you could teach anyone that in three months. Raus mit dir, brother! 'Tain't so. On second reading, however, I see you only propose to supply knowledge suffi
cient to equal that of the "average Chicago operator." Ump! Well, that's an awful slap at the Chicago average.

Not So.

Glen Kalchoff, Milwaukee, Wis., says:

Referred to article by Bert Carlson, entitled "A Rink," August 16th issue. If you have read the article you will find it quite true that the lower loop, I believe Mr. J. H. Hallberg said that too large a lower loop infatuated your lower idler. Recently I fitted a lower loop, and the machine runs without any such loop. When you have the right size loop let the idler down again. This method makes Brother Carlson's invention unnecessary.

Serry, brother Kalchoff, I cannot agree with either you or Mr. Hall

berg. Either of you can supply me with a lower loop that will cost you $250, but mine has the lower idler any harm if it revolves, as it should do, even if it did not revolve, but it is likely to, with some machines, produce an oil

y and mechanical operator well knows. However, the invention of Brother Carlson is not designed to remedy a too-large loop when the machine is running, but merely to assist the operator when threading the Power's Machine. I cannot at all agree with your method of catch

ing. It can be done that way all right, but if I see the frame coming over the sprocket teeth is not the best thing in the world for the sprocket holes; also, if you happen to drop the idler at the wrong moment, will sometimes happen. If it won't, for it will, you will have sprocket indentations between the holes. No, Friend Kalchoff, you undoubtedly mean all right, but I cannot agree with you this time.

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It is a rule of this department that no apparatus will be recommended editorially unless such apparatus has been demonstrated to its editor.

Hints to Newsfilm Cameramen.

By P. D. Hugon.

(Some time ago Mr. Mayell of the Pathé Freres Company announced through this column that he had several hundred copies of the above named booklet which he would be glad to distribute free to anyone who was interested. In a very few days the entire supply was exhausted and Mr. Mayell's office was swamped with requests for more booklets. Mr. P. D. Hugon, the author, has kindly consented to the publication of his booklet in this column, with the idea in mind that the substance of the article may be of some assistance to the Newsfilm Cameraman.)

CHAPTER I.

What to Take.

The object of motion pictures is to show motion. Only things in which there is motion are worthy of the cameraman's attention. The subjects that make good news negatives are: (1) All news subjects, i.e., the unattended happenings of to-day, not yesterday, last week or last month; riots, disasters, great railroad wrecks, the activities of well-known men; and news caught in the happening is the only real news there is. The consequences of an event, ruins, wrecks, can only be of value if presented in a suitable manner. (2) Pretty subjects, with good scenery, pretty girls, children, young animals, with some kind of a topical interest. But when it comes to getting a negative that is truly hauntingly beautiful, specimens should appear.

There is no demand for pictures of the ordinary activities of boys scouts, local parades, lodge meetings, unveilings of statues or statues (except when attended by the President), posed groups of delegates to conventions, or similar line-ups of persons much embarrassed by the camera. A good general rule to follow is this: Never send pictures that do not tell their own story. Pictures that require lengthy explanatory titles never can be interesting.

Make sure you get the news in your picture. To every event there is one picture and one only, if a man has invented a new engine we want to see the man and his engine in the same picture. If in doubt, write out the story in two lines, then take the picture showing just what you had in those two lines. If you cannot do that, you have missed the story.

Get local color in your pictures. There are many scenes that you never look at, and never would photograph, because you see them every day; but people in other cities want to see them, just because they are different from their own surroundings.

The first scene of every subject should be a general view characteristic of the place, containing the subject proper; the subject proper, although visible, being subordinate to this general view. For example, if you were taking the visit of the King of England to Berlin, for Berlin, you would take close-ups of the King, and not trouble about Berlin streets. But if you were taking the same subject for London, you would show the royal equipage coming down Unter der Linden, showing the architecture of the place. The close-ups of the King would be almost superfluous.

The same applies to your town. Other people want to see it in your pictures.

Specific recommendations for certain subjects are given below:

Race—Where speed is the dominant factor, turn slowly about half speed. Failure to do this is unpardonable. Remember then that you must shoot down your iris diaphragm, so as to not over-expose. Take all moving objects coming toward the camera, never going away. Every race must show at least four scenes; beginning, middle, finish, winner; and if possible, an extra scene of the middle.

Parade—A parade is only worth taking if there is something decidedly new in it, and you can never say that there is until you have succeeded in capturing what it is in writing.

Occasionally a special movement across the field of vision and to the nearness of the subject to the camera a float is almost impossible to photograph successfully when in motion. Pick out two or three of the best floats, and take still pictures of them either before or after the parade showing of course, the people seated on them as they were in actual parade. A parade must be very interesting indeed to justify the usual street scenes.

SOURCES.—Find out from the man who knows what are the points that make the exhibit notable and go for those points, and write them clearly in your "dope." For instance, "This pony won a prize for condition, owing to the lustre of its coat and the length of its tail." The pony you cannot see, so you should point the camera in such a way that you have not grasped the important points yourself, and it is a certainty that you have not got the right picture.

CHAPTER II.

How to Take. Composition (i.e., Artistic Arrangement of the Subject).

Most subjects must be taken at least from two distances. First from a fair distance, to give a general view of the object and its surroundings. Secondly from as close a range as possible, to give a closeup view of the position of the subject. By the use of a camera the iris diaphragm, if properly used, can be closed to such an extent that two, three and ultimate close-ups are possible. The iris diaphragm can be closed to the most in the interest of getting a close-up but when you have not closed the optical diaphragm it is important to get the right picture.

Shadows.—If you know what is the points that make the exhibit notable and go for those points, and write them clearly in your "dope." For instance, "This pony won a prize for condition, owing to the lustre of its coat and the length of its tail." The pony you cannot see, so you should point the camera in such a way that you have not grasped the important points yourself, and it is a certainty that you have not got the right picture.

WHITE.—Water in a picture is almost as undesirable as sky, unless it is agitated. When taking pictures of ships it is almost invariably necessary to get close up or to use a long focus lens. If the picture has to be blown up and water in the case of a ship at sea, take one-third or two-thirds and two-thirds. Whatever you take with water in it, make sure your horizon is perfectly level, as nothing looks worse than water coming up hill.

Silhouettes.—Any imposing, towering object makes a good silhouette effect obtained by under-exposure.

Focus.—You cannot be too particular about crisp focus. When you are able to do so, carry a newspaper with big headlines, and have someone hold it upside down for you at the exact distance at which the newspaper is to be photographed with, and focus on it.

When the light is very good, and you can stop down to F-16, there should be no difficulty about focus, as every object from a few feet to infinity is in focus when focus is set for infinity.

EXPOSURE.—It will be much more noticeable if a near object is out of focus than a distant one. If you cannot get both in focus, focus on the near one, but you can generally get both in focus by focusing on the distant object and then focusing down to the nearer one (F-11 or so).

4. Quite frequently a negative made at F-16 with the very best lighting conditions looks out of focus. This is due to halation, a very peculiar phenomenon that takes place in the South and sea. Halation is caused by too much white light striking one object (or one part of the picture). This light spreads over the dark parts, covering up the sharp lines and making them look right at sea. To avoid halation avoid white clothing, sky, objects that reflect a lot of light; and carefully guard your lens from reflection of the rays of the sun inside the camera. Every photographer working in Southern climates is advised to purchase a yellow light filter and to make use of same during the brightest hours of the day, particularly in the summer months. The filter makes it necessary to increase the exposure three times for an x three, six times for x six, etc. The x three is quite sufficient.

Exposure.—Not one day passes without twenty dollars being lost to one cameraman or another, and often one hundred dollars or more, owing to incorrect exposure. It takes a lifetime to learn exposure by practice. It take two hours by means of a 50-cent exposure meter. If you are worth more than one cent, order one right away now from your photographic dealer.

If you use Pathe negative stock, always remember that it is very much softer than any other.

The following rules are given only to make you realize the need for a thorough study of the subject.

1. The object to be photographed. The nearer or darker an object or person to be photographed the longer the exposure required. The following are the relative values of subjects most frequently used in news pictures:

- Portrait in shade, seven feet away .......... 4
- Three-quarter figure in shade, twelve feet ..... 3
- Half length figure in sun, seven feet away .... 2
- House, street scene, dawn, twilight, moon .... 1
- Snow, yachting, open beach scenes .. 1/4
- Open sea, distant yachts . 1/4
- Tree, clouds, etc. . 1/2

You must, of course, increase your times 2 times less exposure than to take a portrait of someone standing in the shade.

2. Shutter and Iris Diaphragm. There are two means of altering the shutter and iris diaphragm. For ordinary subjects it is better to keep your shutter at a fixed speed so that you do not forget that you have changed it. One-fiftieth of a second is fast enough.

*Copyright, 1916, by the Chalmers Publishing Co.
Care in Handling the Negative.

Strength.—It is essential, to preserve the illusion which is the basis of the film business, that the picture should be absolutely steady. A very large number of pictures are rejected owing to unsteadiness, which has found in many cases to be due to defective screwing up of tripod or tilting platform. In other cases, unsteadiness has been found to have been due to the practice of regluing or retouching their hole in the panorama or tilt handle which thus shows a symptomatic motion.

Scratches.—To avoid scratches, every nook and corner of the camera and camera cases must be thoroughly cleaned several times a day, and the magazines (particularly the slot through which the film passes) must be cleaned every time they are changed. This can only be done with a small brush, flowing is useless.

Panorama.—There should never be a panorama, either vertical or horizontal, unless it is absolutely essential to obtain a photographic effect; and in any case the panorama should, not from the main subject to others, but from others to the main subject, where the attention can finally rest. It is very much better to take two scenes than one panoramaed scene. Panoraming is the lazy man's remedy.

Lecture of Scenes—As the average subject in a new film measures about 100 to 100 feet it is to the cameraman's advantage to avoid taking more than that length. Several scenes, each 20 feet in length, stand the chance of acceptance. Never turning less than 10 feet if the object is still, and 15 feet if it is moving.

Numbering.—Every scene should be numbered at the end, before the punch. This can be done by any agreed means or by holding up one finger about one foot in front of the center of the lens or scene one, two fingers for scene two, etc.

Punching.—Three punches should be made between each scene. e. c., each time the position of the camera is changed, or each time the light and shade or distance of the subject changes considerably. This makes it possible to develop each scene separately and to get the best results in each case.

CHAPTER III.

How to Dispatch the Negative.

(1) No negative should ever be sent by mail, as this is illegal.

(2) All negatives must be sent undeveloped and uncut, packed first in a tin can, sealed with electrician's tape, and labeled with the cameraman's name and address, clearly marked "Open in Dark Room Only." This can also be packed in a wooden or metal box, also bearing the sender's name and address, and labeled in accordance with the requirements of the railway or shipping companies concerned.

(3) The parcel should be sent by express, and by the very best company and its very best train. There is in every city one, and only one, express company giving the best service between that city and other cities. Find out which it is; it will not be a negative one before doing so. Find it out today. Ask each and every express company.

Do you guarantee that a parcel will get there by your service quicker than by any other? How much quicker? When will it get there if handed in at such and such a time?

What of the time you have got an exclusive running monopoly? What is your best time from this city, on which can be shipped?

(4) Inside the tin can containing the negative should be placed full list and fullest description of scenes, stating who, why, how, when, where; also number or number of the negative, if the negative be a negative one before doing so. Find it out today. Ask each and every express company.

Do you guarantee that a parcel will get there by your service quicker than by any other? How much quicker? When will it get there if handed in at such and such a time?

What of the time you have got an exclusive running monopoly? What is your best time from this city, on which can be shipped?

(5) Immediately after handing your negative to the express company, send the editor a night letter (a day letter if necessary but never a full rate telegram), in exactly the same form and words.

"Shipped by (name of express company) this (evening or morning), to reach you (state what time) - feet of (name of subject) suitable for (state local or national reel) event covered by (state names of competitors who took the scene). (If local competitors took scene, state when they will release)."

CHAPTER IV.

The Golden Rule.

Make as good a picture for others as you would like others to make for you.

Nothing but the best is good enough. Think and think hard how you can make the best picture. Put it all down in writing in advance; plan your scenes, plot all your scenes; plot all the shots. Then, whenever you get a chance to show me, your friend, So-and-So and have a close-up. I shall want my two inch lens for this scene and the six-inch for the other. The event will take place and such a scene as you therefore the sun will be there, and I must turn my camera that way to get the best composition. That tree would nicely mask the sky. I must take my position so as to include that breath-taking part of the picture. I will have everything ready to ship the film, etc.

There is plenty of room at the top of your profession, but you will not get there by standing about or just grudging away. Brain work is ultimately the only way to get there.

And the money is there waiting for you.

Mr. Exhibitor.—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.
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Suggestions prepared by S. M. Berg.

(By special arrangements with G. Schirmer, Inc., Music Publishers, New York.)

This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by presenting at a degree the rhythm of the reels, but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 10% "Two weeks pass," in a sub-title and is printed reading matter on the screen. But 5% "Military parade," is a description of action.

This picture is built about the last stand of General Custer against the Indians in 1876. It opens forty years later when the hero, Tony Britton, is an old man. He is telling his grandson, Bobby, how much different fighting is today than in his time and many scenes of modern-day military encampments and methods of warfare are shown. Then Bobby falls asleep and is taken to bed. The old man sits by the bedside and the story goes back forty years, when he was the pride of the Seventh Regiment in the Indian country. He thinks he loves Mrs. Granson, wife of Capt. Granson, but when Barbara Manning visits the post he knows he has been mistaken. Two of the army scouts have been killed, and Rain-In-The-Face, an Indian chief, is captured for their murder. He escapes and leads his braves in an uprising. Meanwhile Captain Granson, long jealous of Britton's success in winning his heroine, resigns in disgrace. Then occurs the massacre of the Seventh, in which Granson dies. Before this, however, he vindicates Britton and the story closes with a reunion of Barbara and Britton.

Note particularly: Indian scenes at 10% 27%, 54%. Battle scenes at 60 to 61.

The THEME selected is "For Valor."—Anelife.

Time schedule: Five reels (about 4,700 feet), 67 1/2 minutes.

0 T Opening.

0 D Subtitle or descriptive cues.

5 T "Oh tell me now Grandpa.—"

5 D Military parade.

T The horses are well taken.

T "The field telegraph."—

7 T "The men are glad to get back.—"

8 D Where's Bobby is carried to bed.

10 T Westward the path of the empire.

12 T "Onanaw will listen.—"

15 T "Barbara of Manchuria.—"

14 T "I have just heard a rum- or."

14 T At the officer's club.

16 T I am very sorry, Mrs. Granson.—

10 T Two weeks pass.

10 T Barbara of Manchuria runs away.

27 T "Not seriously injured."

27 T "Barbara, I don't love you."

27 T Then following day a detachment—

27 T Captain Yates dispatches—

27 T After an hour's scooting. (Shots)

27 T Where Indian returns to Onanaw.

27 T A Sioux celebration. (Tom-toms)

28 T Mocking over hearing the boast.

30 T "Captain Yates, take Lieu-

tenant—"

32 D When Indian is seized.

32 D Britton at the field telegraph—

35 D When Britton gets letter.

38 T For the sake of propriety—

38 T Granson follows.

41 T "Go on off with your lover."

43 T "I will come back."

47 T Granson carries out his threat.

47 T "Lieutenant, the charges—"

47 T Britton's last word.

52 T Captain Eversley brings news.

52 T Whispers of an Indian up-

rising—

58 T "The day you left Lin-
coln."

54 T The Indians on the war-

path.

56 T The Seventh takes the field.

60 T "These Indians are miles away."

60 T The Indians learn that

60 D When Britton reports.

61 D The last stand.

61 D Rain—In-The-Face makes a

good.

62 T When two months had gone by.

64 T After the terrible mas-

sacre.

65 T The End.

Note: For the convenience of the readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1421.

To the Lone Pianist

By S. M. Berg.

In a series of articles which will be published in these columns, I shall endeavor to deal with the musical interpretation of the picture from the view-point of the pianist, as from time to time the cry is heard, "What shall I play for the picture?" Each article will open with a synopsis of the story and then a discussion will follow on how the picture can be played.

The next picture projected happened to be a two reel drama. It lasted 28 minutes and within that time I discovered that she played eleven different compositions. By such a system as this, figuring that a ten reel show was given with a change of program daily and that no repetition of music was made within two weeks a library of 700 compositions would be necessary. Apart from characteristics such as Chinese, Oriental, Indian, Mexican, Agitator, galops, etc., it is quite improbable that the average pianist has so large a collection of music. Therefore continual repetitions must be the result. It is as a help and a solution of these problems that I submit these articles to my readers.

There was released by the Triangle company on April 30th a feature picture of six reels, "The Regress of Cawnpore." The time of projection was 81 minutes and the whole action of the picture lay in India. The synopsis is as follows:

Dr. Robert Lowndes of the British Army Corps is in the Indian desert striving to save the life of Burton, the engineer in charge of running a government telegraph line across the desert. Burton dies of the fever and the natives fearing cholera flee, leaving Lowndes and a faithful Brahmin alone. While the Brahmin goes for aid to Delhi, Lowndes remains battling the terrible heat of the desert. At last, unable to stand it, he seeks the relief of morphine. Later, when the months bring him back to Delhi, the drug has claimed him as its victim and to Betty, his sweetheart, he confesses his bondage. Captain Douglas, a rival, tempts him to indulge his craving, and Betty's father, discovering his condition, orders him away. Six months later Lowndes is a degraded beggar of Cawnpore, living for nothing but hashish, a Hindoo drug. Meanwhile Douglas has married Betty and they visit Cawnpore. A native rebellion breaks out and the Europeans take refuge in the garrison. Douglas, the only coward, tries to desert, but an English bullet stops him. Greatly outnumbered, the band is forced to surrender. Lowndes, hearing of the surrender,
Marion and Madeline Fairbanks

NOW that they have reached their fifteenth year, the Thanhouser-Mutual Twins"—Marion and Madeline Fairbanks—have made it known that in their coming releases they are desirous of having their names appear in the cast, though not for the purposes of differentiation, having long ago given up the idea of their ever having people tell them apart.

"We have been known so long as the 'twins' in screen productions," said Marion, speaking for her sister as well as for herself, "that now that we have reached our fifteenth birthday we think it best that we be known as Marion and Madeline. It looks much more important, we think, to be listed by our first and last names than it does merely as the 'Fairbanks Twins.'"

Telling these two young ladies was long been a matter of conjecture at the Thanhouser-Mutual Studios. On one occasion, during the staging of a feature, Director Sullivan, perturbed at his inability to pick the right one, hit upon the happy idea of fastening a ribbon to their arms. Marion was assigned a blue one and Madeline a red one. Thereafter, little difficulty, so far as identification was concerned, was encountered. The same scheme has been resorted to frequently in the staging of releases in which both young ladies appeared.

The difficulty in telling Marion from Madeline or Madeline from Marion may be imagined when it is realized that in height, weight, color of hair and eyes and even to complexion and mannerism they are as one. Each is just four feet tall and each weighs seventy-four pounds. Marion’s hair is curly and brown. So is Madeline’s. Madeline’s eyes are hazel. So are Marion’s. They dress alike even to their shoes and their voices are the same.

Both young ladies, however, believe that they have hit upon a happy solution, so far as the picture fans are concerned, in being designated in the cast of the productions in which they appear as plain Marion and Madeline and not as the "Fairbanks Twins."

"The Answer," a two-reel production to be released by Mutual shortly, will be the first in which they will be represented in the cast as Madeline and Marion Fairbanks, and not as the "Fairbanks Twins."

FOLLOWING the exclusive news in last week's Moving Picture World that Miss Ivy Close, the English stage star, recently announced as a recruit to moving pictures, had been caught in the whirl of events incident to the Irish Rebellion, the Kalem Company on Saturday made public a letter from the player telling of her safe arrival in England. With the announcement of the letter the news leaked out, of course, that Kalem had secured the star's services for the screen.

Miss Close will sail for America on May 13. According to the terms of her contract she is bound to sail on a boat flying the American flag, which makes necessary the delay until Saturday for the American Line steamer St. Louis. Reservations had been originally booked on the liner for Finland, when Miss Close was delayed in Dublin.

While no definite announcement has been made as to Kalem's plans for presenting the famous beauty on the screen, Mr. Wright, of Kalem, was emphatic in his declaration last week that she would be featured in one-reel subjects. "Since our practice of putting our strongest efforts into the short subjects is well known," he declared, "it may be expected that Miss Close will be seen in the short lengths. We made an innovation in presenting such a high-salaried star as Rose Melville in single reel sis Hopkin's comedies, but the overwhelming success of the plan makes it certain that the large fee Miss Close requires will not cause us to abandon our loyalty to the short subject."

It would seem from the letter received by Kalem from Miss Close that she had the British war censor in mind when talking of the exciting days of Ireland's short-lived rebellion. "For several weeks," she writes, "I have been putting off my first trip to America because of one business arrangement or another on this side of the water, and now, when everything seemed settled it looked for a time as though Fate was going to step in and take a hand in stopping me. There wasn't a hint or sign of trouble when I set out for Kingstown for a farewell visit to my estate and even when I returned to Dublin on my way back to London everything seemed perfect. Then the storm broke. I can't tell you much of what happened after that, but I can assure you that for two days it took considerable courage to venture out into the streets. I made three attempts and I do believe I have three gray hairs to remember them by."
GET TOGETHER WITH SOUTH AMERICA.
Exhibitors of Southern Countries Desire American Pictures,
Says A. W. Conklin—Appreciate Spanish Edition
of Moving Picture World.

THE Los Angeles Office has received an interesting letter
from Mr. A. W. Conklin, who is living at present in
Balboa Heights, Canal Zone, right beside our big
Panama Canal. He is a scenario writer and author and is
interested in the great industry. He says: “I feel very closely
allied to the business and I do want to see the American films
get some of this trade which heretofore has gone to Europe.
“The business men of South America do not mind paying
for what they want, provided they get what they ask for.
Some business houses in the States seem to think they can
undercut here and make a stock on South America and get away
with it. Perhaps they can, once or twice, but they lose out
in the long run. As for the moving picture business, in which
we are both interested, I am sure the results would be very
good if they got the cooperation of the producers. As the North
American exhibitor in the South would get each other’s views on
the subject. Now that the World is putting out a Spanish edition
I strongly urge that it get the ideas of what the States’
exchanges will do in this way of credits. I believe I am correct
when I say the South American merchant wants long time
credit. I believe I am also correct in stating that with very
few exceptions, all notes are promptly paid when due.
The people of South America are not so full of ‘pep,’ as we of
the North understand the word. They may seem a little slow;
it is because they want to be careful. I have come in
contact with many business men and have always found them
courteous, anxious to please and willing to accept advice.
“Shall we try it?”

“Wrote your New York Office today to send me one of
their new ‘Cine Mundial.’ This is something these South
American countries have needed for a long time, and now that
Europe has gone out of the market there is a chance why the ‘Gringo’ should not get some of the trade.
One thing the trade must learn and that is, business men in South
America, will not accept anything that is sent them.
They don’t mind paying for what they want, but they certainly insist on getting what they ask for.”

WANT TO BUY EDUCATIONAL FILMS.
Director of Visual Education of Los Angeles City and County
Desires Information on Educational Subjects.

The following letter was received from H. S. Upjohn,
who is the visual education director here. It is of interest to
many and is given below:

Seventh Floor, Hall of Records, Los Angeles, Cal.
Mr. Clarke Irvine, Moving Picture World, 200 Hass Bldg., Los Angeles,
Cal.

Dear Sir:

Under the control of the office of the County Superintendent of Schools
a bureau has been established in Los Angeles for the purpose of
promoting projection work and other visual aids to instruction in the
schools of Los Angeles City and County.

We are interested in the purchase, lease or rental of films which are
adaptable to educational purposes. We wish especially to collect a library of films in length of from 300 feet to 1,500 feet which are printed
on acetate cellulose stock. The subject matter treated in these films
must be such as to admit of close correlation with the usual class-room
work.

Films which are clear and accurate and which relate to science, history,
current events, established drama, civics, sociology, geography,
travel, life and customs in foreign lands, animal and bird life, plant
life and growth, lives of eminent men, stories with strong lessons but
free from crudeness of plot and of photography, microscopic films, if good,
etcetera, etcetera, will interest us deeply.

Your aid in making this endeavor successful is most courteously
solicited. The work is a public effort and relates to the adaptation of the
film to the work of the public school. In the short runs, if it will be a
serious set-back to the whole prospect of the success of this idea, as we
are being watched from many corners of the Unites. There is no com-
mercial element involved. Your counsel and co-operation will mean
everything to the future of the movement.

H. S. UPJOHN.

Director of Visual Education, Los Angeles City, Los Angeles.

With other cities following Los Angeles in this campaign

for better and more complete educational systems, and several
towns buying projectors, it seems that this communication
ought to be a profitable tip.

PHOTOPLAYERS 1916 BALL.
Annual Event to Be Held at San Diego Exposition—Several
Hundred to Attend.

This year, as there is no Photoplay Club, the filmsters of
the West Coast are to hold the former annual affair in San
Diego at the Cristobal Cafe at the Exposition on the evening
of May 6, and more than two hundred players will arrive in
a special train from Los Angeles. Some of the greatest actors
and actresses in America who are now appearing before the
camera, will take part in “Movie Day” at the Exposition.
The grand march will be led by Dustin Farnum and Miss
San Diego. Immediately after them will come Miss Edna
Goodrich and one of the executives of the Exposition.
Celebrated directors will put on scenes during the day.
Most of the stars will entertain.

Myrtle Stedman, "the watchdog of the pictures," and Ruth
Roland, will sing at the organ Sunday, May 7.

For the night of May 6 the Cristobal will be turned over
to the photoplayers. Boxes will be built upon the floor and
a star will be in each, accompanied by citizens of San Diego.
Each will be named after the star who occupies it. There
will be special decorations at the Cristobal and many novel-
ties offered for the entertainment of the guests.

Among the producers who will be seen at work will be
Eddie Dillon, who will feature Fay Tincher and other Griff-
ith stars in scenes. Hobart Bosworth will put on a big scene
for the picture he is directing. The Nestor Comedy Com-
pany with Al Christie will move its entire personnel to San
Diego for the day.

Dustin Farnum says he will do anything for San Diego but
don’t make a speech.

In addition to the special train which will bring two hun-
dred, many will arrive on other trains and scores are planning
to be at the Exposition. The following photoplayers and producers have
positively decided to make the trip:

Roth Roland, Jackie Saunders, Helen Holmes, George
Walsh, Gladys Rockwell, William Farnum, Dustin Farnum,
Myrtle Stedman, Edna Goodrich, Gertrude Selby, Mary
Anderson, Lillian Gish, Dorothy Gish, Norma Talmadge, Fay
Tincher, Eddie Dillon, Constance Talmadge, Mac Marsh,
Douglas Fairbanks, Blanche Sweet, Bessie Barriscale, Clara
Williams, Francilla Billington, Jack Warren Kerrigan,
Charles Murray, Anna Luther, Ford Sterling, Mabel Nor-
mand, Margaret Gibson, Marin Sais, Kathryn Williams,
Victoria Ford, Eugenia Ford, Tom Mix, Audrey Munson,
Wallace Reid, Mollie Schaeffer, Arthur Shirley, Louise Orth,
DeWolf Hopper, Mack Sennett, D. W. Griffith, Hobart Bos-
worth and Cleo Madison.

FILMSTERS AID EAGLES.
Mayor, City Officials and Stars from Stage and Filmland
Take Part.

Selig’s big zoo was crowded with men, women and children
who frisked and frolicked in the sunshine Sunday after-
noon. Myrtle Stedman enjoyed the excellent program of entertain-
ment provided by the Boosters’ Club at the Eagles’ picnic.
The picnic was designed to raise funds for the entertainment
of the delegates and visitors to the state convention of the
Fraternal Order of Eagles, to be held in San Diego on May 22.

Mayor C. E. Sebastian, City Prosecutor James Warren
Williams, Justice J. W. Summerfield, Judge Thomas P. White,
Judge Griffith Jones of the sunrise court, C. E. Rice, Mayor
Ed. Gerety of Venice, Charlie Murray, the comedian and film
star of Keystone; Mabel Normand, now with Ince’s forces,
De Wolf Hopper, from Griffith’s, and Anita King, Lasky
 Paramount star, were among those who took part in the
entertainment.
“CIVILIZATION” FOR BROADWAY.

Thomas H. Ince’s Peace Drama Will Soon Open in New York—George Beban to Be Manager.

Preliminary plans were launched this week for the New York premiere of “Civilization,” Thomas H. Ince’s great spectacular peace drama, which is now playing to capacity houses at the Majestic theater in Los Angeles.

It is planned that in New York the big film will be shown, but we understand that Mr. Ince is negotiating for one of the largest and most popular playhouses on Broadway.

We are also informed that George Beban, the well-known actor will assume the role of manager. Mr. Beban has long been an intimate friend of Mr. Ince, under whose personal direction he worked in two well-known photoplays, “The Girl of the Golden West” and “An All Night Affair.” He has demonstrated in more than one instance that he is well equipped to guide the destiny of a production like “Civilization” and particularly his successful management of a year ago at Los Angeles, where the production of “The Sign of the Rose,” later changed to “An All Night Affair,” the last of the series of silent and spoken drama made by Mr. Ince was one of the great successes last year and in addition to the distinction of being the star, Mr. Beban shouldered a generous share of the responsibility of the business management of this play.

Mr. Beban is now in New York representing Mr. Ince and consummating the deal for the lease of a theater. When this deal is closed preparations will immediately be put under way as it is expected to be one of the most pretentious film premiers the eastern metropolis has ever seen. The presentation will be accompanied by the same elaborate stage settings and musical score that characterized its debut in Los Angeles.

SIGNAL PLAYERS TO MAKE TRIP TO THE ORIENT.

Combining business with pleasure, Helen Holmes, J. P. McGowan and their company of Signal players are soon to leave the Los Angeles studio for a trip to the Orient. The trip to serve in the double capacity of vacation and after the strenuous work of producing “The Girl and the Game” serial and the later feature, “Whispering Smith,” and to enable them to secure the necessary boat scenes and exteriors in Honolulu for the production of a five-reel feature, “The Diamond Runners,” which Mr. McGowan and Miss Holmes are at present putting into scenario form.

The party is to leave Los Angeles on May 17. They will take passage at San Francisco and go direct to Honolulu, where they will stop for some time to make exterior scenes. It has not yet been decided whether or not the company will continue to Japan and the Philippines, but it is likely that they will choose one of the other of those two places before returning to the studio.

Those who will make the trip besides Miss Holmes and Mr. McGowan, include Chance Ward, Paul C. Hurst, Thomas G. Lingham and Mrs. Lingham, Leo D. Maloney, William Brunton, S. Myres, the cameraman, and a staff of property men and assistants. A set of lights will be taken along to facilitate the making of scenes on ship-board and in real locations on the islands.

Before leaving Los Angeles, it is Mr. McGowan’s intention to make a number of exterior scenes of the action that is supposed to take place in the Kimberly mines. The party will be away something over a month, working by themselves towards the completion of the five-reel story of adventure.

ETHEL MARTIN KILLED IN AUTO ACCIDENT.

From Santa Barbara we learn the sad news that Miss Ethel M. Martin, an American Film Company, was instantly killed Friday morning last week when a machine in which she was riding plunged from the San Marcos grade, a few miles beyond the Flying “A” studios. Nathan Oakes, another American who was driving, was thrown from the machine as it left the road, and escaped with slight bruises about the face.

Oakes says that he was crowded from the road by another machine, which was going at a rapid rate of speed. The two machines met at the beginning of what is called the “double S,” one of the worst places on the San Marcos. Seeing the car rapidly approaching, Oakes turned as far to the right as he could, and was hugging the edge of the highway, when the other car shot by. He believes that the car struck the rear of his machine, for as it went by he heard a crash, and the next instant he realized his own car was hurrying over the grade. He was shot through the air, and as he struck the road he caught sight of his car rolling down the mountain.

The accident happened so suddenly that there was not even time for an outcry. He could see the form of his companion being thrown about by the car as it rolled down the hill, but, he says, that she uttered no call, and when he reached her she was pinned under the wreckage and unconscious. He was sure she was dead.

After vainly endeavoring to release her from the wreck, Oakes climbed back to the road, and ran for half a mile for help. He met a man who was hurrying to his aid. They raised the lifeless body from the wreck, and carried it to the roadway, a telephone message being sent to town for physicians and an ambulance.

It was found that Miss Martin was badly cut and bruised, both legs and arms being broken, and internal injuries resulting, which were the direct cause of death. It is believed that she died before the machine stopped rolling down the mountain.

Miss Martin had resided in Santa Barbara for several months, making her home with her brother and his wife, Mr. and Mrs. H. W. Martin, at 1435 Bath street. The brother is employed as a painter at the American studios. The remains will probably be sent to the home of the young woman's parents in Massachusetts.

JOHNNIE BRENNAN, PRODUCER.

A moving picture has been made by John E. Brennan, former star comedian with Kalem when Ruth Roland was being developed as a comediene. He has completed a film of Santa Monica that will reel around the country with publicity for the November road race and attractions of home life there in summer and winter.

The pictures, to be shown, include views of ocean front scenes in action, as well as the races, race drivers and the big crowds that line the course for all the speed events.

An exhibition for city officials, officers and directors of the Santa Monica chamber of commerce and the press will be arranged soon.

Following that the pictures will be sent on their way around the country. Mr. Brennan states that they will be shown in every city in the country large enough to boast a moving picture show house.

MOTHERS UPHOLD PICTURES.

Opening the fifth annual convention of the Los Angeles District California Congress of Mothers, with praise for the encampment at Monterey in June, and a little informal talk on preparedness, Mrs. Frances Richardson Chamberlain led the flag salute in which two hundred women attending the convention at Blarney Castle in Del Monte are participating.

Long before the doors of the convention hall were opened women were discussing the report concerning motion pictures which had been read at the State Federation of Women’s Clubs in Del Monte, in which it was stated that motion pictures were to be condemned because they were not an educational force.

Groups of women planned at once to refute the report. Mrs. E. H. Noe for two years censor of motion pictures for the P. T. A., and chairman of the committee which controlled the famous “White List” upon which were the names of houses which showed pictures beneficial to youth, was working strenuously today to draw up a resolution to not only present to the congress of mothers, but also to send to the federation in Del Monte.

Dr. Jessie Russell, one of the best known club women in the state agreed with Mrs. Noe.

Mrs. M. E. Hutchings of Glendale was another well known woman who felt that the convention should take some action against the Del Monte report.

Los Angeles Film Brevities.

Five companies from the Arts studios are to go to New York this month, where they will work in the local studio. John Emerson, the producer, left on Saturday last week for the east, where he will direct Douglas Fairbanks in a new picture.

Two-reel photoplays in addition to the regular five-reel releases will from now on be produced at the Fine Arts studios. These two-reel subjects will be issued at spaced intervals as a regular part of the Triangle program, and each play will present one of the prominent Fine Arts stars. The same directors who have been staging the five-reel features will take turns in making these two-reelers.

May 20, 1916
They will be staged with the same care that is given the five-reel productions.

The persistent demand from exhibitors for additional good two-reel pictures prompted the Fine Arts studios to adopt this new policy.

It is the intention of the Fine Arts Film Co. to select light comedy dramas to serve as the basis of these two-reel plays.

* * *

Five new Triangle plays have now been completed at Hollywood studios of the Fine Arts Film Company and will be announced for release on the Triangle program. They are: DeWolf Hopper in a picturization of "Casey at the Bat," supported by Marguerite Marsh, Frank Bennett, Kate Conray, William H. Brown, Carl Stockdale and Jack O'Connell. "Lillie" is a Kentucky girl story by Granville Warwick, supported by Sam de Grasse, Mary Alden, Spottiswoode Aitken, Jennie Lee and William De Vaul.

* * *


* * *

Fay Tincher is starting rehearsals this week on a two-reel Fine Arts comedy under direction of Edward Dillon. She will play the part of a rather fresh, but human shop girl. The story is laid in a modern atmosphere with very amusing and clever situations, and this popular comedienne will have many opportunities for good acting. The supporting cast will include Max Davidson, Edward Dillon and Jack Cosgrove. Miss Tincher has just returned from a short vacation and is in splendid shape to resume her film work.

* * *

Dorothy Gish will shortly appear in a new Triangle play to be directed by co-producers, C. M. and S. A. Franklin. The story was written by Frank E. Woods, manager of Fine Arts productions, and Ben Bernon, Dorothy Gish's latest play, "Susan Rocks the Boat," Elmer Clifton will play the opposite lead and Josephine Crowell, Jack Brunell, Hal Wilson and G. M. Blue will be included in the cast.

Miss Gish has a number of very emotional scenes as a young and pretty school teacher, when the school board dismisses her for an act of which she is entirely innocent. The children in the class include a number of the Fine Arts juvenile players who scored such a hit in "Let Hattie Do It," and with Norman Talmadge in "The Children of the House."

* * *

Lillian Gish will be directed in her next Triangle play by William Christie Cabanne, who directed her in "Daphne and the Pirate" and "Sold for Marriage." This will make the fifth play Lillian Gish has appeared in on the Triangle Program.

* * *

Chester Withey, of the Fine Arts studios, has been promoted to director and his first story will be "The Dope Fiend," of which he and Roy Summerville are the co-authors. The cast will include Norma Talmadge, Tully Marshall and Marguerite Marsh.

* * *

The big exhibit of the Los Angeles Chamber of Commerce left for the New York exposition on Friday last week. Arthur W. Kinney, Industrial Commissioner who is in charge, expects to meet manufacturers in various lines while in the East.

* * *

Kolb & Dill, the German comedians, are to continue their work before the camera. We are informed that they have closed a deal with the Mutual to furnish comedy releases. They will probably locate at Santa Barbara.

* * *

The Goodfellow Association of the American Film Company will give another one of its successful dances in the big barn, in conjunction with the "Flying A" Cowboys Day, May 5. The purpose of this dance, as well as the others, is to obtain funds to carry on the good fellowship and benevolent work of the organization.

A specific instance of the good work of the association was demonstrated recently when the child of one of the "Flying A" cowboys died. The family was in urgent need of funds and the association paid the bills incurred for medical treatment and undertaker's expenses. The association has purchased and erected a tombstone to mark the grave of Leslie Reed, who met a tragic death several months ago during the production of a picture.

Wallace McDonald, director with the American Film Company, will leave soon to visit his mother in Halifax. Mr. McDonald will spend some time in the north and east, and will probably return here in about six months.

Harry Williams, song writer and member of the musical staff of the Keystone Film Company, was operated on for appendicitis Thursday last week. His physician reports he is doing nicely.

** Film Men Discuss State Censorship **

At Noonday Gathering—Representatives of Prominent Firms Make Final Plans to Protest Against New York Bill.

TWENTY-SIX prominent men of the film industry met at luncheon at Delmonico's on Monday, May 8, to perfect plans for the protest to Governor Whitman of New York against the Cristman-Wheeler censorship bill. Practically all of the larger film concerns were represented, the exceptions, the General Film and the Mutual, being accounted for by personal messages from their boards. The indications that the meeting was unprecedented in its comprehensiveness was the "meeting up" of J. Stuart Blackton and Edwin Thanhouser. It was the first time the two manufacturers had met. John H. Laskey, just arrived from New York, was present from the coast, also for the first time met several of his competitors. The gathering was the result of the initiative of J. Robert Rubin, counsel for the Exhibitors' League; Arthur S. Friend, John C. Flinn and Arthur James.

Mr. Rubin was chosen as the head of the forces that will New York at 8.45 on the morning of May 11 to call on the governor. Bainbridge Colby, Martin W. Littleton and Cranston Brenton of the Board of Review also will make addresses. Others on the special committee are William A. Brady, William M. Seabury, Arthur S. Friend, Walter Seligsberg, and Lee Ochs. Among those who also were present at the luncheon were Walter W. Irwin, J. A. Berst, Adolph Zukor, Louis B. Mayer, Richard A. Rowland, Samuel Goldfish, C. Myres and Fred J. Herrington, president of the National exhibitors.

There was an informal discussion of state censorship. When Federal bills cropped up there was agreement to stick to the big issue and get nothing before it.

The invited guests included representatives of the New York Board of Trade, and five members of the New York Film Association. The Board of Trade would be glad to have its ranks every company represented around the table; that the board wanted their co-operation. He said the members of the board were going to stick to the film industry as a whole.

It is expected the party going to Albany on Thursday will comprise 150 men.

** Exhibitors to Have Show at Hippodrome **

New York City Locals and Actors' Fund to Share in Proceeds of Entertainment in Which Screen Stars Will Aid.

The organized exhibitors of New York City, comprising the locals in Manhattan, Brooklyn and The Bronx, have secured a benefit party scene of the New York Hippodrome for the evening of Sunday, May 21. A portion of the receipts going to the picture men will be turned over to the Actors' Fund. Assisting in the entertainment will be practically all of the screen stars in the East. The Hippodrome will contribute full dinner and entertainment of the best numbers in its regular program. These will include Sousa's Band, the skating scene and the Ladder of Roses. The exhibitors will devote their portion of the receipts to fighting antagonistic legislation. The Board of Trade has promised to place them at its exposition for the purpose of aiding the Hippodrome show.

A committee of motion picture directors has been selected. Each director will choose from his own company those players who are in his judgment will best shine on the legitimate stage. To R. H. Burnside, general state director of the Dilglingham enterprises, the members of the committee will make recommendations as to the particular things their players should do.

The directors' committee includes Ralph Ince, Vitagraph; Fred Thomson, Famous Players; John Irne, Fox; Joe Smiley, Screen Club; Maurice Tourneur, Paragon; Herbert Brenon, Fox; Barry O'Neill, Peerless; Edwin Carewe, Metro; Henry Otto, Universal, and Ivan Abramson, Ivan.
Metro Plans for Summer

Metro to Star Irene Fenwick in "The Purple Lady"—Mabel Taliaferro Signs Long Time Contract—Viola Dana Begins Her First Production.

METRO'S early summer announcement includes plans for the production of many elaborate features for the coming season, including Miss Fenwick, the popular stage and screen star, who will begin immediately upon a series of Metro wonderplays. Ralph Herz, one of the foremost comedians in the country, is also a new member of the Metro family and will appear with Miss Fenwick in their productions.

The first production in which Miss Fenwick will be starred on the Metro program is "The Purple Lady." This five-part feature was written by Sydney Rosenfeld, the well known play production. All the Fenwick screen plays will be produced under the supervision of Edwin Carewe.

Mabel Taliaferro, who has appeared on the Metro program in "The Snowbird" and "Her Great Price," two five-part productions that have been pronounced artistic triumphs, has signed a long time contract with Metro which insures her appearance in at least eleven big productions on that program. She will begin work on the first one immediately, which will be called, "The Good Little Bad Girl." This feature was written especially for Miss Taliaferro, and gives the fullest range to her supreme versatility.

Edwin Carewe will personally direct all of the Taliaferro productions. He produced both "Her Great Price" and "The Snowbird" for the Metro program.

Another important addition to the long list of Metro stars who will begin work on her first production is Viola Dana, formerly of the Edison forces. She will make her debut on the Metro program in "The Flower of No Man's Land." This feature was written by John Collins, who will also direct its production. Mr. Collins is one of the ablest of the younger directors, and produced all of Miss Dana's features at the Edison studio.

Among the notable Metro productions of the year will be the pretentious six-part feature, "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the stellar roles. This production will be made apropos of the Shakespearean tragedy which is being celebrated throughout the civilized world.

Within a short time Metro will make an additional important announcement regarding the program planned for the presentation of Mr. Bushman and Miss Bayne on the Metro program. This announcement, it is predicted, will prove something of a sensation among exhibitors and photoplaygoers everywhere.

The scenario department, under the direction of Arthur James, has been enlarged considerably. The staff includes Harry O. Perry, William T. Tanney, Howard Irvis Young, L. R. Stark, Leander de Cordova, and others engaged in reading scripts and rewriting scenarios. On account of the high class material demanded for the Metro-Drew one-reelers, the production of new ideas and ideas is a problem. Drew, difficulty has been experienced in obtaining manuscripts for them. They are always in the market for good, live, clever and wholesome comedies, and the top price is being paid for them.

Harold Lockwood and May Allison have begun work on their second Metro wonderplay. The previously announced name of the production, "The Night Rider," has been changed to "The Masked Rider." The exteriors for this feature will be shot in the hills of North Carolina under the direction of Fred J. Balshofer. The two stars have a strong supporting company including Lester Cuneo, the well known heavy leading man.

Lionel Barrymore, whose next production, "Dorian's Divorce," is scheduled for release on the Metro program June 5, is also engaged on a new production, "The Quilter," which is novel in both theme and production. This five-part feature is being produced under the direction of Charles Arling made in the hills of North Carolina under the direction of Fred J. Balshofer. The two stars have a strong supporting company including Lester Cuneo, the well known heavy leading man.

Coming "Social Pirate"

"Sauce for the Gander," "The Missing Millionaire" and "Unmasking a Rascal" to be Released May 15, 22 and 29, Respectively.

O N MONDAY, May 15, Kalem will release "Sauce for the Gander," the eighth episode in the fifteen week series. The story provided by George Bronson Howard for this episode finds the girls dealing justice to an unsavory logger shark and his worthless son. Father and son are played against each other so as to make a story that presents an admirable blend of comedy and drama.

This element of comedy found in the George Bronson Howard stories has been the cause of much of the praise received by Kalem officials. The series has shown that it is possible to blend a delightful touch of satire and comedy without sacrificing the strength of the dramatic moments.

"The Missing Millionaire" is the ninth release in the series, being scheduled for Monday, May 22. A wealthy munitions manufacturer, played by Frank Jonasson, is the center of the unusually timely story. The millionaire has become interested in the girls' plans for social reforms so that when he is spirited away by the machinations of rival stock brokers the heroines take up the task of solving the mystery.

Monday, May 29, will mark the release of "Unmasking a Rascal," the tenth episode in Kalem's series, "The Social Pirates," leaving that series five more weeks to run. "Unmasking a Rascal" presents Marin Sais and Ollie Kirkby in unusually strong roles as the heroines of the George Bronson Howard series, with Frank Jonasson in the principal male role.

Jonasson is seen as a bank official who has succeeded in defrauding his ward and is apparently beyond reach of the law. But the two girls have their pity aroused for the ward and they set about to win her inheritance back by means of their own. They find a stern antagonist in the banker, however, and are put to severe measures before they finally emerge successful.

V-L-S-E SALES FORCE MEET.

A special meeting of the members of the V-L-S-E sales forces of the New York and Syracuse Exchanges was held at the home office of the organization last week. It was attended by executives of the various departments and presided over by General Manager Walter W. Irwin.

The meeting had for its object the discussion of the trade conditions in general, the outlining in detail of the organization's policies and the airing of timely suggestions looking toward increased efficiency in dealing with the requirements of the Big Four exhibitors.

The reports of the representatives present furnished conclusive evidence that the open booking system and the box office value method of renting features, as evolved and put into practice by the Big Four, re two policies daily gaining increased favor with exhibitors throughout the country, who are realizing that the most equitable plan for the marketing of features is to book them on each film's individual merit, and pay for them according to that merit.
New Vitagraph Releases

A Blue Ribbon, a Broadway Star Feature and Three Comedies on the Program for Week of May 15.

DURING the week of May 15 Vitagraph offers a well-balanced program of exceptional merit. “The Ordeal of Elizabeth,” the five-part Blue Ribbon Feature of the week, produced from the book of the same name, is the leader of the collection which includes four other subjects of high quality. Lillian Walker as the country girl is supported by Evart Overton, who is seen as a millionaire clubman. Denton Vane, American Studios Prepare Reception for Mary Miles Minter and Richard Bennett—Other Activities.

EXTENSIVE preparations are under way at the American Mutual studios for the reception of Mary Miles Minter and Richard Bennett, recently signed by President S. Hutchinson to star in features to be released exclusively by Mutual. Mr. Bennett, according to another agreement made somewhat of a few days ago, will leave for New York for the Coast just as soon as his engagement with the “Rio Grande” company at the Empire Theater is brought to an end. Just when this will be is still indefinite. It was stated, however, that Mr. Bennett will be able to leave for Santa Barbara some time in the next week during the last week of his engagement.

“I’m anxious to get back to picture work,” said Mr. Bennett, “and will leave for the American studios just as soon as my engagement with ‘Rio Grande’ terminates. I am a great believer in the motion pictures, and realize the vast opportunities picture work affords an earnest and conscientious player.

Just what the productions are that Mr. Hutchinson also has in view for me I do not know at this time. I understand, however, that the scenarios for several of them are now well under way. Mr. Hutchinson also told me that I was to have my own company of players, especially chosen from the great array of talent now employed at the American studios. However, all these details of the handiwork of Mr. Hutchinson,” Miss Minter has completed all arrangements for her departure for Santa Barbara. She will be accompanied by her mother, Charlotte Shelby, a noted instructor in literary and dramatic art. As yet, Miss Minter is to star have not been titled. Several are now in the course of preparation at the American-Mutual studios. Like Mr. Bennett, Miss Minter will be supported by as especially selected company of players chosen personally by President Hutchinson.

Miss Minter will play a big part in the selection of the roles she is to assume under the auspices of the American-Mutual forces. It is known that among the features scheduled for her is one is being written by a noted scenario writer, in which she will essay a part she has never before attempted in studio work. All the feature productions starring Mr. Bennett and Miss Minter will be released in five reels.

Audrey Munson, the artist’s model, who has been engaged by the American-Mutual studios, is now at work on her first release. As yet it has not been titled. Miss Munson will be seen in an exceptionally interesting role, quite unlike anything ever attempted in motion picture production. Some of the lighting effects used in the staging of this feature are exceptionally novel.

The production starring Miss Munson is being filmed on an elaborate scale, regardless of expense. Mammuth sets predominate throughout. The feature to be released exclusively through Mutual will be in seven acts and will be Miss Munson’s second appearance as a featured star in Mutual features, her first being as the heroine of “Inspiration,” a five-act masterpiece, filmed at the Thanhouser studios.

Dr. Holmes, following in the footsteps of the late Albert V. Sennett, recently announced by President Hutchinson, has all but completed her work in “Whispering Smith,” a forthcoming American-Mutual feature, released in five acts. In this production, based on Frank I. Spearman’s popular story of the same name, Miss Holmes is playing the chief supporting role to J. P. McGowan, who is staging as well as playing the title role.

Immediately upon the conclusion of her work in “Whispering Smith,” Miss Holmes will begin the filming of her next feature production, title of which has not yet been announced. In order to handle the companies selected to appear in support of the four new stars corralled by President Hutchinson, an additional studio will be built at the mammoth plant in Santa Barbara. Carpenters, electricians and others have already begun work.

The directors who will supervise the work of the new features starring Miss Minter, Mr. Bennett and Miss Holmes have not as yet been named.

EDISON COMPANY BACK FROM DESERT.

With the swollen tongue of the desert; with sun-scorched faces, necks and noses; with silver sand of Long Island in their hair, ears and teeth, a company of Edison players have returned from Amagansett, L. I., where Director Frank Smithson filmed scenes for the two-reel comedy, “The Salvation of Dan Packard,” by Peter B. Kyne, featuring the well-known and rotund Otis Harlan. The company included William Wadsworth, Ray McKee, Marcia Harris, Frank Cummings, James Ramsey and Albert Kelley.

At Santa Barbara

Scene from “The Ordeal of Elizabeth” (Vitagraph).

L. Rogers Lytton, Ollie Walker, Karin Norman and Walter MacGrail make up the balance of a very capable cast. The story was produced under the direction of Wilfrid North.

In “Kernel Nutt Wins a Wife,” Frank Daniels conducts a matrimonial agency. The story is from the pen of Reginald Wright Kaufman and was filmed under the supervision of C. Jay Williams. Alice Washburn and Adele de Garde assist Mr. Daniels in his enactment.

William Dangman in “A Lucky Tumble” takes a fall from grace by falling behind in his board bill. Frank Currier directed the action of the play. Lucile Crane, Florence Natol, George O’Donnell and William Lytell, Jr., do some good work. On this same reel are shown some wonderful scenes of Iceland.

“More Money Than Manners” is by C. Graham Baker and Lawrence Semon, showing the experiences of the Oodles family and their attempt to break through society’s upper crust. John T. Kelly, Jewell Hunt, Kate Price and Hughie Mack are the chief funmakers. Semen also directed the production.

In “Miss Adventure,” the Broadway Star Feature of the week, Mary Anderson plays the part of a capricious young miss. This comedy was filmed by William Wolbert at Vitagraph’s western studio. Webster Campbell is seen as the beau.

LOCAL LIFE FILMS POPULAR.

With James White as president and Charles M. Seay as general manager, the Local Life Film Corporation is being given liberal support by the press, public and exhibitors of New England, where an energetic campaign is being conducted by T. O. Ellery, a newspaper man of long experience. To quote the “Boston Dramatic Mirror” the publicity of the new concern. The leading newspapers of cities such as Hartford and Springfield are devoting pages to advertising contests for the choice of amateur players to appear in pictures made by Mr. Seay and his associates. In the Bronx and other places this plan has proved a remarkable circulation builder and exhibitors have found the Local Life films to be an unparalleled attraction.

WALTHAL BACK FROM VACATION.

Henry B. Walthal has just returned to the Essanay Studios in Chicago from the Coast, where he has been on a month’s vacation after completing his work in the fifteen episode series, “The Strange Case of Mary Page.” Essanay’s leading man soon will begin on another feature play, the title of which soon will be announced. It will be a theme which gives him ideal opportunities.
Universal Program

"Peg o' the Ring" Opens the Week of May 22, and Many Other Good Subjects Follow.

OF COURSE by far and away the biggest feature of the Universal program for the week of May 22d is "The Adventures of Peg o' the Ring," with Francis Ford and Grace Cunard in the leads. Episode four was made partly in Universal City, Cal., and partly in New York, where Miss Cunard obtained some wonderful new for the play and where Mr. Ford completed arrangements with some big circus people regarding the sensational "big top" scenes included in the serial.

On Monday, May 22, King Baggot will be featured with Edna Hunter and Claire Beverly supporting in the five-reel Red Feather production, "Half a Rogue," upon which Mr. Baggot has been working for some time. Special posters will be issued with this Red Feather feature, including two six sheets or fronts, which can be used for advertising. Baggot's appearance on the screen creates a dainty sensation, a leaping sixteen-sheets or separately in addition to the regular two three sheets, two one sheets and window cards. On the same day's program Lee Moran, Eddie Lyons and Betty Compson will cavort about in the Nestor comedy, "Her Celluloid Hero," a romance of filmdom.

On the following day the feature will be "The Woman Who Followed Me," a two-reel comedy drama released under the Gold Seal brand and featuring Juan de la Cruz and Glen Brockwell. On the same day Cleo Madison will appear, supported by Edward Hearn, in the Rex drama, "Virginia," which, as its name implies, is a sterling feature of the Southland of unusually high quality. And just to make this day's program an A-1 tip-topper no less a personage than Bernard McFadden, of physical culture fame, will appear with Allen Holubar in a strong-arm light comedy, "The Health Road," which will have the brands burned into it. This unusual feature and arrangements have been made to show it in gymnasiums and Y. M. C. A. auditoriums all over the country where Mr. McFadden is known.

Mary Fuller leads off the program of Wednesday, May 24th, in, "The Limousine Mystery," a two-reel drama to be released under the Victor brand, which relates an intensely absorbing story of a murder which is not solved until the last fifty feet of film is flashed on the screen. "The Limousine Mystery" is followed by the L-Ko comedy, "A Busted Honeymoon," in which Alice Howell and Ray Griffith do the bustin'. On the same day Universal photo fans will get their first glimpse of Animated Weekly No. 21, which Editor Jack Cohn says in a hummer for hot-stuff news events.

On May 25th Thomas Jefferson, son of the late Joseph Jefferson, will put on the two-reel Big U rural Decoration Day drama, "Corporal Billy's Comeback," which catches at one's heartstrings at the same time it brings the laughs. An unusually interesting Powers split-reel follows "Corporal Billy's Comeback." In the first part the amusing cartoon character "Mr. Fuller Pep" dabbles around in a pond in mirth-provoking fashion and when his five hundred feet are done daily Little Lena Basket, "Pawlina, Jr." is presented in a group of classic dances. Don't miss little brown-eyed Miss Basket — she's the "charmingest" and most talented juvenile actress in the entire Universal organization at Universal City.

"The Unconventional Girl," a two-reel society drama, will be released under the Imp brand as the feature of the day's program on Friday, May 26. Edith Roberts and Joe Gerard play the leading roles in this drama of an unconventional girl, who does some unconventional things, but finally forces her tempter to make good his missdeeds. On the same day Ben Wilson, with Dorothy Phillips, appear in a dainty little Rex comedy, "Harmony in a Flat," which deals in the main with the troubles of a couple of newlyweds in a Harlem bird-cage "apartment."

Another comedy, "Love and Brass Buttons," will be released on the same day under the Nestor brand, with Ray Gallag and Billie Rhode in the fun-making roles.


Ben Wilson, supported by Dorothy Phillips, appears in a timely three-reel special Southern Decoration Day drama, "A Gentle Volunteer," on Sunday, May 28. This feature deals with a gentleman and hinkes on the adoption of an apparently white octoroon girl into an old Southern family in civil war times. It is the sort of a play that exhibitors like to book three days in succession. Just to finish up the day with a laugh, the L-Ko-comedy, "Gambling on the Green," with Gene Rogers, Reggie Morris and Anna Darling doing the gleeful gambling, follows up "A Gentle Volunteer" and leaves 'em smiling.

Ray Comedies

Johnny and Emma Ray Succumb to the Lure of the Screen.

JOHNNY and Emma Ray, two of the best and most popular fun-makers in America, have entered the field of motion pictures. These monarchs of merriment had been deluged with offers from motion picture companies, but it was not until they had made an exhaustive study of conditions that they finally succumbed. The Reserve Photoplays Company, of Cleveland, Ohio, which will have full control of the services of the Rays, is an organization formed by the Rays themselves and a few interested friends, and has for its president, Robert H. McLaughlin, author of the "Eternal Magdalene." Johnny Ray is vice-president, while Samuel Doerfler, one of Cleveland's most prominent lawyers and assistant prosecuting attorney, holds down the important office of treasurer.

Very quietly, and without blare of trumpets, the Rays have erected a splendid studio in Cleveland, which, by the way, is their home town. The Ray studio is in every way an ideal one. The equipment is of the very latest. The overhead system of lighting has been adopted and three different sets can be obtained at one time.

In his offices in the Columbia Theater building, Sales Manager C. Lang Cobb, Jr., who needs no introduction, pointed to stacks of requests for the first releases of the new company which he has received. "Outside of Charlie Chaplin," he said, "no comedian ever posed for the screen whose facial comedy, mannerisms and personality have such commercial value as Johnny Ray.

The first releases of the company will be a series of Casey films, in which this inimitable screen character will be seen as the Fireman, the Bandmaster, the Surgeon, and Casey's Dream, Casey's Luck, Casey's Servants and Casey's Wedding, and these will be followed by 'Down the Pike,' 'A Hot Old Time' and 'Casey's Night Off.'

"These pictures of the Rays are to be festivals of feature fun, fast and frolicsome. Exhibitors will have signs up, 'Abandon gloom, all ye who enter here, and tie your blues outside,' after which Mr. Cobb turned off his flow of eloquence and returned to business.

V-L-S-E Traveling Auditor.

In line with its unvarying policy of promotion from the ranks, the V-L-S-E has appointed R. B. Simonson, assistant to A. C. Wyckoff, the auditor of that organization, to the position of traveling auditor. Mr. Simonson has been acting as assistant to A. C. Wyckoff, the chief auditor at the home office of the company, for the past year — or since the formation of the Big Four — and his reputation for accurate and painstaking work, as well as the knowledge he has obtained first-hand of the company's policies and business needs render him peculiarly well fitted for his new post.
Brady-Made Players Busy

Five World Film Companies Actively Engaged in Productions—Four Others Getting Ready.

Five playing companies of the World Film Corporation, working under the Brady-Made regime, are away, seeking the elusive local color and atmosphere. Mollie King, Arthur Ashley and a supporting cast of fifteen players under the direction of Edwin August are at Asheville, N. C., where the first co-star picture these two have appeared in, "Contrary Mary," will be staged. The story calls for the rugged scenic surroundings the North Carolina Mountains are noted for, and the site selected is a virgin and unspoiled mountain group. Among the occurrences where towering cliffs and abyssal chasms will afford ample scenic sensation for even as vivid a picture as Edwin August contemplates making.

Gail Kane and House Peters are at Washington, D. C., where the wondrous Federal Buildings, under Maurice Tourneur's supervision, scenes are being staged for the forthcoming production of "The Velvet Paw," in which Peters and Miss Kane are co-starring. Consent of the Government was obtained and the White House, Capitol Grounds, interior of the Mint, the Congressional Library and Senatorial Chambers formed settings and backgrounds for a number of novel situations and climaxes in the next Paragon-World feature.

June Elvidge, with a supporting cast and under the guidance of Frank Crane, are aboard a warship bound for Hampton Roads, where during the spring maneuvers of the Atlantic Fleet, a number of scenes for use in "Reparation" will be made. Permission of Secretary of the Navy Daniels was obtained, which permits of the company travelling with the fleet. These two weeks will be spent in taking from the decks of torpedo boat destroyers, submarines and battleships secured.

This will be the first instance wherein a company has been allowed to accompany the squadron during drill and maneuver and the first time actual scenes were made during maneuvers, also the first interior scenes made in a submarine.

For the Holbrook Blinn picture, "The Prima Donna's Husband," in which Clara Whipple and Julius Steger are featured members of the acting cast, the Casino theater at Broadway and Fifty-first Street, where during the past two weeks, at intervals when the theater is not in use by the "Blue Paradise" Company, scenes requisite to the original scenario are staged with an audience of over six hundred women present.

Muriel Ostriche and Carlyle Blackwell, playing opposite each other in "Molly o' Pigtail Alley," are enroute to a small city in the Middle West, where the foundation of the play was laid and where, according to the author, every feature, every character and every incident mentioned in the tale can be carried out, because they exist and are lasting features in the section of the town described by the author.

Alice Brady, working under the guidance of Albert Capelani, and his Bohemian Aerial, "will not have to go out of the city on location work, the entire production having been arranged for at the Paragon Studios or close by.

Robert Warwick, playing in "Friday the 13th," the first film play from the pen of Thomas W. Lawson, the noted financier and fictionist, will work along for several more weeks at the Peerless Studios, then visit the stock exchange at Boston and Chicago, as the story so vividly describes these points, that Mr. Brady deemed it best to work right inside the buildings, rather than attempt to set up duplicates at the studio.

In addition to the companies outlined, four other companies are either assembling or ready to start work at the six from Mr. Brady, who now gives every detail his personal attention.

V-L-S-E. OPENS ORCHESTRA HALL, CHICAGO.

Orchestra Hall, so long the home of musical devotees in Chicago, has yielded to the lure of the films. The transformation took place Saturday, April 29, when "cinema concerts," consisting of V-L-S-E. photoplays, selections by the famous Chicago Symphony Orchestra, under direction of Arthur Dunham, without solos by distinguished singers were given.

The policy of the house will be modelled on similar lines to that in vogue at the New York Strand. Orchestra Hall is one of the handsomest theaters in the country, and possesses, in addition to its numerous attractions, a magnificent organ of wonderful tone and volume of which the Windy City inhabitants are especially proud. That Big Four productions have been selected for the picture program of the hall for its opening film season, is no small compliment to the popularity, artistic qualities and commercial value of the V-L-S-E. releases. The first picture shown was Vitagraph's "The Law Decides," starring Dorothy Kelly.

Paramount Program

The Training of Babies and Policemen, Colonel Heeza Liar and a Railroad Educational Among the Releases for May 21.


Nursery adages may be as changeable as the seasons, this release of the Pictograph shows.

How the well trained blue-coated officers are fitted to become guardians of the law is shown in the Pictograph feature, "The House That Jack Built," the Grand Central car equipped with a motion picture machine, which is sent all over the country to instruct railway employes in the fundamentals of the Safety First campaign, is seen too in this release.

Colonel Heeza Liar becomes dissatisfied with the attitude shown toward "Preparedness" throughout the United States in the twenty-first release of the Paramount-Bray Animated Cartoons, "Colonel Heeza Liar Captures Villa.

Through the islands of the Philippines and the Carolinapeninsula to visit Colonel Heeza Liar, Burton Holmes journeys in the sixteenth release of the Paramount Burton Holmes Travel Pictures. The journey is made on the Coast Guard Cutter, "Scout," with Uncle Sam as host.

At Leading Picture Theaters

Programs for the Week of May 7 at New York's Best Motion Picture Houses.

Geraldine Farrar at the Strand.

"MARIA ROSA," a Jesse L. Lasky production, with Geraldine Farrar in the title role, was the week's feature at the Strand theater. The picture was made under the personal direction of Cecil De Mille, Wallace Reid and Pedro de Cordoba, who acted with Miss Farrar in "Carmen," play important roles in the new motion picture. "Maria Rosa" is a dramatization of what is said to be an actual occurrence, the Spanish Indian of the Catalonian Mountains, written in Spanish by Angel Grimer. Soloists for the week included William Myers, Miss Emma Ecker, Jan Rubini and Bruce Weyman.

"The Innocent Lie" at the Broadway.

The attraction at the Broadway theater was the latest Famous-Players-Paramount photodrama, "The Innocent Lie," by Lois Zeliner. Valentine Grant, the star, portrays the character of Nora and Greene, a poor Irish emigrant, who comes to America in search of her brother.

It is an interesting story and was filmed under the direction of Sidney Olcott on the beautiful island of Bermuda. The latest weekly news, short comedies, scenes and cartoons completed the program.

Triangle Program at the Rialto.

W. S. Hart was the feature star at the Rialto and was seen in an Indian picture, "The Primal Lure." Mr. Hart plays a taciturn Scot in charge of a lonely Hudson Bay trading post. A little French girl falls in love with him, and a well sustained romance is the result. The star gives his customary excellent performance and is cleverly supported by Margery Williams as the French girl, Ford Sterling, Fritz Schade and Mary Manley are the principals in a laughable two-reel Keystone, "The Snow Cure." A trained bear supplies considerable of the action.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater the four latest Triangle features were shown as follows: On Monday, Tuesday and Wednesday in William Clinton's "The No Good Guy." The Triangle-Keystone comedy, "A Dash of Courage," was also on the program. The latter half of the week Douglas Fairbanks was seen in "The Good Bad Man," and the Sennett-Keystone comedy introduced Ford Sterling in "The Snow Cure."
Raver Forms New Company

With Wall Street Interests the Planet Film Corporation Is Launched.

THE Planet Film Corporation, a new million and a half dollar enterprise, organized by A. G. Wheeler, member of the New York Stock Exchange, Harry R. Raver, prominent Wall Street broker, and John L. Dudley, popular film producer, is gradually assuming proportions. Departmental heads are being selected and plans for early production are being quietly whipped into shape.


The studios, which are managed by Raver, are situated at Rockville Center, Long Island, thirty-six minutes by fast express from the Pennsylvania Station in New York. The studio grounds cover several acres and contain seven buildings, including the studio, the latter measuring 30 by 120 feet.

Output to be Limited.

The Planet will produce popularized plays and books at a yearly contract rate of 100,000. These will be distributed on a yearly contract basis. In addition, limited special productions are planned. The first of these will be a special production released monthly, in which the entire balance of what could be produced will be of the type of popular stories, plays, or other products which could be sold at a popular price. The plan of the company being to make its profits on the four important films each year and at the same time utilizing the facilities and organization for the regular monthly released practically without cost.

Harry R. Raver, who will have charge of the production and exploitation of the Planet, believes the time has come for a popular-priced production released monthly, in which an evenly balanced cast of experienced players appears, headed by a star of prominence. No player will be selected, however, who has not appeared in recognized feature productions, thus eliminating the one two and three-reel act of the lower price regular program, not because of his lack of ability but for his lack of prestige.

The Planet plan, as outlined by Mr. Raver, simply means the production along the lines of short films, and particularly the high-class national hits of the expensive "Broadway" star and also the studio overhead. Mr. Raver claims the five thousand dollar a week Broadway star is little known where the greatest picture patronage exists, whereas the road show star is known everywhere to high class patrons.

The business departments will be in charge of John L. Dudley and A. G. Wheeler. Mr. Dudley is a member of the Chamber of Commerce and has been identified with many large and important corporations. Mr. Wheeler is a member of the New York Stock Exchange and was the organizer of the Automatic Telephone Company, a rival of the Bell system, for as many years as the latter system has existed.

The executive offices of the company are in the World's Tower building, New York. This suite includes the offices formerly occupied by the Raver Film Corporation. Among its additions will be a splendidly equipped exhibition room and show room where all illustrating of the pictures will be given. The studio will also be equipped with an exhibition room in conjunction with its laboratory for the purpose of editing the pictures right on the ground.

Through Mr. Raver, the Planet company will have the rights of picturing the many Augustus Thomas plays in addition to the other material which is rapidly being gathered, such as popular novels and other well-known plays.

BILOGPH'S "GRAUSTARK" RELEASED MAY 17.

Through inadvertence "Beverly of Graustark." Biograph's three-part subject adapted from the famous novel and play by George Barr McCutcheon, was omitted from its place, in the Calendar for the month of May for the General Film, in last week's issue of the Moving Picture World. It should have appeared under the date of Wednesday, May 17, where it will be found this week. Exhibitors will please note that the production will be released according to its advertised date.

Facts About Players


A list of the prominent players of the producing companies making up the V-L-S-E, the advertising department of that organization has published a forty-eight page book called "Who's Who in the V-L-S-E. Plays."

Gotten up in handsome style, with a striking two-color cover, and rich duotone illustrations, it presents a most interesting array of facts regarding the stage folk and screen favorites who appear in Big Four productions. Supplementing these sketches is the complete list of Big Four releases since its inception, with pithy paragraph's describing each. This is the first time that all the V-L-S-E. plays and players have been listed under one cover, and in this brochure, they present a combination of talent which have won for themselves a country-wide following.

Being a book of interest and information it has been designed to be of especial service to exhibitors, to act as a ready reference guide and an ever-handy aid in compiling press notices and other publicity suitable for newspaper or program use, the biographies being written from a human interest angle to appeal to editor and public alike. Many previously unpublished details in the lives of these players are divulged in this book for the first time.

Florence Dagmar in "The Clown."

UNDER direction of William C. DeMille, there is nearing completion at the Lasky Studios an elaborate photoplay entitled "The Clown" which has been set down for release on the Paramount Program for the summer months. In addition to Thomas Meighan, who is featured in this production in support of Victor Moore, the star, the leading female will be played by Florence Dagmar, the young Lasky actress, who has come rapidly to the front in popularity throughout the United States. This is the second time that Miss Dagmar has appeared with Mr. Moore, as she played a role in "Chimney Fadden Out West." Also it is her second important appearance with Thomas Meighan as they both starred in "The Big Pend'nhead Wilson," from the novel by Mark Twain.

For several years Miss Dagmar played ingenue roles in stock companies in Seattle and Oakland and upon her parents moving to Los Angeles she accompanied them and was immediately engaged by Constance Crawley and Arthur Maude. She then went with the Smalleys and appeared in ingenue roles in a number of their productions. She was seen on the screen by Cecil B. De Mille, director general of the Lasky company and offered a long contract with that organization, making her first appearance in support of Robert Edeson in "The Call of the North." She then played the lead with Theodore Roberts in "The Circus Man," and the feminine lead in "The Country Boy," as well as appearing in prominent parts in other Lasky productions.

Miss Dagmar is of the distinct blonde type and is considered one of the most beautiful young women in the photodramatic world.

GLADYS HULETTE NOW IN CLASSICS.

It is now definitely announced that Gladys Hulette has signed a contract with the Thanhouser Company by which she will appear in Thanhouser Classics exclusively. These are to be productions of not less than five reels, and Miss Hulette will star in eight productions a year.
Mutuals for Week of May 12


"The Isle of Love," a masterpicture, De Luxe, from the Gaumont studios, which goes to the public on May 15, serves to introduce to Mutual patrons Miss Gertrude McCoy, who is making her initial bow as a Mutual star.

For Miss McCoy's premiere appearance in Mutual releases the Gaumont studios furnished her with an exceptionally powerful picture. The story is based on a famous play by Paul M. H. in which Miss McCoy plays the leading role of a young surgeon, his wife becomes seriously ill and can be saved through an operation, which he only can perform. Just before the operation the "other woman" comes to him and so hampers his operations that he bumps the operation and his wife dies. This was "Who's Guilty?"

In the same week with the release of "Who's Guilty?" comes the "Double Weekly," the first of the animated cartoon comedies that Rube Goldberg, the nationally renowned cartoonist with a million-dollar creation, has planned for Mutual's five-reel service. "Double Weekly" is a travesty on current new film, and treats fictitious subjects in a way that strongly suggests a real news film while it burlesques it. Some of the scenes, such as the newsreel in "The Devil," are droll, and the second "Roller of the Alps" is a "vampire" story. The series goes under the title "The Wild Collar Button on the Hababashery Fields of the Umploplopus" and is a weekly feature. The second series of Mutual's double weekly is being prepared under the title of "Hiccup Weekly.

In the week beginning May 15th, Pathé will release on its Gold Rooster Program the screen version of Clyde Fitch's "Girl With the Green Eyes." This feature was made for Pathé by the Popular Play United Players Company, and features Katharine Kaelred and Julian L'Estrange, two players better known on the "legit" than in the movies. Katharine Kaelred's name first came into prominence with her appearance in "The Devil." Then she created the part of the "vampire" in "In The Shadows." In "The Vamps," she appeared with John Mason in "A Son of the People," and is now playing a leading role in Arnold Daly's revival of Clyde Fitch's "Beau Brummel." Hard work, close application and a wise use of natural abilities have given her an enviable position on the American stage. Julian L'Estrange has always been a popular leading man. He played leading roles with Sir Herbert Tree in London, also with Arthur B. Gwyndon, Billie Burke, Maxine Elliott, Mme. Simon and others.

The story deals with a woman whose unfounded jealousy causes her to lose the love of her husband. Overcome with the realization of what she has done, she takes poison, but is saved for a love that surmounts all doubt.

Vivian Martin Lunches with Newspaper Men

A farewell luncheon was given to Vivian Martin at the Hotel Claridge Wednesday, May 3, the other guests consisting of members of the Oliver Morosco and Pallas companies, the Paramount Pictures Corporation and newspaper and trade journal writers identified with the moving picture industry. The affair was strictly informal and permitted Miss Martin to meet New York reviewers who are acquainted with her work on the screen. The affair also gave the scribemans an opportunity to wish her a pleasant journey on her trip to Los Angeles. Miss Martin has contracted to star in photoplays for the Oliver Morosco Photoplay Company and Pallas Pictures, and left for the Pacific Coast May 4th.

At the luncheon Miss Martin sat at the head of the table, and the following newspaper men and representatives of her employers occupied the remaining chairs: Carl H. Pierce, Julian M. Solomon and Pete Schmid, of the Morosco and Pallas companies; Henry J. W. Kennedy, of the state organization; A. H. Warren, of Paramount Pictures Corporation; W. L. Hill, of the Famous Players Film Service, Pittsburgh; Thomas Kennedy, Photographic; Harry Havens, Exhibitors' Herald; Patrick Kearney, Motion Picture Mail; Charles Giegerich, Morning Telegraph; Jack Edwards, The Billboard; Peter Miller, Motion Picture News; Ben Davis, New York Tribune; R. W. Barendore, Every Week; Frank Sniffen; Edward Witzel, Moving Picture World; Wd Gunning, "Wid's," Fred BeeCroft, Dramatic Mirror.
Selznick Closes Two Big Deals

Forms Partnerships With Noted Film Men in Philadelphia and Detroit for the Distribution of Clara Kimball Young Features.

LEWIS J. SELZNICK, president of the Clara Kimball Young Film Corporation, this week formed two partnerships in connection with the establishment of his own system of exchanges. In Philadelphia a $400,000 company was incorporated with Stanley V. Mastbaum, head of the Standard Booking Company, and W. D. Smith, of Paramount, as partners. Mr. Selznick and Mr. Mastbaum and Mr. Smith will control the distribution of Clara Kimball Young Features for Eastern Pennsylvania and Southern New Jersey on a 50 per cent. basis with Mr. Selznick, under a franchise for five years. Mr. Garson will represent Mr. Selznick on similar terms for the territory of Michigan.

These two deals are only the beginning. They are the first concluded of a number of similar transactions with big men in the motion picture industry in various sections of the country. Mr. Selznick is now negotiating with the most important local film men all over the country and as fast as each deal is concluded announcement will be made. In explanation of his plan for the formation of distributing companies for the Clara Kimball Young Features, Mr. Selznick said:

"Many people have been wondering just how I was going about the establishment of my own exchanges. Through the closing of my deal with Messrs. Mastbaum and Smith in Philadelphia and Mr. Garson in Detroit, I am now in a position to make this important phase of the business clear to the exhibitors and others interested in the motion picture industry."

"The Clara Kimball Young Film Corporation, which is the producing corporation, grants the distributing or exchange company a franchise for five years, which is controlled 50 per cent. by myself and 50 per cent. by the local interests, who became my partners upon equal footing with me in the distribution of Miss Young's pictures in their allotted territory. Each exchange or distributing company is incorporated under our trade name, Lewis J. Selznick Productions, Inc., with the addition of the state in which it is organized as a way of identifying the various companies."

"That our proposition is one in which the industry needs no further proof than the announcement of the partnerships just formed. Mr. Mastbaum is one of the biggest men identified with the theater interests; and Mr. Smith is equally prominent in the exchange business. Mr. Garson of Detroit is one of the biggest figures in the Middle West. Within another week I shall be able to announce further partnerships with leading local interests with whom I am now negotiating. The response to my proposition has been so enormous that it is now merely a question of choice of association on my part."

"The advantages of the system I am inaugurating are apparent. Aside from the immediate benefit of being associated with such partners as I am now acquiring the future possibilities are enormous. With the most influential local men in the industry linked with me it will be a simple matter to swing any big proposition we may plan. Then, too, under this system the distributing company will become a mere fraction of what it would be under any other arrangement."

NEW FLOCK OF BLUEBIRDS.

M. H. Hoffman, general manager of Bluebird Photoplays, makes the announcement that the flock of Bluebirds that will be released during June will provide exhibitors with four of the best pictures they have had from this source, since the program was first introduced with the first of this year.

The announcements have been made that Tyrone Power and Lois Weber will be co-stars in "The Eye of God," a psychological crime-drama, to be issued June 5. The Smalleys will make the production from Miss Weber's scenario.

Harry Smalley, Star Bluebird star June 12, will appear in "Three Godfathers," an intensely interesting melodrama of immense human interest. The tenderness in which three burly men accept the responsibility of raising a newly born babe is the theme worked out in the release with adroitness that will impel great interest in the feature.

On June 19 Louise Lovely makes her regular appearance among Bluebird stars in "Dobby of the Ballet," fulfilling the indications of its title in a uniquely contrived and interesting story of stage life—a subject forever popular with theatergoers.

Violet Mersereau, appearing in Rex Ingram's own scenario-directed feature, "Yellow and White," will provide a fourth feature to complete the diversity in subjects that has marked the progress of the Bluebird program. Mr. Hoffman gives the assurance that each of these four productions is different in theme, and in no manner resembles any previous release in the series of twenty-four subjects.

John McAleer.

WILLIAM RUSSELL GETS BIRTHDAY PARTY.

Though William F. Russell, the American-Mutual star, forgot that April 12th was his birthday, others in Santa Barbara did not, and the result was a surprise party, which greeted him upon his late arrival from the studio at his El Pilar Rancho in Santa Barbara. A spaghetti feast had been prepared by Samuel Hoffenstein, and Ashton Dearhart contributed to the feast with the making of a special dish, to which nobody seemed able to fit a name. There was music and dancing, the Temple City Quartet, Nate Watt at the mandolin, Dick Rosson as violinist and Baumann Johnson as a soloist providing entertainment. The guests comprised Mr. and Mrs. Franklin Ritchie, Mrs. Rosson, Helene Rosson, Mr. and Mrs. George W. Russell, Mr. and Mrs. Dick Rosson, Rhea Mitchell, Anna Little, Charlotte Burton, John Sheehan, Nell Franzen, Wallace McDonald, George Ahern, Charles Wheelock, Harry Keenan, Mr. and Mrs. Art Acord, John W. Brown, Abe Mollen, Walter Seely, Al Sermaker, Nate Watt, Jack Parrell, Oscar Gerald, Frank Porzage, Mr. and Mrs. Roy Stanford, Jack Prescott, Rea Berger, Hal Coleby, Baumann Johnson, Ashton Dearhart, Robert Klein, Ethan Fritz, Paul Gyllstrom, Edward A. Kaufman and Al G Faulkner and George Suttle of Los Angeles.

METRO STARS NOT MARRIED.

As a result of a false rumor current some months ago stating that Harold Lockwood and May Allison, the popular Metro stars, had been married, these artists have been subjected to an endless amount of annoyance and no little discomfort. In their daily mail, received at the Metro offices, there have come thousands of congratulatory letters and post cards, and thousands of letters from admirers asking for details of the wedding. The families of both Mr. Lockwood and Miss Allison have also suffered much inconvenience because of the circulation of this unfounded report. Mr. Lockwood and Miss Allison not only wish it denied emphatically that they are married, but both declare they have no intention of marrying each other.
Reviews of Current Productions
Exclusively by Our Own Staff

“The Innocent Lie”
Valentine Grant Makes Good in Her Debut in Famous Players Five-Part Subject.
Reviewed by George Braidewell.

IN THE making of stories of Ireland Sidney Olcott is in a class by himself. For that matter he has had very nearly a monopoly in the staging of photoplays on the “Ould Sod,” and his experience in this particular section of the world covers a half dozen years. He knows Ireland, its people and its people’s ways. He has the art of creating Irish atmosphere, of portraying its interesting inhabitants. We see this fidelity to things Irish in “The Innocent Lie,” the five-part story of Ireland and New York released by the Famous Players on May 8, which Mr. Olcott directed.

The leading player is Miss Valentine Grant, who in this subject makes her debut in Famous Players pictures. Miss Grant plays the Irish maid to the life, as she has seen Irish maids on their native heath. It is an interesting character study, and the interest extends to Nora O’Brien’s experiences in New York—not the least of it being the efforts of the untrusty Irish girl to appear unconcerned in her surroundings of luxury. Miss Grant has vivacity in generous measure, and, too, she shows full appreciation of the requirements of sterner situations.

Jack Clark, another who knows as he has deeply studied his Ireland, is a prominent member of the cast. Mr. Clark is Terry O’Brien, brother of Nora, whose enlistment in the British army impels Nora to seek her younger brother in America. It is a good performance. Others in the cast are Frank Losee, William Courtleigh, Jr., Robert Calin and Helen Lindroth.

The story is competently staged, especially so the interiors of Nora’s Irish home. The exteriors were photographed in Bermuda and they are not only picturesque, but in atmosphere vividly remind of the land and shore of the troubled island they are intended to simulate. The story, which develops rather slowly, picks up sharply in the latter part. There is action aplenty following the arrival of Nora in New York, where the Irish girl finds herself the beneficiary of a mistake in identity. It is this situation, the struggle of conscience to declare herself Nora O’Brien and not Nora Owen, that explains the title of “The Innocent Lie.”

Clements Completes “The Fast Mail.”
Director Roy Clements has completed the filming of Lincoln J. Carter’s melodrama, “The Fast Mail,” the principal roles of which were played by comedy people, including Victor Potel, the well-known “Slim” of pictures. Eileen Sedgwick, Yona Landowska, Ernie Shields, L. M. Wells and Duke Horne. This is an innovation to put one of the old-time lirul melodramas into the hands of comedians.

First Instalment of the New Magazine in Film Made by the Gaumont Company for the Mutual Program Contains Remarkable Animal Studies.
Reviewed by Margaret I. MacDonald.

THE Gaumont Company in the make-up of the first instalment of the new magazine in film have aroused admiration and interest. As was the case with their “Sea America First” series, the person desiring to make use of any part of it for educational purposes is not in fear of being put to shame by the belated discovery that, tucked onto the beautiful scenic, industrial, or, it may be, a study in natural history, is a low comedy number, too idiotic or too unbashfully vulgar to awaken in an individual any sense of humor whatever. “Reel Life” is truly educational as well as entertaining.

The first instalment introduces us first to the inhabitants of an alligator farm, where we meet familiarly hundreds of these ungainly but delightfully useful animals, from the yearling to the five-hundred-year-old specimen. The second item in the magazine shows us the butterfly passing through the various stages that prelude their birth from the egg and the destructive caterpillar period to the moment when it breaks its bonds, dries its pretty wings and flutters off on the breeze. The third and last gives some entertaining and instructive views of feasts of horsemanship performed by Belgian cavalrymen.

The first release of this excellent educational series appeared on Sunday, May 7, and will be a weekly occurrence as long as it lasts.

The Gaumont Company have received valuable assistance in the collection of their educational series from the government, and principally through the efforts of Robert S. Yard, of the Division of National Parks, Department of the Interior.

“A Son of the Immortals”
J. Warren Kerrigan Plays a Democratic Ruler in Story of Mythical Kingdom—A Bluebird Production.
Reviewed by Lynde Denig.

A DD one more to the list of romances belonging to “The Prisoner of Zenda” school. This latest contribution to the fiction writer’s map of Europe was evolved in the minds of Louis Tracy and Bertram Grassby, authors of the story and the scenario, and was directed by Gus Turner, with J. Warren Ker- igan playing the character of a democratic prince, who took the part of the people against the despotism of “The Bloody Seventh,” aptly described as a regiment of butchers. Romance of this type, so completely removed from the realities of life, possesses qualities quite certain to please the youthful members of an audience, still susceptible to glittering uniforms, ideal love affairs and a hero who never descends from an heroic mood.

Mr. Kerrigan’s Prince Alexis is a paragon of all the manly virtues, and by way of contrast, his father, the deposed ruler of
Kosnovis, is made the incarnation of a spineless top. Then
there is Louis Wilson, looking altogether sweet and feline, as an
American girl studying art in Paris and flirting with the gay
prince, who soon—poor man—is doomed to wear the crown of a
stormy throne in the kingdom, Buena Vista.

Two English Productions
Ideal Film Company Offers “The Second Mrs. Tanqueray”
and Sir John Hare in “Caste.”

Not My Sister.

“Not My Sister,” by James Montgomery and C. Gardner
Sullivan, is a strong offering, full of intense situations, and
it has a notable cast, headed by Beatie Barrascale. The story
is well constructed, but it is so illogical at times that it strains
credibility. Over and opposed to this is an artistry of treatment
which is bound to excite high admiration among those who can see
into the future, the forces of the human spirit. The composition is coming to
be recognized as one of the chief values of story visualization.
Scene after scene delights the eye because of real emphasis and
contrast through effects of light and shade. Audiences feel a sense
of pleasure in looking at such pictures without knowing exactly
why, and there are even critics who do not know why. The picture
composition in “Not My Sister” is an improvement on any previous
that product.

All this artistry is subtle in its effect on the audience. More
direct is the fine acting of a well-selected cast and the superb
intensity of Barrascale. In making the spectator aware of the condition of her
mind and heart during her varied interpretations, all with sweet
dignity and fidelity to her work, Barrascale stands well up in
comparison with any screen actress I have had the good fortune to see
perform. She is a powerful factor in a combination of author,
director and interpreters working in harmony of purpose, with
good taste dominating even the most delicate situations. “Not My
Sister,” barring faulty logic, is a fine example of the motion picture
art, deserving of profitable runs.

The Snow Cure.

“The Snow Cure” is a surprising Keystone. It is a farce-comedy
of unsuspected purpose; its scenes toward the last are laid where
the courage of the performer must be tried to the utmost. The
comic, a great black bear, has at last come to his own.
Never has an animal acted with more intelligence in a
screen story than the bear utilized by the head of a sanitarium.
Failing in a lot of overfed and earth paths, he forgets his
ambitions in paroxysms of sudden fear. The adventures of Ford
Sterling as the lover in a domestic triangle lead to a sanitarium
class or, sanitarium, as he is called, where the guests are
designedly thrown in a panic by the release of Bruin from his
box while they are at the bath. Out into the snow they are, shouting
froothing water, up telephone poles, along the wires, until Bruin
actually gives chase in a sled down a long snow slide. The strenuous
life of a mental hospital actor has never been better illustrated
than in this Keystone, possibly destined in itself to eliminate
several members of the company. The comedy is amusing enough
in a strenuous way to satisfy the most exacting taste.

The Primale Lure.

“The Primale Lure” puts William S. Hart in the limelight as a
dime novel hero, but the story is so painfully lacking in anything
that appeals to minds not primitive that it drags dreary
without other relief than occasional flashes of the acting by Mar-

Scene from “The Primale Lure” (Triangle).

Ricketts Directing “Circumstantial Evidence.”

“Circumstantial Evidence,” a two-part drama from the pen
of Anthony W. Coldaway, is being screened under the super-
vision of Director Thomas Ricketts at the American-Mutual
studios. Lizette Throne and George Field appear in the lead-
ning roles.

Not My Sister.

Reviewed by Louis Reeves Harrison.
May 20, 1916

"Her Maternal Right"
Paragon-World Film Production Starring Kitty Gordon
Under Direction of John Ince.

In the matter of gowns, Kitty Gordon does not often repeat. She comes pretty close to offering a different creation for each scene in this five-part picture, and wonderful creations they are for an actress who might well have become a fashion model had she not chosen a higher calling. Miss Gordon and her gowns are no small factor in the appeal of a production that presents a melodramatic story in a strongly melodramatic manner. If the plot develops nothing of exceptional note, the author is to be commended for his satisfactory handling of familiar material, whereas Director John Ince’s production is smooth and elaborate when there is a call for rich settings.

Playing a musical comedy star Miss Gordon is quite in her element. This particular star, Nina Sabury, is said to be free from scruples in her dealings with men whose attractions vary according to the size of their bank accounts. Believing Townsend to be the president of a bank, she regards him as worth cultivating and the young man is easily caught, although he is only a cashier and relatively poor. When the costly Nina wants presents he helps himself to the bank funds. But even his gifts are insufficient to hold the elusive actress and he goes west for a vacation on a farm where he meets the first and only girl he ever really loved. Their marriage prepares the way for a dramatic last reel, which lacks nothing in intensity.

Threatened with exposure, Townsend goes to Nina demanding that she make good the shortage; but there is small chance of his request being granted until his wife also appears in the apartment with a pistol to back up forceful arguments, based on the desperation of a woman who is soon to become a mother. All this is carried out in a highly melodramatic manner, but it is not unimpressive.

Zena Keefe, as the wife, is most engaging in the lighter scenes and she rises very well to the emotional requirements of the last reel. George Ralph is successful in conveying the conflicting impulses of the cashier, and best of all we have Miss Gordon, Miss Gordon’s back and Miss Gordon’s gown.

"Liberty Belles"

Attractive Girls Give First Appeal to Four-Part Biograph Adaptation of Stage Play—A Griffith Single Reel.

Girls and then more girls are met in this sentimental comedy, produced by Del Henderson for the Biograph Company about two years ago. They attend pajama parties in disconcerting numbers, romp around the corridors of a boarding school, and when other entertainment is lacking, they adjourn to the bathing beach for swimming lessons. Pair young womanhood will be the main topic of the picture if the comedy is weakens. Findad in the bill comes the always attractive Dorothy Gish and her partner in mischief, Gertrude Bambrick, playing the belles, with Jack Pickford and Roscoe Morris in the roles of suitors, who refuse to be discouraged by the cool reception of obstinate fathers. A more likable quartet of lovers could scarcely have been selected for a picture so largely dependent upon the spirit of youth.

For broad comedy, or to be more accurate, for scenes varying between farce and burlesque, the production relies upon the grotesque characteristics of Spotswood Aitken and Davis Morris, one as a scatter-brained inventor, the other as a retired sailor determined to locate a buried treasure. These two are to be featured in the picture, which is expected to attract a large audience. They refuse to sanction the love affairs of their daughters, so the girls are packed off to boarding school where they become leaders of the rebellious faction. Perhaps the most engaging scene in the picture shows a merry pajama party attended by the two boys, who have entered through a window. The humor offered in these four reels is rather elementary and the plot suggests old-time farce; but there is plenty of entertainment in following the experiences of the youthful lovers.

"The Spirit Awakened" is a one-reel Griffith release finely acted by Blanche Sweet, Alfred Paget, Edward Dillon and Chrystie Miller. The story is laid on a farm, it possesses a sound character foundation and works up to a really stirring climax in the last few hundred feet. There can be no question about the certain appeal of this admirably constructed picture.

"The Iron Claw"

Chapter 10 of This Serial Contains Some Startlingly Gruesome Effects That Are Nevertheless Entertaining.

Reviewed by Margaret I. MacDonald.

The suave manner in which we are treated to a funeral and all its accessories in chapter 10 of the Pathé serial entitled "The Living Dead," makes up in a way for any shock to the nerves which might accrue therefrom. We must confess that Director Edward Jose has made an artistic job of his ghosts, but there are scars.

It may be remembered that in a previous chapter, Davey, Golden’s secretary, was shot with arrows which we learned before the close of that episode had been robbed of their menace by the Laughing Mask, and that Davey was on the road to recovery. It is therefore surprising to find with the entry of Chapter 10 that Davey is on his way to his last resting place accompanied by weeping mourners, among whom is Margery Golden, becomingly attired in the gloomy garments which the occasion requires.

It remains for Legar, with the shrewdness of his kind, to uncover the mystery and reveal to the spectator the secret of the clever rule worked by the Golden faction. For, be it known, the contents of the casket so tenderly entrusted to keeping of the vault consist of a dummy and an astonishingly truthful waxen mask of the face of Davey. With an oath on his lips Legar turns to face a real Davey, who now stands at the foot of the casket in company with a couple of policemen. Alive to the seriousness of the situation Legar quickly fires a quick explosive with which he has armed himself and takes his chance amid the falling pillars of the vault. He is pursued into a steel plant where the Laughing Mask is almost upon him, when he escapes a second time, leaving us still in a state of wonderment.

Mutual Program


Reviewed by Louis Reeves Harrison.

"THE FLOORWALKER" is a farce-comedy coming under the general heading of "Vehicle," having been written to order and directed solely for the purpose of exhibiting the talents of Charlie Chaplin, who made his reputation as an acrobatic comedian and has improved to a point where he deserves better opportunity than has ever been afforded in a "vehicle" of any kind. It is true that his greatest value is as a drawing card. His name on the billboard is what counts with both producer and exhibitor.

But that value would not be lessened if he appeared in something better than a mere "vehicle," nothing more or less than a machine-made screen story. Profusely written all over it, and stale business written all through it.

Chaplin is an artist of larger capacity, of greater versatility than is apparent to those who know him best. A great many of the screen stories in which he appears are little more than repetitions, or thinly disguised variations, of what he has already done, compelling him to repeat from lack of new business; whereas he would

Scene from "The Maternal Right" (Paragon-World).

Scene from "The Floorwalker" (Mutual).
be more effective in some bright and new comedy in almost any role it offered. He has discovered the secret of what brings the laugh, the portrayal of plain, ordinary stupidity. This is illustrated in "The Floorwalker," where he is chased down a moving staircase which is going up. Some pure psychology there makes it the funniest incident of the story. He needs bigger opportunity, but his personality is so convincing that "The Floorwalker" will win and keep many an audience laughing after it is well under way.

"Blazing Love"

Virginia Pearson Has Role of a Much Troubled Woman Who Finds Love Only Illusion.

Reviewed by Banford C. Judson.

This latest Fox feature tells a story of love, but pictures little that is at all beautiful. In the woman at the center of the story, love—the picture in five reels is called "Blazing Love"—is lasting; but her experience makes us hope that our devotion for her almost as much as folly would. The picture's meaning boils down to bitter dust.

But the weakness of the offering comes from the poor plot construction and the crude way the transitions are brought out in the situation that is developing normally enough. The action begins in a strongly melodramatic way with a villain forcing his way into the room of a virtuous wife at night and her not daring to push the button that would bring help. This and the way she does handle the case is sensational and the action that follows never again reaches anything like the same power. In fact, the rest of the story is not melodramatic. If the rest of the story had only become really human it would have got past; but as there is little heightening of significance, the marked lowering of "punch"—a most melodramatic word—is the more disappointing.

I believe the picture to be the poorest and weakest made of all recent Fox pictures; but it has some things to stand on—it is not dull and lifeless. The director has used freely close-up scenes and Virginia Pearson in the leading role gives us some ably played moments. Then there's Louise Huff, who adds charm to a good handful of scenes. The other players know their business and manage to entertain us. Then the story, with all its lack of imagination and in spite of its deadness, does get to the place it sets out for. We can follow it easily. It was made with noticeable lack of skill; but it has action. These things keep it from being wholly dead.

Knickerbocker Star Features

"The Oath of Hate" and "Broken Fetter," Three-Reel Dramas for General Film Program.

Reviewed by Lynde Denig.

"The Oath of Hate."

Granting the popularity of strong, uncompromising melodrama, "The Oath of Hate," a three-part Knickerbocker Star Feature scheduled for release on the General Film program, is to be recommended. The finer touches of photoplay construction are not in evidence; there is little in the way of motivation and the characters are made to suit the plot, rather than the plot to suit the characters; but conceding all this, we find compensation in the crude force of the story. Where some producers err on the side of tiring the spectator with superfluous scenes, the director of "The Oath of Hate" has gone to the other extreme, eliminating all save the sensational action in the drama. Just at it stands, the picture is likely to be well received; but it would be a better work of art if the motives and nature of the characters were more fully explained.

Henry King, the featured player, is cast as a brutal ship captain, who is fitted by his fiancee. He returns from a cruise in time to create a disturbance at the wedding of the girl to another man, whereupon he swears eternal hate. His sight destroyed by an explosion, he marries a poor, but loyal slavey, hoping that a son will be born to them who will carry out his dream of vengeance. All of the characters undergo marked changes in a comparatively brief period; but the most miraculous alteration is reserved for the hero. Knocked unconscious and thrown from a ship into the sea, the shock is given as the cause for restored vision and the reawakening of a kindly nature that was unbalanced by a blow suffered many years previous. Stone returns to his wife and the oath of hate is forgotten. The picture profits greatly by the acting of the two women in the cast, Ethel Fleming and Marjorie Nichols.

"Broken Fetter."

In these three reels a rather unusual, if not entirely convincing story is capably handled. It is the conventional triangle with a few variations conducive to interesting situations, perhaps the best of them being the manner in which a discarded suitor discredits his successful rival. In the apartment immediately under that occupied by the heroine, there is a young man who passes for an actress, and also, when occasion arises, pretends to be Mrs. Morrison in order to convince the young man's sweetheart that he is an impostor. The plans of the faithful woman, however, are frustrated; the woman who has devised it. Two reels of misunderstanding and misery lead up to the killing of the faithless husband by the woman who assisted in the deception.

As in "The Oath of Hate," the author was far more concerned with the development of dramatic situations than with the creation of life-like characters; but allowing for the material provided, Margaret LaDass, as the deceived girl fresh from a convent, and Madeleine Pardoe, as the obliging actress, succeed very well in making their portrayals appear human. The men in the cast are less impressive.

Scene from "Half a Rogue" (Universal).

"Half a Rogue."

King Baggot Appears in Screen Adaptation of Harold MacGrath's Novel by the Same Name.

Reviewed by Robert C. McIlravy.

This five-reel Red Feather production was adapted by Henry Otto, who also directed the picture, from the well known "best seller" by Harold MacGrath. It provides an excellent medium for King Baggot, a long time favorite, whose appearance as Richard Warrington is one of the best things he has done in a long while. He is assisted by Clara Beyer, as Katherine; Joseph Castallaneous as John Bennington; Edna Hunt as Fatty, and Howard Crampton as the political boss.

The producer has provided a unique opening, picturing Warrington as a playwright fond of dining in a certain Broadway restaurant. Some night scenes of the great white way are shown.

Warrington is recognized by Katherine, also dining in the place. She pretends to lose her pocketbook and enlists his aid in getting home. Here she reveals herself as an actress who had been for some time endeavoring to get an audience with him.

An acquaintance formed in this chance way grows into an actual friendship, which extends over five years. In this time Katherine has starred in Warrington's new play. She falls in love with Bennington, who narrowly misses finding her in Warrington's apartments. The friendship, while one that would be certain to arouse criticism, is really a platonic one. Later, when Warrington runs for office in a small town, is made the basis for a campaign scandal. But Bennington, now married to Katherine, retains his faith in both his wife and his friend, and the latter's name is cleared. Warrington loses in the race for office but wins the girl he loves.

The story is brightly entertaining and contains a good deal of sate optimism in dealing with situations that are often overloaded with the sordid and unpleasant.
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**“The Isle of Love”**

Five Reel Gaumont, Featuring Gertrude McCoy.
Reviewed by Louis Reeves Harrison.

*The* Isle of Love* might be classified as a comedy melodrama, though the author seems to have forgotten that he is not writing for the stage, where the possible improbable is tolerated along with paste jewels and canvas trees. The mathematical chances of a girl being rescued by a young skipper from a trying situation, that of losing her clothes while in swimming, at a fishing village, and of subsequently being rescued from the machinations of a villainous suitor aboard yacht, by the same skipper, now captain of the yacht, are hardly within the range of demonstrable possibility, but when the same girl is rescued a third time by the same man at sea, this time because she happens to travel on a number of ships, his strength by reason of the winds are entering the sphere of the pipe-dreamer, casting both abstract and concrete probability to the winds.

As a vehicle for Gertrude McCoy, the story might have been reasonably plausible and yet shown us how she has developed. Sylph-like Gertrude has grown since she left the Edison Company, and we are not permitted to forget for this great length of time in *The Isle of Love.* Introduced as an Aphrodite, rising out of a white foam of lingerie, she eventually becomes a “Goddess of Love” when cast away on a desert island with the rescuing young skipper and compelled to wear leaves instead of a dressing frock. Gertrude is physically well-featured and her nice proportions constitute the entire attraction of the play.

**“Alien Souls”**

A Most Interesting Lasky Production in Which the Famous Japanese Actor Sessue Hayakawa Is Featured.
Reviewed by W. Stephen Bush.

*This* Lasky feature is conspicuous for many of the excellent Lasky characteristics, such as lighting effects, atmosphere, attention to detail and, above all things, beauty. The story is not only interesting and original, but it is exceedingly well told and altogether calculated to awaken both the interest and the sympathy of the audience. As in the other great production, *The Cheat,* the settings of Japanese interiors and exteriors are of singular charm and beauty.

The theme tells of the childish folly of a pretty Japanese maiden who, though betrothed to one of her own race, longs for recognition from white society. She is altogether guileless and is easily deceived by the pretensions of an impecunious adventurer who makes love to her and offers to marry her. Her Japanese lover, splendidly impersonated by Sessue, vainly appeals to her loyalty. The little girl is infatuated and is about to fall into the snare prepared by the wily adventurer when at the last moment her poverty is revealed. Her white lover, who had hoped to recoup himself with the girl’s supposed great fortune, loses all further interest in her. She feels disgraced beyond all hope and, acting up to the traditions of her country, she seeks to destroy herself.

If the playwright had permitted her to succeed there would, of course, have been no happy ending, but it would have been a logical one, full of real strength. As it stands now, it not only seems somewhat illogical, but the whole plot seems unintelligible. If you believe in happy endings as an absolute necessity you will have no trouble in forgiving the strange finish of the play.

**Cochrane Hits Bull’s-Eye.**

Director George Cochrane has started a one-reel comedy-drama entitled “Pinkey’s Bull’s-Eye,” featuring Thomas Jefferson and little Zoe Beech. The story is by Calder Johnstone.

**Scene from “The Isle of Love” (Gaumont).**

**“The Wheat and the Chaff”**

Three Reel Lubin Photoplay, Written by Josephine McLaughlin and Directed by Melvin Mayo.
Reviewed by Edward Weitzel.

*The Wheat and the Chaff* was produced for the Lubin Company, under the personal supervision of Captain Wilbert Melville. It is a play of modern life, and the diversity of character employed in telling its story involves a number of dramatic situations. These situations do not always have the ring of truth, however, the character drawing of the author being after the manner of the old melodramas, where the hero and heroine were spotless; also, the villain— all black. This antiquated form of play construction still finds many admirers, and *The Wheat and the Chaff* is a good example of melodrama made after the recipe of the Popular Circuit dramatists of a decade ago.

Two brothers are leading male characters of the photoplay. One, a prominent lawyer and politician, is the author of a political “Boob” who can serve his ambition to become Governor. Peggy Woods, a cabaret dancer, is in love with the politician and he with her, but he sacrifices his feelings to his ambition and marries the daughter of the political “Boob” who can serve his ambition to become Governor. Peggy resolves on suicide, but changes her mind, and is accidentally shot with the revolver belonging to Jerry. The boy is tried for the murder. Believing that his brother killed the girl, Jerry will not speak and, although Charles knows the truth, he also withholds his evidence. The night of his election he has a vision of his brother on the scaffold and dies of heart disease. Jerry is acquitted.

The production is commendable, the cast consisting of Ceel Van Auker, Allen Forrest, Adelaide Bronti, Ruth Saville, Geo. Routh, Evelyn Page and Walter Spencer.

**Russell Choosing Company.**

“Bill” Russell having completed the screening of “Soul Mate,” forthcoming Mutual Masterpieces, De Luxe Edition, in which he also stars, is selecting a company of players for his next feature production. It will be released in five reels and has been adapted from one of his other novels. Charlotte Burton will be the chief support of Russell.

**“The End of the World”**

Two Highly Spectacular Reels Make Great Northern Six-Part Production an Exceptional Offering.
Reviewed by Lynde Denig.

To FORESEE the end of the world—as some pessimistic soul does every day, probably, in a desire to imagine a cosmic catastrophe not unlike that depicted in this six-reel Great Northern drama. Humanity is literally swept from the face of the earth by an irresistible combination of devastating elements. With flashes shooting from the sky to burn all the habitations of man, and earthquakes moving the ocean into unaccustomed places, one is offered a choice between death by fire or water—nothing more. The only known survivors of the day that a relentless comet collided with the world, are the hero, the heroine and the camera man, who preserved his negative.

As a spectacle this production scores emphatically, and the impression left by the overwhelming calamity depicted in reels five and six is made stronger by the perfection of the preparation in earlier scenes. This is no sudden, unheralded visitation. An astronomer had discovered the comet some months before, also that it was due to visit the earth with dire consequences. A feeling of impending doom is created in harmony with the progress of the story, which, in the main, concerns a miner, his two daughters and a wealthy stock broker who involves one of the daughters from the parental home.
After the discovery of the menacing comet, the audience is never allowed to lose sight of its existence. The miners stop to gaze apprehensively at the trail of fire that each night appears closer to the earth; there is a stock exchange panic on account of it, the astronomers hope to allay fear by preventing the publication of their conclusions, and so, in one way or another, the approaching horrors cast their shadows before. Excitement has been worked up to a high pitch before the skies release a shower of fire, and men, women and children, in helpless hundreds, flee from the flames and the floods.

Scene from "The End of the World" (Great Northern).

Although the spectacular scenes are of paramount importance in this picture, it should not be supposed that the production lacks other attractive qualities, in the charm of Norwegian settings and the interest aroused by a very passable story, ably acted, especially by Emma Thomsen and Olaf Ponsen in the leading roles.

Two Kalem Releases


"Sauce for the Gander"

A pair of loan sharks, father and son, are made to refund the money wrung from one of their victims, in this installment of "The Social Pirates." They are also obliged to contribute to the fund kept by Mona and Mary to aid them in their various schemes for setting right a little of the wrong that is daily being done in the world. An unforeseen young fellow, who has been driven to apply to the loan sharks, comes under the notice of lady members of the "Do the Villain Good" society. They immediately lay plans for his relief, the first move in the game being to make the acquaintance of the two sharks. Both gentlemen are single, and a little clever angling, with themselves as the bait, and Mary and Mona each book one of the shabby brokers. Father and son are madly in love with their respective charmers, and a scheme is worked on the pair that is worthy a French builder of plots. Both men are made to believe that the other is the victim of a designing female, and that the only way out of a bad situation is to buy the woman off. With a touching exhibition of fatherly and filial devotion, this is accomplished, secretly, in both cases. The two sharks have their explanations and learn how they have been tricked, while Mona and Mary send for the unfortunate young fellow and hand him back his money. This moral burlesque game is "pulled off" with all the expertness shown by some experienced society matron who is trying to land a title for her eldest daughter. To the credit of the gentlemen in the cast, it must be set down that their intentions were most honorable and they were eager to place a wedding ring on the third finger of their respective ladyloves.

Realistic stage settings and sprightly acting on the part of Marin Sais, Ollie Kirkby, Frank Jonasson and B. Purey put this number of the George Weitzel Howard serial on a par with the preceding instalments.

"An Innocent Vampire."

The author of this Sis Hopkins comedy is to be congratulated upon his choice of a title. Fancy, daring to call ingenuous and guileless Miss a vampire—just a plain vampire? The quaint and word saves the situation, however, and Miss Theda Bara is not in the slightest danger of having her laurels snatched from her brow by the lady of the rigid pigtail and red flannel knickers. All of the opposite sex are the source of innocent mirth, and Frank Howard Clark, the author of the scenario, has handed Miss Melville the material for a goodly number of laughs. Henry Murdock, Frank Minzey, Olive West, Arthur Albertson, Richard Purdon and Mary Kennedy are all expert at assisting the star in passing the laughs on to the man out in front.

Unicorn's Office Staff Complete


The offices of the Unicorn Film Service Corporation, at 126 West Forty-sixth street, are in full swing, the fourth release now being sent out to exchanges. J. A. McKinney, the secretary of the company, said that an unusually competent office staff had been selected to fortify the work of Mr. Schlank, the general manager of the company, to whose initiative the formation of the corporation is due. It came out in the course of a conversation between Mr. Mckinney and a Man who had the pleasure of being acquainted with Mr. Schlank since the days of their youth, when Mr. McKinney was a reporter on the Omaha World-Herald. Schlank was an usher in the Orpheum Theater in the Nebraska city.

Mr. Schlank, who is at present in the South opening exchanges, has had an all-around experience in the amusement field and has a wide acquaintance with exhibitors and exchanges. The Unicorn was erected around Mr. Schlank's ideas as to what is needed for the small exhibitors—a reasonably-priced twenty-one reel a week program, consisting of one and two-part subjects, well made and carrying with them attractive paper. It was Mr. Schlank's presentation of these ideas that induced Leslie F. Palmer, J. A. Coram and Alwyn Ball, Jr., respectively the president, vice-president and treasurer of the Unicorn, to finance the new organization.

At the head of the general office and exchange staff is P. A. Chase, who has had much auditing experience with film companies. Assisting him are F. L. Drum, L. M. Ball, Ross A. Coram and Charles Zureik. Harry A. Palmer has charge of program selection, lithographs and advertising sales help. W. T. Crosphal has under his hand the titling, editing and printing of film. F. G. Reilly is in charge of the purchasing and shipping departments.
Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

Bucke Shot FEUD (Lubin), May 1.—Coward humor is not lacking in this comedy featuring Dave Don. There is plenty of action, such as it is, and enough plot to connect the horse-play. Suitable for children.

THE SELIG-TRIBUNE, No. 35, 1916 (Selig), May 1.—City of Portland launched at St. Helens, Ore.; blind soldiers at Buckingham Palace, London; fire, Iowa City, Iowa; scenes in Chihuahua, Mexico; Ruth Law leaves for her aerial flight, an airplane at night, Chihuahua launching power boats, Lynn, Mass.; Lord Lieutenant of Ireland, Dublin; the circus goes to New York hospital; cyclone at Stover, Mo.; U. of P. and Yale beat race, Philadelphia.

HAM AND THE MASQUED MARVEL (Kalem), May 2.—While this one-reeler comedy can hardly be called an echo of the late match between Meser, Willard and Moran, it is a much more amusing "go" during any and all of the roundabout and escape parts, and certainly to the right man, but he manages to knock out his man, as becomes the star of a moving picture scrap. And Bud helps him to put over the trick.

THE FABLE OF "THE PREACHER WHO FLEW HIS KITE, BUT NOT IN THE AIR," WHO WISHED TO DO SO (Essanay), May 2.—Long titles are not always an indication of merit in a picture—inexcept in a George Ade fable. In the present one Brother Ade has found a fit subject for his powers of keen but kindly satire, and painted it with many a golden text that are among the best examples of his humorous jugglery of petty conversation.

ROMEO OF THE COAL WAGON (Kalem), May 3.—A one-reel comedy wherein is shown Mr. Hao trying anything to win the lady of his choice—even will go to work shoveling coal. In this case the heroine is played by Ethel Teare, consequently the hero's supreme sacrifice is not rewarded. Jack MacMerriston, Victor Rottman and Gus Leonard round out the cast.

THE SELIG-TRIBUNE, No. 36, 1916 (Selig), May 4.—San Francisco High School Cadets at drill; Lady Colebrooke in New York; trial of air cruiser, Sunrayvale, Cal.; Generals Scott and Funston at San Francisco; senators receive peace telegrams, Washington; army polo game, San Antonio; scenes at Chihuahua, Mexico; in the Argonne District, France.

THE BRAVE ONES (Vim), May 4.—Plump and Runt are called upon to occupy a haunted house and be entertained by a number of ghosts in this one-reel farce. The spooks turn out to be a party of counterfeeters (ghosts generally are, by the way) and there are lively doings in the old house when the Oatd of death takes a hand in the matter. "Hardy, Edly, Hugh, Ole Bluher and Elsie MacLeod are the star "cut-ups" of the cast. An average Vim.

THE DUMB HEIRESS (Kalem), May 5.—It would be unkind to remark that to secure a wife that was both dumb and wealthy would be too mean a trick for any man being. Edwin Ray Coffin has turned out a well-fitting scenario for the utility of Miss Rose McVilie's abilities in this one-reeler Bios Hopkins comedy, and Henry Murdock, Frank Minney, Arthur Albertson, Mary Kennedy and Olive West supply the remainder of the histrionic effects. Director, Robert Ellis.

THE HUMAN TELEGRAPH (No. 78 of the "Hazards of Helen" Railroad Series—Kalem), May 5.—The circus story known as "The Bible for Life" is far outdone in this one-reel railroad drama. Helen Gibson performs a feat on the telegraph wires that not only foil the villain, but gives her name a first-quality thrill. P. Pembroke and H. Scroc are members of the cast. James Davis directed the picture.

SOME CHICKEN (Vitagraph), May 5.—Mary Anderson, Webster Campbell and the members of the Western Vitagraph Company make this one-reeler at last a very entertaining, and very cleverly-developed rooster has a strong crowing part. A capital one-reeler.

FATHER'S NIGHT OFF (Lubin), May 6.—A masque ball is where father comes to grief on his night off. A woman is the cause of his trouble. This case, she is a good-looking domestic in father's house—hold and father is married. A laughable farce, of which A. R. Lloyd is the author. Francis Joyner is amusing as father, and June Day as Marie furnishes father with an excellent excuse for his fall from grace.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, No. 15 (Essanay), May 1.—The concluding episode of the Essanay serial does not give the answer as to who killed Dave Pollock until just before the finish. In a story of this kind the main object is to sustain interest by preventing the spectator from making the right guess. The way in which everyone has been made to suspect first one person then another during the progress of the trial stamps the author and the producer of the serial as adept in the art of play construction. The efforts of the cast have never slackened from the opening reel, and the long trial has been conducted with an impressiveness almost amounting to a tragedy.

THE MASTER SWINDLERS (No. 6 of "The Social Pirates"—Kalem), May 1.—An attempt to steal a celebrated painting known as the "Mona Vanna," furnishes the motive for the two heroines to return to their affairs. Scene, Switzerland. A well-acted picture. A review of this picture was printed in the issue of May 4, page 957.

THE MAN WITHIN (Selig), May 1.—There is a directness of purpose and a truth to life in this three-reel photoplay, written by E. Lynn of New York, that makes a direct appeal to the heart. He never loses his grip. The story of a man's reclamation is generally worth the telling, the author of "The Man Within" presents, in the character played by Ade Clopton from M. & A. it, a portrait of such a man and makes himself worthy of the woman who trusted him. The part is right in Tom Mix's way, and Victoria Forde, Pat Chrisman, Sid Jordan and Ace Ryan also fit their respective roles.

IN THE MOON'S RAY (Essanay), May 2.—A valuable scarab which a gang of crooks try to steal from the home of a wealthy collector of antiquities is the object of active pursuit for the film. The picture is a fair example of its class and is ably presented by Francis X. Bushman, S. H. Caivert, Rapley Holmes, Bryant Washburn and Gerda Holmes.

THE CANDLE (Lubin), May 2.—Rather an ingeniously contrived two-part drama, written by Maude Thomas and Julian Lamothe and acted by Leon D. Kent. There is a story within a story, the principal characters being played by L. C. Shumway, Helen Eddy and Melvin Mayo. Mr. Mayo's portrayal of a hypnotist would be more impressive if his make-up were less farcical.

FIT FOR BURNING (Biograph), May 3.—Vern Sisson, Charles Per- loy, Charles and Harry Magee, as the successful swindlers. Burke and Grace Hamilton are concerned in the telling of this three-reel photoploy. The author has turned the light upon a social reformer who has a great hypnotist who sees his position to run young girls. The story is strongly dramatic and moves forward steadily to a big climax. It is well acted.

WAVES OF LUST (Lubin), May 4.—A review of this three-part drama may be found in the issue of May 13. The story concerns the building of a submarine and the efforts of a dishonest contractor to compromise the government inspector, a lieutenant in the navy. A reasonably entertaining subject, well acted by Walter Spencer, Evelyn Paget, Ruth Saville and Mona Darkfeather.

THE MATCHMAKERS (Edison), May 2.—A well thought-out western drama in three reels, this Edison production was reviewed in the issue of January 1, page 50.

THE OATH OF HATE (Kaleekooger), May 5.—Something of the atmosphere and strength of Jack London's "The Sea Wolf" is found in this one-reel photoplay. The author of the script drama, however, has not scored the happy ending. The picture is full of action, several of the scenes being on shipboard. Henry King is forceful as Captainuwll. Character actors, Lionel Atwill, Agnes Alexander, Ethel Fleming and Louis J. Cady are also of value to the cast.

ONCE A THIEF (Essanay), May 6.—The new and the old material in this three-reel drama are about evenly divided. The result is an amusing picture in which a young fellow who purloins money from his employer to help his crippled sister, proves that the saying, "Once a thief, always a thief," is not always true. Bryant Washburn and Sid Jordan do their usual fine work in the leading roles.

THE RESURRECTION OF HORACE (Vitagraph), May 6.—George Strayer Maxwell's three-reel photoplay has a fairly good plot, but the finish is cheapened by having the discarded lover act the end. The Kalem character of the ex-lover has accepted the attentions of such a fellow. Most of the names in the cast are new, but the performance is a creditable one. Walter MacOriel, Belle Bruce, Arthur Cozine, Kalman Matas and Helen Pillbury have the principal parts.

Bluebird Photoplays, Inc.

ELUSIVE ISABEL (Bluebird Photoplays), May 15.—This six-part production marks the return to the screen of Florence Lawrence, the popular screen star, after an absence of over a year. In the picture Miss Lawrence plays the role of a lady diplomat, but everyone will be surprised to learn that a better adaptation of Jacques Futrelle's novel had not been provided for this talented actress, and also that the production had been given over to two workmen, brothers Morton and Charles. Edward S. Curtis has done splendid work with the opportunities afforded her, which were few. A review will be found on page 1179 of issue of May 13.

A SON OF THE IMMORTALS (Bluebird), May 22.—A romantic story dealing with a mythical European kingdom. J. Warren Kerrigan ap- pears to advantage in the role of an heroic prince and is ably assisted by Lois Wilson, Bertram Grassby and others. The picture is well staged and photographed. A review appears elsewhere in this issue.
Mutual Film Corporation.

**MUTUAL WEEKLY NO. 70 (Mutual), May 3.**—One of the most interesting items of this number shows the placing of thermonometers 300 feet in the air by the government forest survey to get the temperatures at various altitudes. May 19. A two-reel subject directed by Lloyd Lonergan, featuring Gladys Hulette, who proves very appealing in her role as "Butterfly," and who saves her from insult when she is acting as a waitress. Later she carries out her ambition to star on Broadway, and she again saves her, this time from "an admirer" of the stage. This story has a luscious effect of suspense, as well as being a delicious story of the stage, but it is also an extremely expensive picture. THE WAITRESS, May 5.—It is possible that some audiences would be much pleased with this film, while to others it would appeal as being exceedingly loathsome. It has to do almost entirely with the necessity of a drunkard and his wife. This is a story of the drunken, and he, who, having brought home a new maid whom he makes love to at every opportunity, quarrels with his bride, and takes refuge at his club. A very amusing picture, but Dowe is exhibited disgustingly drunk throughout the picture.

**BILLY VAN DEUSEN’S ANCESTRY** (Beauty), May 5.—This farce comedy will be found entertaining to children as well as adults. Billy sitting reading at the fireside dreams of a wonderful dream about his ancestor, who tells him that he is the hero of the hour, living in the past of four or five centuries gone by.

M. T. DOME’S AWFUL NIGHT (Cub), May 5.—It is possible that some audiences would be much pleased with this film, while to others it would appeal as being exceedingly loathsome. It has to do almost entirely with the necessity of a drunkard and his wife. This is a story of the drunken, and he, who, having brought home a new maid whom he makes love to at every opportunity, quarrels with his bride, and takes refuge at his club. A very amusing picture, but Dowe is exhibited disgustingly drunk throughout the picture.

**REEL LIFE, NO. 1 (Gaumont), May 7.**—This first installment of an excellent serial series contains many intensely interesting episodes and thoroughly exploited subjects, namely, "Alighting," "The Birth of a Butterfly" and "Feats of Horsemanship by Belgian Cavalrymen." All are skilfully photographed and instructive.

**Germaphile** (Cub), May 7.—This number contains a very amusing story, by Thomas Delmar, two tramps invade the professor’s laboratory. He tests his love pills on them and they immediately fascinate the pupils of a girls’ school. This is not in the best comedy tune, but is nonsensical and harmless. The aerial duel is humorous. See the number.

**KELLY’S SKELETON** (Beauty), May 10.—A comedy subject by Al Santell, featuring Carol Halloway, John Stepping and John Sheehan. The ghost is a well revived subject. This makes a novel and interesting play, and some good night photography is shown. This avoids the gruesome and keeps the comedy side uppermost, in spite of the weird settings, amusing and entertaining.

**SEE AMERICA FIRST NO. 35 (Gaumont), May 10.**—This number contains many interesting views in and about Atlanta, Ga., showing its public buildings, parks, numerous monuments and historic spots. We are also introduced to the home of Joel Chandler Harris. The granite mountains known as Stonehenge is an interesting sight as photographed in this film. "The Escapades of Estelle," a comic cartoon serial by Harry Palmer, is continued in this number.

**THE ESTELLE SERIAL** (Cub), May 10.—On the same reel with the above, Estelle, a stout colored maiden, demonstrates her affection for chicken by paying a midnight visit to a neighbor’s hen coop.

**JERRY’S PERFECT DAY** (Cub), May 12.—This farce comedy in which George Ovey features will be found acceptable and amusing to any audience. Jerry longing for a home and a housekeeper tries to bring about the realization of a beautiful dream by carrying off bodily a small wooden house in which he expects to store it. On the road he collides with an automobile filled with police men out on a holiday with their wives. The house scattered to atoms leaves Jerry sitting on the road with nothing but a broken wheel and some debris, unless the comedian’s house is a dream.

**NO TITLE** (Beauty), May 14.—In this comedy the endeavor of the comedian to present himself to an heiress as a titled gentleman is amusing. The comedian succeeds in making her believe that he is crawling over his face is not pleasant. He tells the story to his prospective father-in-law with a repetition of this upstaging scene. There is no excuse for this unhealthy flight of fancy.

A MIXUP AT ST.PETERS’ (Vogue), May 14.—A comic number which has numerous funny scenes, but lacks continuity. The characters are introduced without proper explanation and the action has scarcely a thread of logic to hold it together. This renders much of the humor ineffective. The characterizations and photography are good, but the production as a whole disappointing.

Mutual Film Corporation Specials.

**THE COUNTERFEIT EARL** (American), April 24.—An excellent two-part comedy-drama in which George Periolat plays a double role. Louise Arras, and Virginia Valli are also leading players, and the story centers about a rich ranchman to get herself and her daughter into society. She is plotted by a friend who believes in the adage of "The butter her best," and is invited to visit them, and a master burglar contriving to take the place of the earl’s valet while at a ball given in the earl’s honor manages to make a very amusing fashion, and is finally taken into the custody of the police.

**WITH A LIFE AT STAKE** (Mustang), May 5.—A two-part production which contains an old-fashioned thrill. The stars of the performance are Alvina Haines, who in the second half of the story has to withstand the persecution of a young woman by one of the toughs of a western town, she seeks to secure her for his wife. In revenge for her treatment of him he is kidnapped and rescued from the railroad track where she has fallen from her horse, by her cow- boy lover. An entertaining offering with a good moral.

**THE TOUCH ON THIS KEY** (American), May 8.—A two-reel newspaper story, by Anthony W. Coldewey, featuring Vivian Rich, Alfred Vosburgh and George Periolat. The girl saves her paper from a beat by her knowledge of telegraphy. This has a good newspaper-story atmosphere, bright, the pictures and presented by an attractive cast.

There is nothing extremely novel about it, but the struggle at the keynote is exciting and contains some suspense. An entertaining number it was released.

**WHEN SHE PLAYED BROADWAY** (Thanhouser), May 9.—A two-reel subject by Lloyd Lonergan, featuring Gladys Hulette, who proves very appealing in her role as "Butterfly," and who saves her from insult when she is acting as a waitress. Later she carries out her ambition to star on Broadway, and she again saves her, this time from "an admirer" of the stage. This story has a luscious effect of suspense, as well as being a delicious story of the stage, but it is also an extremely expensive picture.

**THE PROFILIGATE** (American), May 11.—A three-reel subject by B. C. Hatudos, featuring Winifred Greenwood, Edward Coxon, Louise Leroy and George Field. The story concerns a girl who loves a young attorney, but whose ambitious mother desires her to marry a banker’s son. The latter ruins a girl, whom he abandons. Later there is a murder committed by the banker’s son is falsely accused. He is sent to the electric chair, but the young attorney saves him at the last moment. The confession scene is admirably handled. This inclines to the melodramatic and sensational, but is well handled and makes a good subject of the type.

**HER FATHER’S GOLD** (Mutual Masterpicture de luxe Thanhouer), May 11.—This five-part production is not an especially well-constructed one, and consequently is not as entertaining as it might be. There is a crudeness about the entire production that seems inexcusable. The story concerns the theft of a quantity of gold bar from a certain mine, and deals in a rather disjointed manner with the adventures attendant on the discovery of the whereabouts of the gold, and its final rescue. The action of the play is to a large extent overdrawn.

**A CROWD OF LIONS** (Vogue), May 11.—A comedy offering produced from the Horsey studies that is fairly entertaining. The scene of the story is laid in South Africa where the pretty daughter of a Boer farmer, rescued and attached to the wife of an Englishman by a side issue which brings a party of railway surfayers leads to the rescue of the girl by the head of the surveying party, and ends with the final good-will of the farmer, hitherto an enemy, being given to the surfayers. A lion pounces upon the half breed in the jungle avenges his wicked deed.

**THE SECRET OF THE SUBMARINE, NO. 2 (Mutual Special Feature), May 15.—**The second episode in this two-part serial has the escape of the wily Japanese, Satsuma, after having been the cause of the submarine upon which Burke is demonstrating the efficiency of his new invention being flooded with water. In this episode the plot of the story gets well under way, and closes with the mysterious death of Burke, who is found dead in his workshop. The story affords opportunity for exciting action, and it is anticipated that each chapter will prove more interesting than the last.

Paramount Pictures Corporation.

**MARIA ROSA** (Lasky), May 8.—Gerardine Farrar is seen at her best in this meritorious film. The story enables her to fulfill her task to the best advantage. It holds interest throughout. As in previous Lasky productions the photography and settings are most striking. The film was reviewed in the May 8th issue of Variety.

**BOBBY BUMPS AND HIS GOATOMOBILE** (Bray Cartoon), May 17.—A really original and humorous drawing made by Earl Hurd of the Bray Studio. The conception of this subject is marked by a number of unusual touches. The reel is completed by one of E. L. Dietmar’s capital nature studies, entitled "Mother Mysteries."

Pathe Exchange, Inc.

**THE NEWSPAPER GIRL** (Pathé), April 28.—This number contains some interesting items in connection with the newspaper trade. There are also instructive views of New York firemen rescuing victims from burning buildings, scenes from the opening of the water sports season at Oakland, Cal., and other interesting events of a local importance.

**TROUBLE ENOUGH** (Starlight), May 1.—In this farce comedy Heinie and Louie by chance fall heir to an enviable position. A young woman of wealth pursued by a couple of ruffians is rescued by them and they are taken into the bosom of her family much to the annoyance of her male friends, who enter the house at night in startling disguise, cause an unusual eruption. The plot is cleverly woven into a series of cartoons by E. L. Goldberg of the Evening Mail. Some excruciatingly funny ideas have been protruded in this cartoon number, among which is a capture of a dog by a dogcatcher of the scrap newspaper story, a study in natural history in which a collateral button on a hunt in a South American haciédsalbtey mistakes a bogus shirt front for a real one and is rather captured. Other highlights are the ultimate conclusion to the whole story. The number contains two-part drama featuring Emlyn Whywer and Howard Eastabrook. The story has been rather clumsily presented. There seem to be a number of truths which both author and director have tried to present, but these have not been presented clearly. The character of the father, a police officer of high standing, is considerably overdrawn. The giving up of
his own son in a heartless manner without listening to his story or thoroughly investigating the case does not ring quite true. We do not mean by the above remarks that the picture is uninteresting, but it does suffer considerably by a crudeness of design.

THE DEMON LAW (1914, Pathé). May 10—"The Living Dead" is rather a startling episode inasmuch as a large portion of it deals with cemetery subjects. The spectator is kept guessing throughout as to whether Daisy, the Golden's secondary dead or alive. A clever scheme is planned by which a wax mask of Daisy is fastened on a dummy and placed in the Golden vault after a fake funeral. Somebody or other has been laughing at some of the settings in this episode in which Lugar about to be captured in the vault uses a quick explosive which shatters the vault. The question left with the spectator is, "Did Daisy survive the explosion?"

Triangle Film Corp.

THE SNOW CURE (Keystone), April 23.—A rattling good farce of a new kind, one presenting some entirely new backgrounds for amusement. With a lighthearted victory for Ford Sterling in the action. Reviewed on page 1350 of this issue.

NOT MY SISTER (1ace), May 14.—A very strong story with some high human blood. Sequences from the Bessie Blanche scale and a fine supporting cast. Reviewed on page 1350 of this issue.

SUSAN ROCKS THE BOAT (Fine Arts), May 14.—A comedy of the uplift, with Dorothy Gleib, Owen Moore and Fred. J. Butler in some very interesting work. A high-class story straight through.

Universal Film Mfg. Co.

THE BANKRUPTCY OF BOGIS AND SHULTZ (L-Ro), May 3.—A knockabout comedy, featuring Smith, Hay Griffith and Alice Howell. The partners try to rob their own safe, in which the janitor and stenographer are hiding. The situation is a funny one, but knockabout scenes seem a little overdone. The number is fairly strong.

HE'S A DEVIL (Nexor' ), May 15.—Betty Compson, Eddie Lyons, Leo Moran and Biblezat appear in this comedy number. Eddie dribbles the lines from his hat and lady, a soul, a Humor; some masquerade visitors help the Illusion. The situations are amusing and the number quite entertaining as a whole.

AND SMILE (Laemmle), May 15.—A pleasing little comedy number, featuring in the cast, Alfonso Gonzales, also a clever boy. The child climbs into an automobile and is carried away by a rich man, who afterward makes the sister his secretary. The boy is humorous and amusing.

NONE, ALASKA (Power's), May 18.—An unusually pleasing half reel, giving splendid views of this city in the land of the midnight sun. It gives the illusion of the place, showing off the city; shows other things the way passengers are landed from vessels, there being no harbor at Nome.

A RAFFLE FOR A HUSBAND (Joker), May 20.—A sensation number, written by O. Henry, who appears with Wm. Franey, Morrisey, Morabanti and Lillian Peack. The young man is broke, raffles himself off. The jantress gets the lucky ticket, but neither wishes to wed, so two elderly former fellow. This carries the interest well and has some laughable moments.

Universal Film Mfg. Company Specials.

THE DUMB GIRL OF PORTICI (Universal) (State Rights), April.—An elaborate seven-reel production made by the Smalloys from Auber's opéra comique, "madama Pariva" as the star, assisted by the Ballet Russe. The picture is extremely artistic, but not marked by exceptional dramatic strength.

THE MARRIAGE OF ARTHUR (Laemmle), May 7.—A two-reel subject, introducing Junior Julian in an interesting character creation. He appears as a conceited dad who marries a country girl in order to inherit money. He neglects her because he says she is a dowdy and she retaliates by dressing in flannel and going and sitting with another. The character presented by Mr. Julian is an entertaining one, but the plot of the story is only mildly interesting. Elise Janis appears in the cast, and they also appear in a sequel, which comes during the trial, but this does not come till toward the close. A rather weak production.

THE YOUTH OF FORTUNE (Red Feather), May 15.—A five-reel subject, introducing Robert Parker De Haven, Maude George, Harry Carter and Harry Depp. This is a breezy, light running story, with a pleasing juvenile flavor in the leading roles. The plot is not overly strong, but contains some good comedy situations and holds the interest well throughout. Carter De Haven appears as the leading man of a wealthy family, who is too anxious to get his money. The old man dies, leaving the property to the boy, amounting to $50,000,000. The fun comes in when the parents, who have been divorced, claim guardianship and are outwitted. An entertaining light comedy subject.

DARCY OF THE NORTHWEST MOUNTED (Gold Seal), May 15.—A strong three-reel outdoor subject by Walter Wosse, featuring Herbert Rawlinson, Agnes Vernon and Harry Parce. The story concerns a trader who is falsely suspected of murdering and robbing a messenger. The young officer takes the trail and brings the true criminal to justice. After some difficulties of the doctor to the cabin was too brutally done, but this may be cut if desired. The story closes with the young officer and the girl reunited and the trader cleared of suspicion. The photography is excellent and the wood scenes are unusually good.

HEARTACHES (Laemmle), May 19.—A two-reel number, by Grant Carpenter, featuring Emory Johnson, Alfred Allen and Dorothy Davenport. This is a tale of an old Southern plantation, in which the owner tells his first child so her romance was shattered as the result of a quarrel process. This induces the girl to return to her lover and find he is not aftertastes. There is no particular novelty of plot in this; it is just a pretty story of a sentimental sort, enacted by a pleasing cast and setting in attractive surroundings.

V-L-S-E, Inc.


HEARST-VITAGRAPH NEWS PICTORIAL NO. 36, 1910 (Vitagraph), May 7.—Conference at El Paso between U. S. and Mexican officials; floods in Wisconsin and Michigan; Labor Parade, May Day, N. Y.; college track meet at Franklin Field, Philadelphia; trial of pilot boats, Boston; auto run in support of Carson City Women's Navy League; "Safety First" train at Washington; N. Y. National Guard at drill.

World-Equitable.

HER MATERNFAL RIGHT (Paragon), May 8.—Playing a musical comedy star in this five-part melodrama, Kitty Gordon has a role that permits the wearing of many fashionable gowns. She always presents her first appearance in a picture of fair appeal, reviewed on another page of this issue.

Miscellaneous.

U. S. MARINES UNDER FIRE IN HAITI (Feinberg Amusement Co.), April.—In this collection of films we get a good idea of the work that the Marine is able to do when called upon. We show the work of the U. S. Marines in Haiti, showing actual engagements between them and the rebel forces. These films are to be exhibited throughout the country in the interests of preparedness.

Irish Film Timely.

Kalem Reissues "The Irish Rebel" at Request of Exhibitors Seeking Timely Offerings.

"T" HE IRISH REBEL was one of the strongest of Kalem's famous Irish dramas, will be reissued on Tuesday, May 16th, as the result of requests received from exhibitors seeking offers that will benefit by current interest in happenings across the water. This is a one-reel picture, and will be available to all exhibitors at General Film offices. For several years "The Irish Rebel" has also been known as "The O'Neill," was taken in the vicinity of Dublin, and because we have figured so prominently in the news columns. The story is one of Ireland in rebellion, taken from some of the most interesting pages of Irish history.

NEW HORSEY PLAYER.

Thelma Salter, a blonde-haired, blue-eyed lassie, with a new addition to the Horsley-Mutual studios. This charming little lady has been in pictures for the past 15 years, and has included numerous appearances in feature productions and comedies in which she has played in support of some of the screen's most notable stars. Her first appearance in a Horsley film will be in support of Crane Wilbur in "The Wasted Years," a forthcoming Masterpicture, De Luxe Edition. The role she assumes in this picture is to miss a wonderful opportunity to display her very rare talent as a child actress.

New Cub Players.

Rosebud Hill and Claire Alexander are among the recent additions to the Cub-Mutual studios. They will make their initial appearance in "The Traitor," featuring George Ovey.
MANUFACTURERS' ADVANCE NOTES

GEORGE BEBAN IN NEXT MOROSCO RELEASE.

As its next offering on the Paramount program, the Oliver Morosco Photoplay Company announces George Beban in "Pasquale," a stirring drama of modern times, written by the star in collaboration with Lawrence McClusky.

In "Pasquale," George Beban is displayed in what is felt will prove his greatest vehicle ever presented either on the screen or stage. The story has to do with the lives of a hard-working and kind Italian grocer and a wealthy banker, both of whom are called to the other side to defend their colors. The many dramatic qualities of the plot are offset by various incidents of unusual interest, which are brought out to particular advantage and

Scene from "Pasquale" (Morosco).

in a manner such as only George Beban can present. Aside from the merit of the story itself, the production offers many qualities, the combination of which results in making this one of the best subjects yet given to Paramount patrons by Oliver Morosco.

In the way of spectacular displays several immense battle scenes under the chief direction of William D. Taylor and showing monstrous machines of war at work, together with a thrilling hand-to-hand struggle in the trenches, are presented. A fleet of Zeppelins in the sky at night with searchlights playing upon them and the final destruction of a complete section of a modern trench display additional scenes of unusual quality. An unexpected thrill to the film was secured when an auto going at full speed almost completely overturned within the focus of the camera. Thus "Pasquale" will disclose the most remarkable pictures of an automobile accident ever filmed.

Supporting the star is another splendid cast of players such as is evident in all Morosco productions. Myra Stedman, as the banker's wife, and Helen Eddy, in the role of Margherita, the poor Italian girl, together with such talented players as Page Peters, Jack Nelson and Nigel deBrullier, appear in the most important characters. Homer Scott displays his usual ability as a photographer par excellence, and has secured several remarkable effects. "Pasquale" will be released on the Paramount Program May 18th.

REVIVAL SOLOIST IN PICTURES.

Edward Martindell, who will be seen as the leading man with Mme. Petrova in "The Scarlet Woman," a forthcoming Metro wonderplay, and who also had a prominent role in "The Lure of Heart's Desire," with Edmund Breese, began his professional career as a singer. He was born in Hamilton, Ohio, and studied singing in the Conservatory of Music in Cincinnati. After he was graduated from there he came East and for three years was the soloist at the Broadway Tabernacle. His first appearance upon the stage was with Lulu Glazer, with whom he remained for three seasons. Later he was starred in "The Alaskan," "Tolem Pole Pete," "The Commanding Officer," and "Behold Thy Wife." His first appearance in motion pictures was in "The Foundling," playing the leading male role with Mary Pickford.

GEORGE LEGUERE STILL WITH METRO.

George LeGuere, who was last seen on the Metro program in "The Blindness of Love," with Julius Broger and Grace Valentine, is under contract to appear in at least two more Metro wonderplays, and has not given up motion pictures as reported. Mr. LeGuere has been granted a leave of absence, during which time he is privileged to do anything he desires, save appear in motion pictures. At present Mr. LeGuere is playing an engagement on the speaking stage with Margaret Anglin and Holbrook Blinn in "A Woman of No Importance," the Oscar Wilde play now enjoying a successful revival.

BURGER VISITS PHILADELPHIA.

J. K. Burger, in charge of the Hearst Exchange, has just returned from Philadelphia, where, owing to his efforts, an increase of $8,000 in booking resulted. Mr. Burger was very enthusiastic as regards conditions in the Philadelphia territory, and anticipates "The Mysteries of Myra" will establish a high-water mark for feature series. While there he entertained the executives and employees of the International Film Service in Philadelphia at luncheon.

POLICE DOG IN FLIRTATIOUS FROLIC (Paramount).

The flirtatious frolics of C. T. Anderson's police dog form the screen antics of the twentieth release of the Paramount-Bray Animated Cartoon, "The Police Dog in the Park." Sitting with a cop on a park bench the police dog sees seated on a bench in the distance a small dog and a girl. Through his glasses he looks at his neighbor, and then, gazing off into the distance, catches a glimpse of a black and white cat, who are making love. The black cat chases the white one out of the picture and the police dog, throwing down his glasses, follows them. In his absence the small dog begins to flirt with a big bull-

Scene from "The Police Dog in the Park" (Paramount-Bray).
ANITA STEWART AS A NIHILIST LEADER.

Anita Stewart, Vitagraph's famous star, will make her latest appearance in "The Suspect," a five-part Blue Ribbon Feature, which is listed for release the latter part of May.

The theme of the story was taken from H. J. Dumb's book entitled "The Silver Shell." S. Rankin Drew is responsible for the picturization as well as its direction. He also plays the lead opposite Miss Stewart.

The popular Vitagraph beauty in the role of a leader of a society of nihilists is given many opportunities to display her ability. There are many big, intense moments in this playphotograph masterpiece and they are put over in the inimitable "Stewart" way. In "A Million Bid," "The Goddess," "Sins of the Mothers," "My Lady's Slipper" and other photoplays of like reputed, Miss Stewart won innumerable admirers. We feel justified in making the prophecy that in "The Suspect" she will add thousands to her already countless list of followers.

Many Vitagraphers of prominence, including Anders Randolph, Julia Swayne Gordon, Bobby Connely and Edward Elkas, appear in the cast with Miss Stewart. It also introduces Frank Wupperman, a new face in the big "V" films.

Lovers of good drama—one which holds and has a punch—should not fail to see "The Suspect." S. Rankin Drew in filming the play presents Russian conditions which existed a few years ago in lifelike fashion. He also introduces some new and pleasing light effects.

THE PROOF OF STATE RIGHTS.

A policy adopted by the Sun Photoplay Company in disposing of their five-reel feature photoplay, "A Woman Wills," starring Elsie LeClaire, appears to be the last word in the systemization of the matter of sales of photoplays on the State Rights basis. Not content with depending upon their own judgment as to the value of films to determine more truly the worth of the feature to State Rights buyers in territories conceded to be fruitful fields, the officers of that corporation have determined first to dispose of the States that are recognized by the industry as less popular ones from the motion picture standpoint, which States are usually known as the "Mountain States" and far west. Contracts have been entered into for the sale of the rights of the production, "A Woman Wills," for the states of California, Oregon, Washington, Nevada, New Mexico, Arizona, Utah, Wyoming, Montana, Colorado and Idaho. These contracts call for the delivery of a total of eight prints. This quick sale of the production so soon after the announcement of its release substantiates the judgment of those exploiting the production that it must prove a vast success and a desirable feature in the middle western, far eastern and south territories. The production is unusual in its treatment of a theme entirely modern and is based upon a drama that occurred a few years ago in real life, and the records of which form part of the official files of the United States Government at Washington.

"THE HARD WAY" (Selig).

Jack Pickford more than upholds the name of the versatile Pickford family in the role of Jack Ransom, a high school boy with a penchant for sowing his wild oats, in the Selig multiple reel feature, "The Hard Way," produced by T. N. Heffron, from the story written by Russell E. Smith, and released through General Film Company on Monday, May 15. Versatile Jack is most ably supported in this unusual and entertaining comedy drama by an exceptional company of Selig stars, which include Harry Lonsdale, Lilian Hayward, Vivian Reed, Sidney Smith and James Bradford.

During the course of the action there is a thrilling automobile wreck in which the car, driven by Jack Pickford and loaded with merry-makers, crashes into a telephone post, capizizres and the occupants are dashed to earth. This automobile crash plays an important part in the unfolding of the story.

"The Hard Way" carries a good moral lesson to boys and girls who, just entering into the portals of young manhood and young womanhood, are sometimes prone to be tempted into the broad way, which very frequently leads to destruction. Parents should not only view this production, but should induce their children to accompany them to the theater where "The Hard Way" is presented. The production is bound to accomplish much good. The scenic effects in "The Hard Way" are beautiful, and the acting and production leave nothing to be desired. It is just another one of those unusual productions, being released through General Film Service by the Selig Company, and which are causing Flimland to sit up and take notice.

SPECIAL COURSE TICKETS FOR "GLORIA'S ROMANCE."

Exhibitors in many of the big cities where "Gloria's Romance," the new twenty-chapter George Kline motion picture novel is booked are arranging to offer their patrons special course tickets for the entire twenty chapters of the big Rupert Hughes story. For instance, houses that customarily charge 15 cts. admission and for which the patron would ordinarily have to pay $3 for the full twenty admissions to the theater during the run of "Gloria's Romance," can secure a "season ticket," good for the entire twenty feature chapters of the tale, at $2.50. Ten-cent houses are making a corresponding reduction and offering their patrons "season tickets" at $1.50 apiece, thus cutting the total admission for the full twenty performances from $2. The plan is meeting with great favor and already thousands of the season tickets are being sold.

PATHE TO RELEASE CLYDE FITCH PLAY.

Pathe announces for release on their Gold Rooster program in the week following "The Hard Way" are "Barren Jim," Clyde Fitch's successful drama, "The Girl With the Green Eyes," "The Girl With the Green Eyes" was produced by the Popular Plays and Players Company for Pathe's Gold Rooster program, and features Katharine Kaelred and Julian L'Estrange.

The story has been sumptuously produced with careful attention to the big "little things," and Katharine Kaelred and Julian L'Estrange make splendid types for their respective parts.

WORLD'S FINE FEATHERS STOLEN!

A five (5) reel subject featuring Janet Beecher in "Fine Feathers" was stolen from the Plaza theater, Boonton, N. J., on the night of April 15th, 1916. The exhibitors and those connected with the industry in general are therefore requested to be on the lookout for the film, which is now circulating in the West.

"A ROSE OF ITALY" (Essanay).

The predominating feature of this play is its strict adherence to type. It is an Italian story—a tale of immigrants meeting with their first experiences in the land of promise—America. The boy has been in America—long before the girl, with her quaint garb and strange language, arrived. He was on his way to becoming a lawyer. But she, ignorant even of the language, sprang to fame before he did. She laughed in the first flush of her success, at his seemingly hopeless attempts to rise to the top. But, finding that all success has its price, and that too great, she finally decided that all worldly fame was empty compared to being the wife of one of her own people. Ann Krlik, who fits the part wonderfully, is seen in the feminine lead, with Edmund F. Cobb as the masculine principal. Patrick Calhoun and Richardson Cotton are seen in the chief supporting parts. The story is one that is delightfully told in three reels. A vendetta time clock bomb explosion is one of the best pieces of picture construction ever seen in a film of this length. The story was written by Charles Michelson and directed by Harry Beumont.
"THE SHADOW OF A CRIME" (Universal).

Producer Henry McRae has just finished a two-reel railway film play entitled "The Shadow of a Crime," which fully lives up to the reputation of this director for putting a punch into every scene. But in this one McRae blew up a train of dynamite near Chatsworth Park in Los Angeles County that shook the neighborhood for miles around, threw rocks and dirt all over himself, Tom Walsh, his assistant, and fell all around the camera in charge of

Dynamite Explosion in "The Shadow of a Crime."

Cameraman Cook. The effects of this explosion will be shown on the screen and in addition there was some wonderful riding and other thrills in this remarkable photoplay.

"ARMADALE" IS FIRST GAUMONT RELEASE.

Believing that it is the best policy to give purchasers of shorter features the same service they get when buying a Gaumont five-reel feature, the Gaumont company has provided an exceptional cast for its first three-reel release. The story is "Armadale," from the celebrated novel of the same name by Wilkie Collins. To inaugurate these photoplays Gaumont presents in "Armada-le" Miss Iva Shepard and Alexander Gadon, stars of such big productions as "The Haunted Manor" and "The Drifter." Playing with them are Lucile Taft, Kathleen Butler, Henry W. Pemberton, Robert Clugston, John Reinhard, Charles A. Travis, James Levering, John Mackin and Harry Chira.

These three-reel Gaumont productions are to be released as Mutual Pictures, one every other week. The first will be seen on the screen May 25th. The features are being made by the Gaumont company to supply the needs of vaudeville houses and summer

malevolent Miss Gwilt. Robert Clugston appears as the cast-off son of the house of Armadale, losing his life at last in the locked six-room abroad ship. The entire story has been filmed in an effective manner.

NURSE CAVELL PICTURE GREAT SUCCESS.

"Nurse and Martyr," the title of the feature film founded upon the story of the life and death of Nurse Cavell, has, in response to numerous requests, been shown in Vancouver first at the Orpheum theater, which is the largest motion picture house in that city, and proved to be a sensational success and to the taste of the large crowds that saw this realistic film. The Dominion Exclusives, Limited, which has acquired the entire Canadian exhibiting rights on this reverently treated production, report that it has proven to be the biggest success they have handled so far.

DEMONISH HOUSE FOR "HAZARD."

Director James Davis, of Kalem’s "Hazards of Helen" company, kept a crew of men at work for several days erecting a two-story buck house and signal tower, and then in a half-minute razed the structure to the ground to provide a thrill for a coming one reel "Hazard." "One Chance in a Hundred" is the title of the release for which this thrill was filmed.

The story of the picture calls for Helen Gibson to pursue a runaway flat car on a motorcycle. One of the early thrills comes when she boards the flat car from the motorcycle by speeding up the runway of the baggage depot and then swerving the motorcycle so as to be above the flat car as it speeds along.

Helen then faces a brief struggle with the brakes before she discovers that they will not work. Fortunately a flagman ahead

Scene from "One Chance in a Hundred" (Kalem).

sees her signal and sends the flatcar on a siding just in time to escape the oncoming passenger. But on the siding another danger faces her. She cannot stop the flatcar, and immediately ahead there is a two-story building. So great was the speed of the flatcar when the scene was photographed that it crashed right through the house, carrying the upper story along for many feet before the whole structure tumbled to the ground. "One Chance in a Hundred" is scheduled for release on Saturday, May 29th.

PATHE'S "GOLDBERG ANIMATED CARTOONS" BRING RECORD PRICE.

Records in the motion picture business, which have been fractured several times of late, were again eclipsed on May 2 when Pathé announced that the Strand theater, at Broadway and 47th street, New York, had paid $1,500 for one week's first run of the "Boo Weekly," the first Goldberg Animated Cartoon to be released. As this cartoon is but five hundred feet long the rental figures a price of $2 a foot for the week, or in running time of the picture $200 per minute. This price has never been approached, and it is hard to believe that it will ever be equaled it. On the face of the evidence, humor seems to be more profitable by far than drama.

Meeers, Mitchell Mark, B. A. Rolfe and Max Spiegel, of the Strand forces, and Meeers, C. R. Selby and Epstein, of Pathé, who closed the contract, have made arrangements whereby the Goldberg Animated Cartoons will be shown at the Strand regularly for several months.
Chaplin's Latest Feature, "The Police" is Here
This New Vehicle of Tremendous Laugh-Getting Possibilities Ranks With His Greatest Work.

The preceding Essanay-Chaplin release, "Charley Chaplin's Burlesque on Carmen," broke all attendance records in the history of every theater where shown. "Police" is its only rival—another comic amidst a firmament of film. One of my greatest pictures," said Chaplin when he completed it. It is not any greater than "Carmen," but it is still great. "Carmen" kept spectators laughing all the while; so will "Police." Both of them are comedy classics.

In this picture Chaplin is a released convict. A prison parson exhorts him to go straight, but takes the $5 which was given him on his discharge. Chaplin's efforts to recover his money are mirth-provoking. He falls in with a burglar whom he knew in prison. They try to break into a house. The "jimmy" will not open the window, so Chaplin walks in the door, which was open all the time.

He breaks open the mail box, the piano and the kitchen stove—being a rather inexperienced burglar—and then contents himself with stealing the flowers off the table, much to the disgust of his accomplice, who takes the rings of the lady of the house. She saves Chaplin from arrest when the police come, and gives him some cheese. He goes to a 10-cent lodging house and demoralizes the place, showing the others how to quiet noisy guests. He accomplished this in a simple manner, merely striking them over the head with bottles.

His burglars friend comes in, and with a free-for-all fight Chaplin recovers the lady's jewels and returns them to her next day. Then a policeman whom Chaplin had never done anything to, except hit on the head with a mallet, chases him off the steps just when he had hopes of winning the wealthy widow. If there is anything funnier than Chaplin's walk, it is his run. He is constantly dodging policemen in a manner to cause merriment to all.

"BADGERED" (Selig).

James Bradbury, Al W. Fishon, Edith Johnson and a strong supporting company of players contribute to the excellence of the Selig drama, "Badgered," released Saturday, April 29th, through General Film Service. This is a drama produced by T. N. Heffron, from the story written by Wm. H. Henry, and it convincingly and appealingly presents the story of how a political plot centered against a rising young statesman, was circumvented in the end, and how this statesman won the daughter of the political dictator. Exciting situations follow one another in repeated succession, and the final climax is a most powerful one.

FOUR KEYSTONES SHIPPED IN ONE WEEK.

To meet the demand for Keystone comedies, four new Bennett farces were shipped from the Edendale studios last week and will go out on the Triangle service at once. One of them, "The Lion and the Girl," is expected to duplicate the thrills of "The Snow Cure," which preceded it out of the west and is S. L. Rothafel's comedy feature at the Rialto theater this week. "The Snow Cure" gave Ford Sterling a chance to pit his speed against a bear; in "The Lion and the Girl" Claire Anderson is a foil for a husky specimen of the king of beasts. Joe Jackson is the star of this feature.

MISS GOODE, "THE SAMARITAN" (Triangle).

De Wolf Hopper's third Triangle picture, "Mr. Goode, the Samaritan," soon to be released, is like a family reunion. Fay Tincher, previously the huge comedian's petite foil in "Don Quixote" and "Sunshine Dad," again has the principal feminine role; Chester Withey completes his trio of scenarios and the heavy roles as well; Edward Dillon is again the director and for the second time plays a part. This combination will be broken up when the Hopper film version of the baseball classic, "Casey at the Bat," is completed. Margaret Marsh, Lilian Langdon and Max Davidson have the other important roles in "Mr. Goode, the Samaritan."

Hopper is Alphonso Irving Goode, a philanthropic character, whose wife and daughter are snobbish. Having discharged the chauffeur for some petty reason, the Goodes start on a motor trip with Evelina, the daughter, at the wheel. She is soon replaced by her father and trouble begins. He stalls the engine and later throws in the reverse, the car bumps a tree and catches on fire. Father, mother and daughter escape and start to walk the two miles to their destination. On the way they are picked up by a crook who has stolen a machine. He sells it to Goode, who is arrested for the theft and thrown into jail. Conditions here are so vile that he is moved to reform all jails. He invites the pair of crooks to a party, at which the man who sold him the automobile is also present.

On this foundation Hopper and his associates erect an elaborate "structure of fun. The last week in May is the date set for general release of "Mr. Goode, the Samaritan."

Hazel Dawn Stars as "The Feud Girl."

There are many points of exceptional interest about "The Feud Girl," the Famous Players release of May 15, as it is the first feud story ever to be filmed in a real feud country. The mountains which form the background for "The Feud Girl" have been the actual setting of many a grim scene in days gone by, for it was in these very hills that some of the most bitter struggles have been fought out. Many of the bearded old men who responded to Director Thomson's call for volunteers when he was collecting "fighters" for the Haddon-Thassett feud were men who had taken part in these scenes of years gone by, and there were many interesting and exciting tales spun by them.

Thomson, always ready to adapt himself to his surroundings, incorporated some of the best incidents into the action of the photo-play, with the result that the feud is perhaps the most realistic that has ever been depicted on the screen.

As Neil Haddon, the wild mountain daughter of old Haddon, the leader of one of the warring factions, Hazel Dawn does superb work. It is one of the most tenderly sweet, but unusually powerful characterizations which she has ever done on the screen. In support of Miss Dawn there appear Irving Cummings, Hardee Kirkland, Arthur Morrison, Russell Bassett and several others who are equally well known.

Scene from "Mr. Good the Samaritan" (Triangle).

Scene from "Badgered" (Selig).

Scene from "The Feud Girl" (Famous Players).
"THE HOLDUP OF THE HARDING SPECIAL" (Universal).

Scenes of surpassing beauty form a feature of "The Hold-Up of the Harding Special," a Universal feature photoplay scheduled for release in the near future. In one scene more than five hundred sheep are seen browsing on a hillside while the action of the play takes place in the foreground.

So many pastoral dramas have been produced at Universal City that more than eighteen months ago it was decided to get a small flock of sheep. Many of the ranchers and employees of the city also purchased a few head and put them in to graze with the Universal's stock so that in the last year and a half the total number of lambskins has risen to a considerable total.

"The Hold-Up of the Harding Special" was written by Wright Roberts and produced by Henry McRae. Marie Walcamp plays the role of Ruth Martin, who wanders away while a child and falls in with a band of roving sheep thieves. Miss Walcamp is supported by E. N. Walleck, Lois White, Lee Hill, L. C. Shumway and Marc Penton.

"GLORIA'S ROMANCE" (Kleine).

Chapter one of "Gloria's Romance," the new George Kleine motion picture novel from the pen of Mr. and Mrs. Rupert Hughes, gave Billie Burke a rather strenuous introduction into the realm of motion pictures, when the fair star was compelled to drive a big automobile far out in the breakers of the Atlantic Ocean and then wade ashore at the ruin of an expensive Lucile frock. Chapter two is a strenuous one for Henry Kolker, who heads the supporting cast, for he has to engage in a hand-to-hand conflict with a real Seminole Indian, and since Director Edwin insisted upon the fight being a real one and not make-believe, Henry emerged from the conflict with a sore and aching body, though he had the satisfaction of knowing that he landed a few pretty solid punches on the frame of the Indian. The redskin, however, was armed with a knife during the contest, and Henry had nothing but his bare knuckles, so he had to perform in real championship form.

Chapter two begins with Gloria Stafford (Billie Burke) still lost in the Everglades, and Dr. Royce (Henry Kolker) and Richard Freneau (David Powell) in search of her. Gloria makes her way to the humble shack of a Florida "cracker" and obtains a calico frock and a hat to replace her own tattered Lucile frock, which is by this time hanging in shreds about her. When the cracker's young son grows impudent and is rebuked by Gloria he revenges himself upon the helpless girl by sending her in the wrong direction in her hunt for the road to Palm Beach. Thus it happens that she climbs a Seminole Indian's mound and enters a Seminole Indian camp, and is captured by the redskins and claimed for a squaw by a husky young chief. Just at this time Dr. Royce appears and proceeds to demonstrate to the chief the art that made Jess Willard famous. While Royce is engaged in a hand-to-hand combat with the Indian Gloria faints away, and Freneau, coming up at that moment, seizes her away and restores her to the arms of her anxious father and excited brother. Gloria naturally gives Freneau the credit for her rescue, having been unconscious when Royce played the role of hero. After the young Indian has been thoroughly thrashed Royce returned to the spot where he had left Gloria and was amazed to find her gone. The trail taken by Freneau was easily discernible, however, and soon Dr. Royce rejoined the group about Gloria. Then only he learned that Freneau was being hailed as a hero and had been cad enough to accept the credit for Gloria's rescue. With this situation on the screen the chapter ends.

"INTO THE PRIMITIVE" (Selig).

"Into the Primitive," the Selig five-reel Red Seal play, to be released through V-L-S-E on Monday, May 28, is claimed by the Selig Company to be on a par with those other unusually successful Selig V-L-S-E productions, "The Rosary," "The House of A Thousand Candles," "Thou Shalt Not Covet," etc. Robert Ames Bennet, the famous author, wrote the story which features Kathryn Williams, supported by Guy Oliver, Harry Lonsdale, Eugenie Besserer and other star players.

In prehistoric days the Cave-man chose his mate by brute force. In "Into the Primitive," the Cave-man, the veneer of civilization dimmed, defends Jennie Leslie from a coward; from hunger-maddened jungle beasts, and from herself. And in the end, womanly intuition discovers the strength, the resourcefulness and the honorable love comes from the Cave-man and not from Hou. Cecil Winthrop, considered by the world a man, but who in reality proves a weakling and a coward.

The drama, "Into the Primitive," abounds in thrilling situations and climaxes and many wild beasts and reptiles are logically introduced in the course of the action. They are supplied with wild elephants, lions, tigers, a river swarming with alligators, wild monkeys and pythons, etc.

A special hurricane, said to be the most wonderful spectacle of its kind ever depicted on the animated screen, is presented. The sky grows dark, a terrific wind ensues accompanied by dashing rain and vivid flashes of light. Gigantic trees swaying and bending and crashing to the earth in the face of the hurricane.

"Into the Primitive," according to all advance notices, promises to make Filmland sit up and take notice. The production carries more action than does many film dramas of seven reels or more in length.

EDWIN AUGUST FINISHES "THE PERILS OF DIVORCE."

Edwin August has just completed the motion picture production, "The Perils of Divorce," with Edna Wallace Hopper, Frank Sheridan and an all-star supporting cast, including Abe B. Francis, Macey Harlan, Frank Beamish and Ruby Hoffman. The picture is scheduled for early release, and promises to be a huge success.
“TEMPTATION AND THE MAN” (Universal).

Hobart Henley will shortly be seen in a five-reel Red Feather Universal drama entitled “Temptation and the Man,” which is consistent in quality, strong in theme and full of compelling action. Mr. Henley is at his best in the picture. He plays the role of a Bowery boy who fights hard to make a man of himself despite the handicap of his surroundings. Sydell Dowling plays opposite Mr. Henley, taking the role of a banker’s daughter who has interested herself in slum work under the title of “The Fugitive.” Her second classic, “Woman, Saint and Devil,” is now in work.

Director Jay Hunt is near to the completion of a five-reel society drama entitled “The Iron Grip of Crime,” a story by Frank Witterwood, which is being produced at Universal City with the leading roles being taken by Francesa Billington, Ernest Torrence, Glimo Hulbert, James O’Brian and Gregory “Dick” Allen. When this photograph is finished Hunt expects to start on a five-reel feature with Miss Billington and others of the Universal stock company in the cast.

So important does the Gaumont Company consider Yosemite National Park in its “See America First” series that the release has been divided into two parts. This production will be shown May 3. The second part will be given to the screen in the release of May 17. These views were taken as a matter of record by government cameramen, and are released by Gaumont through Mutual by special arrangement with the Department of the Interior. These are shown on a split reel with Harry Palmer’s Kartoan Comics. The release of May 24 will show scenes of Savannah, Ga.

Six of the fifteen episodes of “The Secret of the Submarine,” the new American-Mutual chaptered photoplay, have been completed. The first release goes to the public on May 8. In the filming of a number of the scenes the “Z-2,” a U. S. submarine attached to the Naval Station at San Pedro, Calif., is being used with the sanction of the Navy Department.

Winnifred Greenwood makes her second appearance as a featured star in Masterpieces, De Luxe Edition, in “A Man’s Soul,” recently completed at the American studios under the direction of Edward Strong. This picture, in which Mae Murray will star, Miss Murray recently completed “Sweet Kitty Bells” from the David Belasco play, which will be released soon on the Paramount Program.

A five-reel comedy drama, entitled “His Date in Honolulu,” featuring Miss Myrtle Gonzalez and Fred Church, has been finished by Director Lynn Reynolds, and he is making preparations to begin work on another feature with his company. The company is just finishing work with a real country with plenty of dramatic action, touches of comedy and a pretty love theme.

“The Fugitive,” written by Philip Lonergan, and directed by Frederick Sullivan, is the title of the first Thansouer Classic, featuring Florence La Badie. Ethyle Cooke gives a splendid performance in this production, which also marks Robert Vaughan and George Marlo for merit. Another feature of the picture is the work of Hector Dion.

Director Billy Mason has completed the first episode in one reel of the “Baseball Bill” series which is making at Universal City and in which he plays the featured lead with Peggy Cody opposite and a strong cast in support. The series deals with the adventures of a baseball player with a lot of comedy and action running throughout the film play.

Blanche Sweet whose last photoplay, “The Sowers,” created more than usual interest, is completing at the Lasky studios for early production, a photoplay entitled “The Thousand Dollar Husband,” written and directed by James Young.

“The Wasted Years” is the title of the next Horsley-Mutual Masterpiece, De Luxe Edition, featuring Crane Wilbur. It will be released in five acts.

Director E. J. Le Saint has commenced on a two-reel drama, entitled “Donahue,” in which Harry Carey and Stella Razeto are starred. This is a Western story and carries the big punch always found in pictures made with Carey and Miss Razeto in the leads. Others in the cast are Frank Lanning, Hayward Mack, Albert McQuarrie, Frank Newburgh and Harry Mann.

Harry T. Morey is seen as a “just missed it” newspaper reporter in “The Accusing Voice,” a three-part Vitagraph-Broadway Star Feature, by Ross D. Whyceyke. The story has just been completed by Director Harry Davenport. Belle Bruce, John Galliard and Thomas R. Mills appear in the cast with Morey.

“Woman, Saint and Devil,” second of the Thansouer Classics featuring Florence La Badie, is well under way at New Rochelle studios. In this production, Miss La Badie will attempt the playing of a quadruple character. Director Sullivan, who is in charge of the screening, has worked in some exceedingly novel effects. Phil Lonergan prepared the scenario.

Scene from “Temptation and the Man” (Universal), and who establishes a mission in the poorer quarter of the city.

The love interest in the play is incidental to the tense dramatic situations, compressed strength and tremendous puissance of the situations. The Bowery boy befriends a wild young son of the idle rich who has fallen into the hands of a professional gambler and his mistress. The young millionaire is played by Sidney Bracy, the gambler by Joseph Cranby and the latter’s mistress by Clara Byers.

The slum scenes of the play are laid in New York’s East Side, and a number of well-known ‘pugs’ play minor roles through picture. Cauliflower ears are the badge of the gangster, and to have an auricular deformity these days gives one a definite value around a picture studio when a slum play is being cast. Besides the famous “Kid” Broad the Universal now has had a dozen delightfully “marked” ex-pugilists on its call list.

NOTES OF THE TRADE

SIDNEY J. VAUGHN, who has acted all winter as office manager for the Gaumont Company at Jacksonville, Fla., will come north with the Gaumont stock companies the end of May. To Mr. Vaughn will probably be assigned many of the technical details of production.

Following the completion of her first photoplay for the Lasky Company, Cecil B. De Mille’s production of Hector Turnbull’s “The Heart of Nora Flynn,” which will be this week’s attraction at the Strand theater, New York, Marie Doro is taking a brief vacation before commencing work on her next important production for this company.

The Smalley’s have started a new five-reel feature to be made under the working title of “The First Stone,” a psychological drama, in which Mary McDonald will play the featured lead and with a supporting cast including George Johnson, Kathleen and Agnes Emerson, Nanine Wright, Marlon Seligier, Horace (Kewpie) Morgan, Ernie Shields, Jack Mulhall, Charles Marriott and Dana Ong. The Smalley’s have practically finished the pictureisation of “Shoes,” in which Miss McDonald is also featured.

Frederieke Warde, Shakespearean star who appeared in the title role of “Silas Marner,” the Mutual Masterpiece, De Luxe Edition, and who was recently signed by Edwin Thanhouser to star in a series of feature productions to be released through Mutual under the title of “Thanhouser Classics,” will, it is expected, begin work on his first production within the next two weeks.

Florence La Badie, who has been selected as the heroine of another series of these features to be released as Classics, has already completed one. It will be released through Mutual...
A two-reel drama entitled "Lee Blount Goes Home" has been finished at Universal City by Director William Worthington, with Bert Rawlinson and Agnes Vernon in the leading roles. A new photoplay is being prepared for Rawlinson to be directed by Worthington.

For the third release of "Reel Life, the Mutual Film Magazine," C. M. White, its editor, will feature Gaumont Animal Studies, made at the Bronx Zoo by Edwin R. Sanborn. These pictures are nature studies in every sense of the word. The most important shown on this reel is that which depicts the growth of the antlers of an elk. The weekly growth is shown from the elk's horns until all the ones have been developed to their full length and strength. This reel also shows how railway tracks are now quickly repaired, the renewals being made with the aid of electricity. The third part of the reel is an entertaining pictures of the maple sugar industry. In Vermont, showing the process in its entirety from the tapping of the trees to the molding of the cakes of sugar. This issue of "Reel Life" will be released May 21.

Director Richard Stanton is filming "The Mollycoddle and the Rounders," in which Carter De Haven is featured and a strong cast in support, including Vola Smith, who is a new arrival at Universal City, Lucille Younge, Jessie Arnold, Jane Bernoudy and Margaret Whistler. The story is by Bess Meredyth and will be filmed in two reels. At its completion it is planned that De Haven will appear in a serial under the direction of Stanton.

**PICTURE THEATERS PROJECTED**

FORT SMITH, Ark.—Yale Theater Company, L. W. Brophy, president, Muskogee, Okla., contemplates erecting a $5,000 modern moving picture theater.

LOS ANGELES, Cal.—The Owl theater, at 1042 West Temple street, has been opened by Simon Probus.

OAKLAND, Cal.—The Marquis theater is now being conducted by J. H. Hellman.

BALTIMORE, Conn.—Raymond R. Jodin plans to erect a one-story moving picture theater, 78 by 55 feet, to cost $20,000.

TAMPA, Fla.—C. W. Green and C. D. Peruchi are reported interested in the erection of a moving picture theater.

EVANSTON, Ill.—Grand Pictures Corporation, W. E. Stinson, president; W. J. Muensterman, secretary; 1118 West Franklin street, are having plans prepared for a two-story moving picture theater and lodge building, 30 by 145 feet, to cost $5,800.

COUNCIL BLUFFS, Ia.—E. P. Minten, who leased the brick structure at 1020 West Broadway, has remodeled the building and opened it as a moving picture house.

SIOUX CITY, Ia.—A commercial building has been converted into a modern moving picture house by M. B. Bryant. The seating capacity is about 1,000.

KANSAS CITY, Kans.—C. T. Wynn and R. L. Evans have purchased the Victor theater and made a number of improvements.

HOLYOKE, Mass.—Bijou Theater Company, Frank Rainell, treasurer, 232 Main street, plan to build an addition, to cost approximately $60,000.

PLYMOUTH, Mass.—The Emond theater is now being operated by C. H. Cowan.

FOREST LAKE, Minn.—The new Forest theater has been taken over by F. W. Walker.

MAPLETON, Minn.—A new moving picture house has been opened by C. L. Sellers.

SLEEPY EYE, Minn.—Richard Walton has taken over the Gem theater. The house will be remodeled and the seating capacity increased.

FERINDALE, Minn.—Paul Grossman has leased the opera house and operating picture theater.

VIRGINIA, Minn.—Joseph Roman, owner of the Rex theater, plans to remodel the house.

KANSAS CITY, Mo.—The Barrymore theater has been taken over by Harry Meyers and redecorated.

ST. LOUIS, Mo.—The Melba Amusement Company has increased its capital stock from $5,000 to $50,000; will erect theater at Grand avenue and Miami street; seating capacity 2,500; cost $100,000.

OMAHA, Neb.—A Wurzler pipe organ has been installed in the Farrah theater at 1117 Farrah street.

RALSTON, Neb.—The Rialto-Beauty & Investment Company, 633-34 Brandeis Theater building, Omaha, will shortly start work on the construction of a $100,000 moving picture theater.

HAMPTON BEACH, N. H.—Goldsteins' Brothers Amusement Company, Springfield, Mass., are having plans prepared for a one-story moving picture theater, 50 by 115 feet, to cost $50,000.

MIDWAY, N. Y.—W. Dudley Cameron, 40 Wall street, New York, plans to erect a one-story moving picture theater, 50 by 100 feet, to cost $10,000.

ALBANY, N. Y.—Mann & Hellman are having plans prepared for a one-story moving picture theater and roof garden, 75 by 115 feet, to cost $40,000.

NEW YORK, N. Y.—Moving Picture Holding Company will convert an apartment building into a modern moving picture theater. The alterations will cost about $15,000.

NEW YORK, N. Y.—Irving Judid, 5 E. 42nd street, plans to erect a one-story moving picture theater and store building, 100 by 136 feet, to cost $100,000.

SCHENECTADY, N. Y.—Herman Wry, 1303 Union street, plans to expend $2,000 for alterations and repairs to his moving picture theater.

LUVERNE, N. D.—The Danish Brotherhood opera house has been converted into a moving picture theater.

CARROLLTON, O.—J. C. Beck plans to build a one-story moving picture theater, 80 by 100 feet, to cost $15,000.

PORTSMOUTH, O.—F. N. Tyner is reported to be considering plans for a fireproof moving picture theater.

SHACKENHUMID, Pa.—J. H. Hummel, who recently took over the Luna theater, has made a number of improvements to the house.

CLILWOOD CITY, Pa.—T. V. Barnes is having plans prepared for a one-story moving picture and vaudeville theater, to cost $15,000.

PHILADELPHIA, Pa.—Esther Altman has conveyed the moving picture theater at the northeast corner of Sixth and Pike streets, to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000. The structure is situated on a lot 74'10" by 195'4" feet, and is assessed at $25,000.

DYEERSBURG, Tenn.—Joe Baker is reported about to commence work on the construction of a two-story moving picture theater. It will be known as the Lyric.

ROCKWOOD, Tenn.—J. M. Colvin and Walter Howard are reported to remodel building for moving picture theater; construct stage; provide seating capacity of 500, etc. The alterations will cost $4,000.

LURFORD, Texas.—A new moving picture theater has been opened by Henry Richards.

MIDLAND, Texas.—The Mission theater has been purchased by Kersey Bros.

PORT ARTHUR, Texas.—The Elna theater has been leased by Joseph C. Clemmens.

SAN DIEGO, Texas.—J. W. Shaw has let the contract for the construction of a modern brick moving picture theater.

SEATTLE, Wash.—The Melbourne theater on Second avenue has been purchased by John Hamrick and renamed the Rex.

PARKERSBURG, W. Va.—F. W. Barrett, manager of the Star and Bijou theaters, will combine structures and operate as one house; remove partitions; install steel beams and cross-beams resting on pilasters, etc. The stage will measure 38 by 100 feet; heating and ventilating systems; upholstered opera chairs; electric sign; marquise; indirect lighting system; projection machines ordered from Nicholas Powers Company, New York.

ESTELLINE, Wis.—A new moving picture house has been opened by R. A. Grundy.

MANTITOWOC, Wis.—The Mikadow is the name of a new fireproof picture house opened by John Mikadow. It has a seating capacity of 360.

MILWAUKEE, Wis.—American Investment Company, J. B. Ohlshager, has the third street, is having plans prepared for a nine-story theater and office building, to cost $750,000.

SUPERIOR, Wis.—M. S. Cooke, B. J. Cooke and Frank Phelps contemplate erecting a commodious theater building of fireproof construction, 50 by 140 feet, to cost $100,000.

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Boston Business Notes

Eastern Manager Fred B. Murphy, of Unicorn Film Service, Believes in Short Picture Programs as Money Makers for Small Theaters Especially—International Film Service Has a Conference of Managers and Road Men.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—The Unicorn Film Service, the latest of the film distributing organizations to be established in New England, with its head office at 1325 Washington St., has already sent out its spring programs to its New England exhibitors. The new company, the most recent addition to the film distributing group in the territory, is under the management of Mr. Fred B. Murphy, who for some years has been associated with the Pathe Corporation.

Mr. Murphy is the son of the late Mr. H. F. Murphy, who was one of the pioneers in the motion picture industry in New England. Mr. Murphy has been on the patent film distributing side of the business for a number of years and has had considerable experience in the film industry.

The Unicorn Film Service has a distribution list of about 2,000, and is divided into three sections, one covering the eastern portion of the state, one the western part and the third the central area.

The Unicorn Film Service is distributing about 21 reels of one and two-reel subjects in New England every week. The features take in everything from the ordinary variety of English and western films and are distributed under the brand names of Supreme, Gayety, Hiawatha, Judy, Buffalo, Hippo, Puritan, Lily, Jockey, Rancho, Sunset and Utah.

Mr. Murphy shares the opinion of many other moving picture men in New England that the future of the industry is at least as far as most of the smaller houses are concerned, depends largely upon short films and the production of large feature films of great variety. It is to just this sort of program that the Unicorn Film Service is devoting most of its energy in circulating in this territory, and the results so far are reported to be very encouraging.

In commenting on this phase of the present situation for the moving picture business Mr. Murphy said:

"It has been found by hosts of exhibitors that there is a distinct scarcity of the smaller reel subjects of distinct merit with which to fill out a program. Thousands of film makers, however, have realized that exhibitors who were unable to find suitable short subjects to complete their programs have forced to look for other large feature, even by so doing he knew he was disappointing many a transient patron. Added to this there is the extra cost of renting multiple reel features when shorter subjects would suffice. It was just to meet this want that the group of men that compose the Unicorn Service formed the company.

International Conference.

BOSTON, Mass.—J. K. Burger, assistant general manager of the International Film Service, came to Boston last week and held a conference with the managers of the films of Frank H. Vine, New England manager of the International and members of the road staff of the new organization, including Edwin H. Melcher and Daniel Hogan.

Mr. Burger on leaving expressed himself as very much pleased with the way things were going in England, especially "The Mysterious Myra."

The Past Week in the National Capital

Changes Among Local Exchanges—Film Stars in Grand March at Knights of Columbus Ball—Craddock Helps Playgrounds.

By Clarence L. Linz, Special Correspondent, $33 Tenth St., N. E., Washington, D. C.

Do Well, and the Annette Kellerman films are so easy as to demand his personal attention.

Kleine-Edison Office Here.

Washington, D. C.—Harry Scott, manager of the Kleine-Edison Feature exchange, in Philadelphia, Pa., has been in Washington for some little time opening an office for that company here. He has secured the quarters in the Bank of Commerce and Savings Building, formerly occupied by Mr. Lesser and has installed Rudolph Berger as manager. Mr. Berger is well known in this section, having been a roadman representing several film concerns. He was with the Picture Playhouse Film Company for two years. Upon severing his connection with that company he joined the Kleine-Edison Company, traveling out of the Philadelphia office, and he remained with them until the fall of last year when he became a traveling representative for Pathe, Inc. He will look after a territory which will include the District of Columbia, Maryland, Virginia, West Virginia and the northern part of North Carolina. He will have a hurried conference with Benjamin Marx Nathan, who was formerly employed by the V.-L-S-E in a similar capacity.

Theatrical News of the Week

Gathered by Our Own Correspondents

Moss, Knight of the Road.

Washington, D. C.—O. Q. Moss, traveling representative of Pathes, returned to Washington after a four-weeks' trip to the Northwest. During his stay in West Virginia he met with many experiences. He spent most of his time in the mining sections and, although doing a satisfactory business, accomplished the bookings under difficulties. He soon became a real "Knight of the Road." For by reason of the layout of the railroad lines he was often found it necessary to hike from place to place in order to make more than one town in a day, so that a ten-mile walk soon became a familiar proposition.

Film Stars Lead in Grand March.

Washington, D. C.—Hazel Dawn and William Courtleigh, Jr., led the grand march at the ball given under the auspices of the Knights of Columbus for the benefit of St. Ann's Infant Asylum. The ball was one of the biggest events of the year, marking the end of the Lenten season. It is estimated that four thousand people attended the affair.

Craddock Helps Playgrounds Cause.

Washington, D. C.—Harry M. Craddock is again lending his co-operation to the school playgrounds and for that purpose is giving a number of special performances at his several theaters. Last year seven schools took advantage of his offer to give performances on the sale of tickets. One-half of this sum was used to maintain the playgrounds of the schools, while the balance was used for the general playground work. Performances are run before the regular shows in the morning. Mr. Craddock furnished the tickets, personnel and the full equipment. The schools collect at ten o'clock and the pupils go in a body to the theater where the show is held, paying the admission. The films are educational in nature and not always to the liking of the youngsters, but the teachers compel them to remain. The performance is over by 12 o'clock and the pupils march back to the school, where they are dismissed.

Federal Tax Receipts in March.

During the month of March, 1916, there was paid into the treasury of the United States by theater owners the sum of $31,454.75 in taxes under the provisions of the so-called War Emergency Revenue Laws of October 2, 1914. This is an increase of $3,229.81 over March, 1915, when the theater proprietors were assessed $28,254.41 for the same purpose.

IN PHILADELPHIA

Buys Building With Theater.

Philadelphia, Pa.—The new building at the northeast corner of Fifty-sixth and Pine streets, which includes a modern moving picture theater, with stores and apartments on the second floor, has been conveyed by its owner, Cornelio A. An Arstaden, to Winfield H. Yonker, subscriber for the mortgage of $14,000. The purchaser has given First National Building and Loan Association a second mortgage of $15,000 on the property.

East Stroudsburg, Pa.—With the performance of Saturday evening, April 22, A. L. Fox relinquished the management of the Playhouse moving picture theater.
Philadelphia Matters

A New Curfew Ordinance Just Introduced Into the City Council—Moving Picture Exhibitors Are Prepared to Combat the Measure—Local Operators to Hold a Grand Ball—Other Notes of Local Interest.

Special to Moving Picture World

PHILADELPHIA, PA.—William J. Har- rington, select councilman from the Fourth Ward, has introduced a bill into the City Council whereby children at places of amusement during school hours and after nine o′clock in the evening shall be barred from skating rinks and dancing halls, unless they are accompanied by adult persons. Proponents and doormen of the various amusement places will be held strictly responsible for seeing that children do not violate the ordinance, according to its provisions, and a fine of from five to ten dollars is provided for each offense.

Members of the moving picture industry in this vicinity consider the ordinance as a slur upon the trade and are prepared to fight it, if necessary, from every angle. While the ordinance has been referred to the Council′s Law Committee, it is the general feeling in theatrical circles that the measure will be defeated and the dignity of the profession upheld.

Palm Theater Opens.

Philadelphia, PA.—The Palm theater, Frankfort avenue and Norris street, formerly known as the Nickelodeon, has been leased to John Hart, who, with his own capital, has modernized the theater, which was formerly equipped with a simple nickelodeon. The new theater has the usual modern improvements. Theaters are increasing in number, while the public demands more and better seats, and in the case of theaters in the vicinity of the Philadelphia hotel, the demand for better accommodations has been carried still further. The new Palm theater is well situated, and with a well-equipped management, should prove highly popular.

Picnic Theater Sold.

Reading, PA.—Another extensive Penn street theater deal was consummated recently when Carr & Schad, Inc., purchased the entire interests in the Palace theater, the oldest amusement house of the kind on Penn street. Only a few weeks ago this same enterprising firm leased the Broomfield property at Seventh and Penn streets and started work on a theater to seat 2,000 persons.

Operators to Give Ball.

Philadelphia, PA.—An eleventh hour change has been made in the plans of the Philadelphia Moving Picture Operators′ Local No. 9 by the change of the much heralded banquet it has been de- finitely decided upon to give a ball in the Eagle theater. Stables and South- den streets, on the evening of May 29. Various committees have been appointed to assume charge of the actual preparations for the event. Brilliant and beauti- ful decorations will be in order and a handsome souvenir programme will be tendered thereby the operators. The moving picture industry in this vicinity has been interested in the affair and the advertising in this paper has already completed. It is expected that many familiar faces will be seen at the Eagles′ Temple on the evening of May 29, and a record-breaking attendance is looked for.

Charles Ghalil Takes the Majestic.

Milton, PA.—Charles Ghalil, formerly manager of the Family theater, Milton, Pa., has taken over the Majestic theater, Jersey Shore, Pa., and is preparing for an elaborate opening following the completion of modern improvements. Mr. Ghalil was a recent visitor to Philadelphia and spent considerable time preparing for and preparing to hold his future bookings.

To Mr. and Mrs. Swaab, a Girl.

Philadelphia, PA.—The home of Mr and Mrs. Mark L Swaab, 8559 Rodman street, West Philadelphia, was blessed with a baby girl on Friday morning, May 5. Both baby and mother are reported as doing nicely and Mr. Swaab goes about his daily tasks with an increased air of confidence.

Pike Street Theater Sold.

Philadelphia, PA.—The moving picture theater located at the northeast corner of Sixth and Pike streets, lot 75 by 103 feet, assessed at $2,300,000, has been sold to Esther Altman to Thomas Kilcourse for $17,000, subject to a mortgage of $17,000.

Berk’s Theater Brightens.

Philadelphia, PA.—The Berk’s theater, located at Twenty-second and Berks streets, which has been idle for some time past, has recently been taken over by Mr. Lowenhaupt, who announces that it is his intention to conduct the theater on the lines of the first class photoplay theater. With this object in view he has recently purchased considerable new equipment from the Phileas Supply Company, 1301 Race street.

Local Film Batsmen.

The baseball nine of the Philadelphia Moving Picture Operators Local No. 207 is fast rounding into shape and a first-class schedule is being prepared by Manager Joseph W. Freil, operator at the Famous Palace theater, Thirteenth and Market streets.

Local Notes of Interest.

Pittston, PA.—H. L. Joyce, proprietor of the Princess theater, Pittston, PA., was a recent visitor to Philadelphia and visited the newly established office of the Lawson M. Swaab, 1327 Vine street, where he pur- chased considerable new equipment including a new Simplex projecting machine.

Philadelphia, PA.—Abe Steifel, propri- etor of the Majestic theater on Sixth and Poplar streets, is having plans prepared for the enlargement of his theater. Mr. Steifel purchased the property in the rear of his establishment and declares that he will spend a tidy sum in endeavor- ing to provide patrons with the finest section of the city with one of the most modern moving picture theaters in Philadelphia. The new theater will have a second balcony especially designed for moving pictures and will be equipped with the most modern and scientific moving picture appar- atus.

Philadelphia, PA.—The Enterprise Amusement Company has recently been incorporated under the laws of the state of Delaware for the purpose of conducting places of amusement. Herbert E. Latter, Norman P. Coffin, and Clement M. Egner are the principal incorporators, the new concern being capitalized at $5,000,000.

A New Film Company.

Philadelphia, PA.—The United Mutual Exhibitors′ Film Corporation was recent- ly granted a charter under the laws of the State of Delaware for the purpose of engaging in the making of moving picture films and slides. The new concern has been capitalized at $150,000, John A. Frazier, John S. Howard, Bertram G. Frazier, Samuel G. Simpson and Spencer S. Houston, all of Philadelphia, being the principal incorporators.

Baltimore News Letter

By J. M. Shellman, Special Correspondent, 1900 East Baltimore, Md.

New Pickwick Theater Sold.

BALTIMORE, MD.—April 26th, the New Pickwick theater, 115 North Howard street, was sold to C. J. Howard Bennett, the former owner and manager. The theater is now under the manage- ment of the Filmscope Corporation, that no others were connected with the ownership of the house and that at present he contemplates no changes.

Theater for Madison Avenue

Baltimore, Md.—Revised plans are now in progress for the new Madison avenue theater to be erected at 2305-13 Madison avenue, of which Sparklin and Childs, Law build- ers, are the contractors, The Madison Amusement Co. are the owners.

The building is to be built of brick with terra cotta trimmings, with re-enforced con- crete foundations and rounded roofs, and structural iron and steel tile work.

Management of New Aladdin Changes

Baltimore, Md.—B. Friedman has purchased the New Aladdin theater, 393 West Baltimore street, from the Investment Corporation and plans improvements. Mr. Friedman intends to manage the theater himself and has arranged for an entire change of program.

Bluebird Now Rialto.

Balitmore, Md.—Through Myer Fox, pres- ident of the Linder Amusement Co., it is announced that the name of the theater now under course of construction at 446-8 West North avenue, has been changed from “Blue- bird” to “Rialto.” As this company intends to make the new theater the best equipped and handsomest in the city, it has been decided to name it the new Rialto theatre recently opened in New York.

Wallbrook Theater Soon to Open.

Baltimore, Md.—It is expected by the Wal- brook Amusement Company that the Wall- brook theater at North Rose- dale street, which is owned by them and is now being constructed, will be ready to receive the public before the full moon of May. The officers of the company are: H. L. Stiles, president; Oscar Teschner, vice-pres- ident; Orls J. Tall, treasurer; H. L. Knize, secretary, and C. W. Wettenschield, Marion S. Poree and Phillip J. Sheek, directors.

Managers at Peabody Change.

Baltimore, Md.—Corbin Sheld, who has successfully been associated with several theatrical enterprises for many years, and who is a newspaper man of experience, has suc- ceeded Jacob Schaub as manager of the Pea- body theater, 11 East North avenue. The resignation of Mr. Schaub was tendered, owing to his being obliged to give up his attention to other work that cross- hed under his management. Many changes are now under consideration by Mr. Sheld.

New Film Enterprise.

Baltimore, Md.—A new film producing com- pany which is known as the Milo Pictures Corporation, will show these attractions in Baltimore at 356 North Gay street. The officers are: Dr. Harry E. Buckner, president; Arthur Howes, vice-president and general manager; A. Kurnick, treasurer; and George Orth, secretary and director. The authorized capital of the company is $50,000.
New Norfolk Ordinance

**NORFOLK, VIRGINIA.**—The new license tax, adoption the board of aldermen and the city council, and approved by the mayor on April 25, became effective the first of this month and provides the taxes to be assessed during the ensuing year.

The new ordinance provides that no person shall engage in any business in the city of Norfolk for which a license is required by the laws of the commonwealth or the ordinances of the city without first having applied for and obtained such license. The paragraphs pertaining to the theatrical business are as follows:

"121. Every proprietor or occupier of a public theater or other public rooms, fitted for public exhibitions, where no admission fee is charged, shall pay $500 per year or portion of a year for the privilege.

"122. Every person furnishing entertainment by the use of moving pictures, where an admission fee is charged, shall pay a license tax of $100.00 for each place, where the seating capacity thereof is 250 or less, and $150.00 for each place where the seating capacity thereof is over 250.

"123. Every person furnishing entertainment by the use of moving pictures, where no admission fee is charged, and publicly advertises the said business by means of a phonograph, or other musical or noise producing instrument, device or method, whether inside or outside of the building—for each such place of entertainment, $300.00 per year.

"124. On any theatrical performances or any performances similar thereto, panorama, or any public performance or exhibition, where no admission fee is charged, $10.00 for each performance.

Applications for Licenses—Penalties.

"Applications for licenses must be made to the commissioner of revenue. It is provided that if any person shall fail to pay any license tax required by this ordinance or on or before May 31, if paid any time during the month of June there shall also be paid in addition to the amount thereof a penalty of three per cent of the license, and there will accrue a further liability of one per cent per month for each additional month until the penalty shall have reached five per cent, after which the delinquent will have to pay interest on the aggregate thereof at the rate of six per cent a year. Section 153 of the ordinance further provides that any person who shall fail to pay a license tax on the day that the same becomes due shall be liable to a fine of not to exceed $20 a day, or for each day of failure to pay such license."

**To Exhibitors**

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

**Minneapolis.**—Perry S. Williams, Minneapolis Journal, Minneapolis, Minn.

**Newark, N. J.**—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.


**Philadelphia News Service, 326 Real Estate Trust Bldg., Philadelphia, Pa.**

**Pittsburgh News Service, 6011 Jenkins Arcade Bldg., Pittsburgh, Pa.**

**Portland, Ore.—**Abraham Nelson, 809 Journal Bldg., Portland, Oregon.

**St. Louis.**—A. H. Giebler, 236 Vanoli Bldg., St. Louis, Mo.

**Salt Lake City.**—H. W. Pickering, Desert News, Salt Lake City, Utah.

**San Francisco.**—T. A. Church, 1507 North St., Berkeley, Cal.


**Toronto, Ont.**—W. H. Gladdish, 33 Wineva Ave., Toronto, Ont.

**Troy, N. Y.**—E. 0. Weinberg, Novelty Theater, Troy, N. Y.

**Vancouver, B. C.**—E. C. Thomas, 821 Rogers Bldg., Vancouver, B. C., Can.

**Washington, D. C.**—Clarence L. Linz, 625 18th St., N. E., Washington, D. C.
Sparks from Steel City

Pittsburgh Is Doing Its Share for Actors’ Fund—Several Local Theaters Change Hands—May Moving Among Exchanges—Screen Club Asks for Equal Rights for Film cameramen—Other Notes.

Special to Moving Picture World

PITTSBURGH, Pa.—Chairman Al. W. Cross, President of the Pittsburgh Screen Club, reports excellent progress with the plans for National Tribute Day, May 15, when this city will come forward to contribute its share toward the $500,000 donation. From present indications Pittsburgh will give a very good account of itself.

Will Handle “Dumb Girl” Film

Pittsburgh, Pa.—Negotiations have been concluded by Harry C. Grele, well-known Pittsburgh film man, for the purchase of the Universal Company’s Pavlova picture, “The Dumb Girl of Portofino.” A company is now in the process of formation to handle this subject in Pittsburgh and Philadelphia. Mr. Grele is to be head of the new Pittsburgh Screen Club, which has purchased “The Unwritten Law,” featuring Beatriz Michellina, for this territory. Other subjects are to be purchased time to time, and the intention is to handle the biggest things in the photoplay line.

Star Family Theater Sold

New Kensington, Pa.—The Star Family theater has been purchased from G. J. Beckley, by the Star Family, who have also closed their Colonial theater at this place. The M. Comus Co., the well-known exhibitors of Meadville, Pa., are also now interested in the Star Family. Mr. Kyros has taken charge of the theater in person. It will be closed for about three weeks to be remodeled and enlarged to a seating capacity of 500. Other improvements are to be made at a cost of about $5,000, which the family will be up-to-date in every particular when completed.

May Moving Among Exchanges

Pittsburgh, Pa.—Further removals of Pittsburgh film concerns continued after the May 1st moving week, when the exodus of many exchanges from the “film row” at the First Avenue Place. The last changes were made mainly in the old section, a number of firms going into larger quarters that had been vacant recently both on Fourth avenue and on Ferry street. There are thirteen exchanges in this district, the largest of which is the V. I. S. E., Kline, Fox, Weiland, Hudson, New, Enterprise, Paragon, Triangle, Unicorn, Grele, Mutual and Speciality.

For Right to Take Film Pictures

Pittsburgh, Pa.—The campaign committee of the Pittsburgh Screen Club has presented a petition to the Pittsburgh City Council asking that body to pass an ordinance giving the same privileges to moving picture cameramen as is accorded to newspaper reporters in recording local happenings. The Committee points out that cameramen are frequently denied the privilege of getting views of parades and other interesting incidents on account of the rigid police rules. They are asking for the right to record events should not be withheld from the men who make the films.

Bradford Theater’s New Management

Bradford, Pa.—The Bradford theater, Bradford, has been leased by the Bradford Amusement Company, who operate the Grand theater, at this place. The new management is preparing to book some big feature films, to be run in addition to road attractions, which will be continued as heretofore. The Bradford has a seating capacity of 1,600, V. H. Oxy, who has managed it for several years, has given up the instantly moving picture house, for the past five years, will now direct both houses.

F. Houston to Manage the Nemo

Johnstown, Pa.—Frank Houston has been appointed manager of the Nemo theater, located by George Panagotacos, proprietor of the Grand theater. Mr. Houston resigned from the management of the Garden theater, Johnstown, to take charge of the Nemo for the new leasee. He is a widely experienced moving picture man, having operated and managed a number of theaters in this section and at Toledo, O., where he formerly conducted the Orpheum.

Supply House in New Home

Pittsburgh, Pa.—Ludwig Hommel & Co., the well-known keystone supplier of supply house, formerly located at 422 First avenue, are now comfortably established in their new quarters at 947 Penn avenue, Pittsburgh. It is a fine three-story house with square feet of floor space, all modern, and tastefully arranged. The location is a central one, being in the center of the film section and convenient to all the express offices and the Union Depot. The new establishment has enabled the firm to multiply its stock of machines, supplies, etc., to care for its large trade.

New Theater in Sharpsville

Sharpsville, Pa.—A modern moving picture picture is to be erected in the near future on Main street by C. A. Ruggles, formerly of West Middlesex, Pa. Mr. Ruggles has purchased a plot of ground extending between 18th and 19th streets, and has plans prepared. He successfully conducted a house at West Middlesex until recently.

Buys Poster Plant

Pittsburgh, Pa.—The Penn Poster Company, located at 542 Fifth avenue, of which D. R. Cratty is head, has purchased the poster plant of the Liberty Poster Co., located at 540 Fifth avenue. The Penn Company will in the future do all mounting for the Liberty exchange, as well as for a large number of other local concerns.

P. R. Fullwood Takes Charge

Bloomington, Pa.—The Lyric theater, at 906 Harrison, was leased recently from Mrs. Frank Place by P. R. Fullwood, who has taken charge. The Lyric is a cozy house, seating about 300 persons, and has a splendid patronage in its district. Program and feature pictures are shown daily at 5 and 10 cents admission.

W. J. Curns Takes National Theater

Steubenville, O.—The National theater, at 800 West Liberty, has been taken over by W. J. Curns, manager of the Rex theater. Mr. Curns has recently taken over the Majestic theater, which he has sold. The Rex, which formerly housed the Northern Electric pictures, has been purchased by the inspectors of the Ohio Industrial Commission, as it was on the second floor, is being torn down to comply with their requirements. Improvements are being made in the National theater, adding greatly to its attractiveness.

To Enlarge the Lyric.

St. Mary’s, W. Va.—The Lyric theater is to be enlarged to bring the capacity up to 400 and will be closed during the last two weeks In May. H. E. Dutz, has sold half interest in the Lyric to Howard McBride, mayor of St. Mary’s.

NORTH CAROLINA NOTES

By Clarence L. Lina, Special Correspondent, 635 Tenth St., N.E., Washington, D.C.

H. O. Savin Heads Paramount Theater

WINSTON-SALEM, N. C.—H. O. Savin, who recently has assumed the management of the Paramount theater in this city, is to take charge of the management of the new Savin theater, at 106 Ninth street. Mr. Savin will devote his entire time to the Paramount theater. Mr. Savin has been in the amusement business for about twenty years.

Edgar Pearce Visits Atlanta

Winston-Salem, N. C.—Manager Edgar Pearce, of the Amusz theater, spent a week in Atlanta, Ga., recently, looking over the field in that city. While away he booked a number of big features for early in the fall. The Amusz has been re-decorated, inside and outside, and the interior walls have been festooned in a very attractive manner. The big change in the theater was the lowering of the floor of the auditorium to the level of the street, eliminating the incline of the entrance.

Lyric Company Incorportates

Burlington, N. C.—A charter has been granted to this city to incorporate under the commis- sion to the Lyric Company of this place. This company has been formed to engage in the business of purchasing and holding capital stock of $10,000, of which $300 has been subscribed. The incorporator are C. A. Lasley, of Smithfield; R. G. Holmes, of Graham, and R. K. Lasley, of Burlington.

North Carolina Briefs

Winston-Salem, N. C.—The Pilot theater has been made ready for the season’s business by a local firm of painters and decorators, and the house is now presenting a very attractive appearance.

Charlotte, N. C.—Ed. G. Gidley, manager of the Dixie theater, Chester, S. C., was a visitor here recently. Mr. Gidley was one of a number of out-of-town men who came to Charlotte for the purpose of taking higher degrees in Masonry in connection with the Scottish Rite. Mr. Gidley was formerly manager of the Moore theater, and has made this city and has a host of friends here.

Asheville, N. C.—A large pipe organ has been installed at the Gateway theater at a cost of $4,000. It is announced that organ recitals will be given occasionally and description music will be rendered during the exhibition of the pictures.

Asheville, N. C.—The Princess theater last week offered a gay comedy and novelty songs by Frank Hal- ligan, a well-known entertainer. Mr. Halligan changes his program daily.

Asheville, N. C.—All of the school children of the city might have an opportunity of seeing “The Battle Cry of Freedom” on the mammoth Strand theater gave a matinee performance for their benefit, the admission charge of which was added to all other exhibitions of this feature for the children was 25 cents. The admission price to adults was $0.30. M. A. shows was also 25 cents, and the $0.50 show 50 cents.

Grove Park Inn at Asheville has turned to the motion pictures as an additional means of entertainment for its guests. It has found the idea a most popular feature. On every evening except Sunday the “Big Room” of the inn is filled with guests and their friends. Two pictures are shown, one a travel subject, the other a comedy.
PEARL WHITE GUEST OF HONOR.
Montreal Exchange Managers and Exhibitors Had Dinner.

The assembling of a number of motion picture exchange managers and district managers at a “get together dinner” held recently at the St. Regis Hotel was made the occasion of paying a dinner to Pearl White, the Paleface star who is paying a visit to the city, accompanied by Miss Ruth Hoffman, she being the guest of honor of the evening.

The film exchange representatives present were agreed that the gathering was in every way a successful one to the management of the Tivoli, was chairman, and there were no dull moments. The personnel of the gathering was representative of both the large and small theaters of the city, while the leading exchanges had their managers and other members present.

The program was light and gay, and the entire evening was a stimulating experience.

THE GUESS.


Among the exchange managers present were: H. Kaufmann, Famous Players; L. E. Ouellette, of the Canadian Film Import Co., representing Pathe; Charles Lalumiere, A. H. Beam, Rene de Chalais, Eugene Lefebvre and Leo Rossen, all of Pathe; T. O. Byerley, Canadian Universal Film Co.; J. J. Orkney, Blue Bird; E. S. Gregoire, of the Traveller; C. B. Price, Mutual Film Corporation; N. Hewporth, L. H. Watrous, V. S. E.; R. S. Bell, Colonial Film Co.; T. J. Barr, of the Buffalo Film Co.; Sol Kaufman, Kaufman M. F. Co.

We may add that T. H. Frazier of the Montreal Daily Star wrote a story and had copies of his paper at the dinner before the guests departed at 4:30 A. M.

Charles Lalumiere.
Montreal, Que.—A gentleman who has met with a creditable amount of success in the distributing end of the film business is Charles Lalumiere, manager of the Specialty Film Import Limited, the Canadian distributors of Pathe films. It is just a few months more than two years since he took that Pathé films began to be exploited in Canada, and he is a very grateful member of any program. The first office was opened in Montreal in March, and Mr. Lalumiere as its booking manager. Since then a number of branches have been opened in St. John, Vancouver, Quebec, Toronto, and Montreal.

Mr. Lalumiere was one of the exhibitors who greeted the party to put Pathe across the plate in Canada. The gentleman is essentially a Canadian, having been educated in Montreal. That he speaks English fluently is a testimonial of the progressiveness characteristic of the successful French-Canadian business man. Mr. Lalumiere has been in the film business a surprisingly short time. His previous trade connections were with the Picture Playhouse, Montreal and Warners Features, also of the same city.

Buffalo Branch of Pathe Exchange, Inc., Opening of the Screen Club—Outlook for the Coming Film Ball May 15 Is Bright—Business Notes from Exchanges and Theatres.

By Jos. McGurie, Special Correspondent, 611 Erie County Bank Bldg., Buffalo, N. Y.

BUFFALO, N. Y.—James K. Morgan, manager of the Buffalo branch of the Pathe Exchange, Inc., will have his large quarters at Erie and Mckinley, will be in public at an early date. The improvements will include the removal of the main offices of the exchange from the mezzanine to the main floor. Other important alterations will be made.

“Buffalo is one of the best locations in Pathe,” said Mr. Morgan. “On May 13th, the date of the Buffalo Screen Club’s ball, we hope to be located in our new headquarters, where we will gladly welcome the many enthusiasts who will be in Buffalo that evening. A large American flag will be unfurled in front of our building and all will be warmly welcomed.”

James K. Morgan, president of the house and entertainment committee of the Buffalo Screen Club.

The Screen Club Exchange was opened by Mr. Morgan in June, 1915, as a distributing office for the Pathe franchise. On November 1st, last year, the Buffalo office was made a main exchange.

“The Pathe service is represented in 80 per cent. of all the houses in New York,” said Mr. Morgan, “and in 67 per cent. of all the theaters in the twenty counties of this territory. N. I. E. (New England) is an outside representative in Erie and Niagara counties, including Buffalo. He is having an excellent reception. Our new serial, ‘Who’s Guilty?’ has been booked for six days each week at the Olympic theater, Buffalo, May 17th. Leo A. Dee is special reporter and photographer for the Pathe in that territory.

CLUB’S FORMAL OPENING.

Local Screeners With Their Wives and Friends Have Good Time.

Buffalo, N. Y.—The formal opening of the Buffalo Screen Club’s headquarters at 11 Court street Saturday evening, April 29, was attended by many members, who brought along their wives. A luncheon was served, followed by an entertainment and dancing. It was a really open-house affair and the best of good-fellowship prevailed.

Many tickets for the Screen Club’s ball are being sold at all the local theaters, downtown cigar stores, leading hotels and film exchanges. Thousands of signs bearing the words: “See your favorite screen star in person at the Screen Club’s ball, Monday, May 15th,” are being distributed.

Among the leading advertisers of film exchange are shown are Shea’s vaudeville theater and Shea’s Hippodrome, wherever, as a rule, advertising of any kind is excluded from the screen. The members of every committee are working overtime to make the ball a success, and there will be no disappointments. The decoration scheme, according to the committee in charge, will be unique. The Regiment band and the Hippodrome orchestra will furnish the music.

Present members of the Savage of the club hopes that Marguerite Clark and Pauline Frederick, Paramount stars, will be among those who will attend the ball.

Reopening of the Central Theater.

Silver Creek, N. Y.—L. R. Snow has reorganized the Central moving picture theater at Silver Creek, N. Y., and has made arrangements for an elaborate opening of his new plant. The new theater will open its doors at the Buffalo branch of the World Film.

“We put my name on the Moving Picture World’s subscription list,” said Mr. Snow. “The information contained in each issue will be of great value to me.”

P. K. Johnston Assistant Manager.

Buffalo, N. Y.—E. F. Johnston, former assistant manager of the William L. Sherry Feature Film Co.’s office in Syracuse, has been appointed assistant of W. L. Sherry, manager of the Sherry Co. in the Buffalo territory. The Syracuse offices of the Paramount have been discontinued. Mr. Johnston attended the opening of the Motion Picture Art in New York City.

August Aichinger Buys the Cozy Corner.

Buffalo, N. Y.—August Aichinger has taken over the Cozy Corner theater, Genesee street and Fillmore Ave., and Louis Frank Minar was the last manager of the house.

F. L. Smith with Triangle.

Buffalo, N. Y.—F. L. Smith has been appointed special traveling representative of the Triangle in the Buffalo territory. J. E. Wilson, who was in charge of the Buffalo office, is now in Cleveland. F. L. Smith was formerly road representative of the General Film Co. in Cleveland. After a trip through his new territory, he gained the impression that the moving picture theaters of New York, from the viewpoint of capacity, quality of their shows and heavy box office receipts, are among the best in the country. According to his observations, the demand for good pictures in the Buffalo office is the highest in the United States. These exhibitors are noted for their high-class business methods and their ability to keep engagements.

Family Theatre Sold.

Jamestown, N. Y.—M. Slotkin, proprietor of the Olympic theater, Buffalo, and A. A. Fenney of the Family theater, Rochester, have taken over the Lyric theater, Jamestown. Bruce H. Eyser, manager of the Olympic, recently reopened the Lyric for the new owners. Chester Fenney is manager.

Miss Miney Gets Transfer.

Syracuse, N. Y.—Miss Miney, bookkeeper and cashier at the Buffalo branch of the Uniform Film, has been transferred to the company’s Syracuse offices, managed by G. A. Hickey.

Death of Mrs. J. W. Carr.

Buffalo, N. Y.—Mrs. J. W. Carr, mother of Henry Carr, manager of Shea’s theater, Buffalo, and of John Carr of the Paramount Service, this city, and of Edward Carr, a vaudeville performer, who has been a leading man in this city recently. Her daughter is the wife of Michael Shea, head of Shea’s theater and Shea’s Hippodrome, Buffalo’s largest moving picture house.

Exit the Bijou.

Buffalo, N. Y.—The Bijou, at Main and North Division streets, one of Buffalo’s oldest moving picture theaters, will close permanently June 3. The building will be razed and replaced by the Bank of Buffalo. The Bijou was conducted by the Tift Theater Corporation and was managed by J. L. Lee.

The face of Manager Moses of Shea’s Hippodrome, Buffalo, was wreathed in smiles when he noted his lobby and the street in front of his house overflowing with men, women and children, eager to attend the recent performance of “Chaplin’s Carmen.” These pictures attracted capacity business for the week.
**Louisville Doings**

Strand Theater, Recently the Masonic, Closes Again—Will Put on Vaudeville—Aladdin Film Reorganizations—Mutual Company’s District Manager Weds—Other Items About Local Theatres and Business Notes.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

**A Three Falls Cities’ Film.**

Louisville, Ky.—The Rex theater, the McHenry Company of Akron, O., and the Louis-ville Herald have entered a combination whereby a local color play will be produced by the McHenry Company and shown at the Three Falls Cities’ Theatre, which has given much publicity, and has started a big voting public-ity campaign in which several hundred would-be moving picture stars have entered. The pictures will all be with words, and the name will be “Ruth,” and there are fourteen other main roles to be filled. The leading charac-ter will be selected from Louisville, while the others may come from any of the Three Falls Cities, including Louisville, New Al-bany and Jeffersonville, Ind. It is stated that 2,000 feet of film will be made, and when completed will be shown for one week at the Rex.

**Summer Films at Keith’s.**

Louisville, Ky.—Announcement has been made that the Keith house will wind up its vaudeville perform-ance in a few days and that the theater will be utilized as a moving picture house during the summer months. The theater was last utilized during the greater portion of last summer and did a nice business. It is stated that the Chaplin, Mutual releases, will be shown, while the house will then be transferred for a week’s run at the Mary Anderson, the Keith moving picture theater.

**New Clarksville Theater.**

Clarksville, Tenn.—Joe W. Holmes, of the architectural firm of Marr & Holmes, Nash-ville, was recently in the city with plans of the new theater to be built at Third and Franklin streets by W. M. Daniel, Sr., and leased to the Crescent Amusement Co. of Nashville. The plans call for a very elabor-ate and commodious structure. The ceil-ing will be forty feet from the orchestra pit and will be equipped with three large ex-haust fans. A large pipe organ will be in-stalled when the theater is completed. The seats will also be upholstered in leather, 150 on the first floor and 175 on the balcony. Two of the latest moving picture machines, such as used in the New York Strand, will be installed.

**Local Film, “The Invisible Peril.”**

Louisville, Ky.—Much interest has been shown in the new local pictures as recently shown at the Majestic and later at the Star, a five-cent house. The picture was produced and was under the supervision of the Woman’s Civic Association, and a number of other leading clubs and charitable organiza-tions.

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**Edgewood Buys Studio Site**

Joseph W. Farnum, President of New Producing Company, Comes to Cincinnati to Inspect Ground for Film Plant.

By Kenneth C. Crain, Special Correspondent

CINCINNATI, O.—The Edgewood Photo-play Co., which was recently organized here, announces that it has purchased the Bowers Studio at the northwest corner of Kalamazoo, Mich., the ceremony taking place at Kalamazoo. Mr. Smith is widely known among the moving picture fraternity of Louisville and the state, and is still better known in New York. He came to Louisville to take charge of the local office about five months ago. He is a Virginian.

**Fined for a Sabbath Show.**

Lexington, Ky.—J. H. Stumpur, Jr., pro-prietor of the Orpheum moving picture thea-ter, has been tried on an official indictment charging violation of the Sabbath by oper-ating his moving picture theater on Sunday. The jury in the case found him guilty and fixed the punishment at a fine of $10 and costs. There will probably be no follow-up in this matter, as no one official of the chain knows what is being done in the other cities. At least, the other city officials are in favor of Sunday shows and have resisted the efforts of cer-tain factions to interfere in the matter.

**Edward V. Dustin Visits.**

Louisville, Ky.—Edward V. Dustin, branch manager of the International Film Company, who in 1909 opened the old Hopkins theater as a moving picture house, recently paid a visit to Louisville, where he gave a private showing of “The Mystery of Myra” before local celebrities. Dustin has been in the city for several years. When the old house was opened it had nearly twice the seating capacity of any other moving picture theater in the United States, and the theater did a nice business until about two years ago, when the building was entirely gutted by fire.

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**NATIONAL THEATER BURNS.**

Newly Redecorated House Catches Fire—Loss is $60,000.

Dayton, O.—The destruction by fire of the National theater, on Wednesday night, April 5, endangered the Lyric theater, where a large audience was attending a theatrical performance, and deprived Dayton of one of its regular summer moving picture performances. The National had been idle for some time, while complete redecora-tion was in progress, and Messrs. Dickson and Talbott, owners of the house, had spent $15,000 on this work. The theater would probably have been devoted exclusively to moving pictures, had not cer-tain firemen attended the blaze, that the blaze might be quickly extinguished, and that the building had been thoroughly cleaned up, and that no oily rags or other inflammable material had been left lying around. The occupants of the house, who were intimately acquainted with the building, did not imagine that they might rebuild the house, but had not yet decided definitely on this point.

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**SUMMER SEASON OF FILMS.**

Lyric and Grand Open With Popular Features.

Cincinnati, O.—After two weeks of the Universal Pavilwva pictures, during which crowded houses at high prices were the rule, the regular summer moving picture season at the Lyric theater opened, Sunday, April
The Moving Picture World

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30, with the World feature, "The Feast of Life," starring Clara Bow and Young H. It is
for this reason that the unusual merit deciding the management on giving it double the
weight. Two films a week are running at the Grand Opening, beginning on Sundays and
Thursdays, with a uniform admission of ten cents.

The regular summer season begins at the Grand
opening, the following week, a World-Budy release also being used. This was "Her
Maternal Rights," by Edgar J. Brown, of the Clinc-
kinson World office, was highly pleased at starting the two largest houses in the city
with World pictures, as he has, for years, followed the sales campaign, reports that
the new series of pictures, produced un-
der the personal direction of Mr. Brown, are being handled rapidly by local and out-of-
town exhibitors.

Children's Films at Kleine Exchange.

Cincinnati, O.—The local Kleine ex-
change is finding the demands made upon it now rather severe, as the interest of exhibitors in the new Billie Burke ser-
ior is calling for a considerable volume of
detail work, while other subjects which are in hand for booking are meeting with
marked interest. For one, the great Griff
th production, "Judith of Bethulia," is a
general favorite on account of its Biblical
flavor, and in several sections it is used
around the latter part of the month. A
number of details designed especially for children's prices are under review, and
the demand for this kind of film is in pro-
tortion to its scarcity.

DETROIT NEWS LETTER.

Comment of Cost of Films.

DETROIT, MICH.—The World's Detroit
 correspondent has met quite a number of
 exhibitors of late who object to the policy
 of certain manufacturers of charging more
 for their best pictures and putting them on
 special releases. "We have to pay the reg-
ular prices for the pictures and if we are
 not entitled to the good pictures also at
 the same prices," is the general opinion
 expressed in their declarations to the effect that if manufac-
turers are going to charge more for their
best pictures, then they should charge less
for the poor ones.

Commissioner Winship's Report.

Lansing, Mich.—The annual report of In-
spector for the State Department of
Michigan, shows that theatres, including those pertaining to motion pictures, to the
number of 508, are licensed. The cost of
licenses was issued to 1,225, while $5 were
ordered closed and 15 were discontinued.
On February 17, 28 in Detroit, 5 in Grand
Rapids, and 3 in Port Huron, and 2 each
in Hancock, Mt. Clemens, Newberry, Pon-
soni, Ann Arbor and Battle Creek, while
3 discontinued of their own accord in Grand
Rapids.

Earl Hennessy Goes to Majestic.

Detroit, Mich.—Earl Hennessy, former
manager of the Duplex theater, has been ap-
nounced by Majestic. They are expanding
Woodward and Willis, succeeding R. Von
der Goltz, who has gone on the road for Pathe
Books.

The Majestic had an immense busi-
ness with its first Triangle picture, "Hell's
Hinges," week of April 30.

Manager Starr's Mother Dies.

Detroit, Mich.—The World extends its sym-
pathy to Mr. John H. Starr, manager of
the Washington theater, Detroit, in the death of his
mother, Mrs. Moses Starr, at Wilmington,
Del., who was buried there on April 27.

Special Friday Matines.

Detroit, Mich.—The Ahlambra theater,
Detroit, is having big success with its spe-
cial Friday afternoon performances, which
are designed to interest the school children
in that section.

New Kunsky House by December.

Detroit, Mich.—John H. Kunsky fully ex-
pects to be operating his newest theater,
The Madison, Broadway and Grand Circus
work, by the first of December. The excava-
tion work is now completed and the brick
foundations are now being set.

Joe Wood Managing Garden Theater.

Detroit, Mich.—Joe Wood has been ap-
pointed manager of the Garden theater, to
replace W. S. Williams, who resigned. L. H.
Gardner, manager of the Royal, will here-
after have charge of the Garden for the
three days they are managed by Mr. Wood. A new
Venetian stage setting has recently been in-
stalled at the Garden theater which is very
effective.

Local Business Notes.

The Standard Film Service, Inc., of which
J. C. Fishman is the Detroit manager, is
having a big call this week, with "Jeff
Anthony's Cartoons" and the "R. & G. Jun-
gle" pictures, these pictures are finding their
way to the best houses in every city.

Charlie Chaplin, in "A Burlesque on Car-
m," attracted over seven thousand persons
to the State theater, Thursday afternoon,
the first day of the showing. Prices were 25
cents for the first floor. The picture was shown in Detroit for the first time, having
attracted business under the auspices of
C. W. Debel, of Youngstown, Ohio, who
leased the Avenue theater for the eight-day peri-

Cleveland Letter

Higher Admission Prices Go Into Effect on May 15—All City Picture Houses May
Remain Closed During Month of July—Notice on Detached Frames in Lob-
bies—Other Notes of Local Interest.

By Hubert Persons, Special Correspondent.

Cleveland, O. — Increased admission
prices went into effect May 15 in almost
every motion picture theater in the down-
towm district, with some exceptions. There is no disposition on the part of the League
members to question or disobey the rules
made. "Outward exceptions to the rules
may be made to the rule with mutual benefit to the public and the exhibitor. Such
cases will be taken up with city officials.

Sawyer Speaks at Sociology Dinner.

Cleveland, O.—A number of officials and members of the Cleveland Motion Picture
Exhibitors' League were the guests of
the Cleveland Council of Sociology at a
banquet on the evening of May 15. When
Charles G. Williams, member of the Ohio
board of censors, was the principal speaker.

J. M. Jackson, president of the League,
gave the exhibitors' view of censorship after
Mr. Williams spoke.

Two Theater Sales.

Cleveland, O.—S. W. Manheim & Co.,
brokers, have just reported the sale of two
Cleveland motion picture theaters. The Home-
stead theater, Detroit and East 11th Street,
was sold by Henn Brothers to the Homestead Amusement Company, headed by
John E. Wilson. The price was declared to
be around $10,000.

The other deal was the sale of the Chaplin
theater, Woodhill and East 76th street, to
James F. Linke. It was sold by Emil C.
Meyer for close to $1,500.

Babylon Film Leases Studio Site.

Cleveland, O.—The recently organized Bab-
ylon Film Company has just leased three
lots of land on Woodhill road as a studio
site for the production of moving picture
films for children. The first film to be under-
taken will be "Fungi in Boots," with nearly
300 Cleveland children taking part.

Joe Williams Becomes Manager.

Cleveland, O.—Paul Mooney, district man-
ger of the Fox Film, has just announced
that Joe Williams, formerly assistant man-
ger of the Cleveland office, has been ap-
nointed manager. Mr. Williams succeeds
John D. Rardin, who resigned to become
director of public relations for the Sunbeam Motion Picture Corporation. Mr. Williams is a news-
paper man of long experience.

Cleveland, O.—The first week in May
was one of the biggest weeks Cleveland motion
picture exhibitors have experienced in years
from the viewpoint of big attractions.

One of the outstanding attractions was
Panorama's "The Dumb Girl of Portich," which
ran all week at the Ohambra theater. In
the downtown houses some of the attractions were Clara Kimball Young in "The Feast of
Life," showing at the Strand theater; Beatrix
Michellina in "The Unwritten Law," at the
Orpheum theater; and Virginia Pearson in
"Blazing Love," at the Standard.
Sociologist on Films

Student at Iowa University Makes Survey of Films Shown in Iowa City—Finds Twenty Per Cent. Harmless—Finds That Girls Like Comedy and Boys Like Adventure—Praise for Exhibitors.

Special to Moving Picture World

IOWA CITY, Ia.—After a week’s survey of Iowa City moving picture shows with the chief problems of 31 student sociologists of the University, it was definitely stated that girls can be separated from scenes detrimental to the best ethical or moral standards. This shows more pictures harmless to the formation than the average survey. Mr. Short in his report says censoring without accurate and definite knowledge is wrong. His deductions were made from 763 observations and questions submitted to 726 boys and 546 girls between the fifth and twelfth grades of the public schools. Acting upon the premise that the motion picture is the most popular recreation of today and needs cooperation with the treatment of the films, Mr. Short urged closer cooperation between the people and the manager of the theater, support for the Iowa City managers who are doing all they could to get good pictures. He emphasized the “Tell the manager” idea —let the exhibitor know whether the picture please or displeases.

Of the young patrons 518 boys and 256 girls attended. Twenty percent of those between the ages of 11 and 14 years were properly accompanied.

The younger grades liked war, wild west or detective films. The fifth grade showed a preference of 56.8 per cent and the sixth of 58 per cent for the seventh grade 11.1 per cent liked comedy and in the eighth grade of the ludicrous jumped to 44.5 per cent. Summing up, 35.2 per cent of all the boys preferred their adventurous type and 34.1 per cent of all the girls favored films of the humorous sort.

FILM BALL IN DES MOINES.

Plan to Have One During Convention Time This Year.

Des Moines, Ia.—Plans for a big exhibitors’ and distributors’ ball in connection with the Convention of the Iowa exhibitors are being considered. It is suggested that by holding the meetings about the same time that the conventions are held in Kansas City and Omaha it will be convenient for the producing companies to send a few stars who can appear at all three gatherings.


Des Moines Council Meddles.

Des Moines, Ia.—A resolution barring “The Birth of a Nation” scheduled at the Herzik theater was passed by the city council by a vote of four to one. The resolution was offered at the suggestion of the corporation counsel, Fowles. Councilman K. E. side later the body had no right to vote on it but it was a matter for the legal department. Robert Q. Getchell, manager of the Herzik, went ahead with the ticket sale, maintaining that in order to stop the show the city would have to establish the fact that it had no power to refuse service or after the first show to prove that it caused trouble here.

Councillors were flooded with messages and telephone calls asking them to rescind their action. The Greater Des Moines Association passed a resolution of protest against the picture.

A Baseball Challenge.

Des Moines, Ia.—A number of the local film exchanges have baseball teams this season. The employees of the General Film have issued a challenge to a team made up of bona fide employees of any film company. This nine recently defeated the Laemmle Film aggregation 11 to 4.

Suffragettes Hire Theater.

Oelwein, Ia.—The Oelwein Woman’s Suffrage Association have chartered the Colonial theater for the remainder of the season and will show moving pictures, book theatrical attractions, part of the profit going towards spreading the “Votes for Women” gospel.

Sabbath Law Fine.

Mason City, Ia.—Frank Turst, manager of “The Birth of a Nation” company, was fined $8.35 and costs for violation of the Sabbath law by showing the film at the Ceci theater. The managers of the Ceci, Regent and Bijou theaters were each fined a like amount because they kept their shows open on Sunday.

No Sunday Shows Yet in Centerville.

Centerville, Ia.—In opposition developed to Sunday shows in Centerville, and the Orpheum theater decided not to make such an innovation as it had planned to begin with Easter Sunday.

Report a New Producing Company.

Burlington, Ia.—Local papers say that Local, Inc.,另外 producer in the theater business, has been in Chicago, where he and Julius and Abe Senn of that city have formed a $50,000 company which will produce picture in either Los Angeles or New York. Contracts are said to have been secured with Francis Ford and Grace Cunard.

Changes in Iowa Theaters.

Anamosa, Ia.—E. J. Kroatsoe now controls the Crystal theater and Airline, having purchased the interests of George & Polten. Palmer, Ia.—Residents of Palmer project the erection of a new opera house.

Profit Sharing Theater at Eau Claire, Wis.


Special to Moving Picture World

E AU CLAIRE, WIS.—Moving picture patrons of Eau Claire will get rebate from the money they spend for tickets under the plan which the Eau Claire Profit Sharing Theater Company has outlined for its operation of the proposed Palace theater.

The company has just been incorporated with capital stock of $50,000 under the laws of Wisconsin. Emile Weinfield is president; W. S. Kelley, vice-president; H. Johnson, secretary, and G. J. Lange, treasurer.

A section of the articles of incorporation provides that the stockholders are subject to the revision of the stockholders at any annual or special meetings, shall apportion the company’s profits in the form of dividends on the paid up capital stock not exceeding ten per cent per annum, then setting aside five per cent of the gross receipts for reserve fund. One half of what is left of the net profits shall be paid by uniform dividend upon the minimum capital stock of shares, the remaining profits turned in at their office between the first and tenth of January of the year following the issue thereof, and the remainder of the dividends—what is left after stock dividends and sinking fund—to be an additional dividend upon the paid up capital stock.

Frank E. Grey, architect, Milwaukee, and Volkman & Hancock, associate architects, of Eau Claire, are drawing plans for the theater, seating 906, to be used for both vaudeville and pictures. The lobby will be entirely of marble.

Palace Theater Opens.

Racine, Wis.—The Paramount picture, “Poor Little Pepina,” ran the first two days at the new Palace theater on Monument square. The Palace has been thoughtfully planned for the convenience of patrons and designed to be an example of the best ofrejection of good pictures. The equipment includes a Minusa gold fiber screen, a Hope-Juneon orchestra and an automatic ticket-selling machine.

German War Films.

Milwaukee, Wis.—The films of Big Charity War Bazaar, which was held at the Auditorium, are playing the outskirts houses. A share of the receipts will go to the war victims in Germany, Austria and Hungary.

Wisconsin Theater Changes.

Monomione, Wis.—E. C. Blatt of Platteville has leased the Orpheum theater. He will use Triangle service Wednesday and Saturday, and opened with “The Conqueror.”

Albany, Wis.—Manager Paul Lemmel of the Star theater played “Nupte’s Daughter” to good business for two nights.

Sioux City, Ia.—A band of Hawaiian musicians was a feature of the opening program at the new Model theater, 915-917 Fourth street. For the opening programs a ten-piece orchestra will be used.

Boone, Ia.—Oscar H. Stine of this city has taken over the management of the Orpheum theater, succeeding B. G. Buffington and E. E. Orris, who have secured control of the Nemo theater in Beloit.

Mt. Pleasant, Ia.—C. H. Jackson has resumed the management of the Pastime theater, succeeded by B. A. Jennings.

Boone, Ia.—The Airdrome, erected at Seven- enth and Keeler streets several years ago by Berлей and Anderson, will be turned over to Clarinda, Ia.—C. R. Burnham, manager of the Orpheum theater here, has purchased a new 1916 Midtown and removed another machine to Essex, where he will operate the Essex Orpheum three nights a week.

Schenzius, Ia.—John Johnson purchased the interest of Louis Naive in the Palace theater.

Wodon, Ia.—Funds are being raised here for the construction of an opera house. Casey, Ia.—Oakley Lewis has purchased a moving picture theater here.

Nebraska Theater Notes.

Lincoln, Neb.—Manager Garmann of the Strand theater now changes his bills three times a week, Monday, Wednesday and Friday.

Omaha, Neb.—Novak & Vasc will erect a moving picture theater to cost $12,000 at Twelfth and Williams streets. E. A. Vrans is building.

Lincoln, Neb.—Plans are being made to film “The Pageant of Lincoln,” to be staged June 6 and 7 on the site of the Nebraska State university. The pageant will be historical as well as spectacular, one part being based upon Coronado’s excursion into Nebraska in search of the seven cities of Quivira.

Dakota Theater Notes.

North Dakota, N. D.—R. H. Markus has purchased the interests of James Power in the Beach opera house.

Humboldt, S. D.—James Campbell has purchased the interests of the Hummboldt Moving Picture Company.

Grand Forks, N. D.—The Metropolitan theater is playing many features the second time. Among recent repeaters were “The Soul of Broadway” and “The Regeneration.”
New London, Wis.—G. E. Luisey has purchased the interest in the theater of C. Hickey in the Grand Opera house and is now sole owner. Gillett, Wis.—Dr. Baldwin has begun the construction of a moving picture theater. Menomonie, Wis.—Manager Campbell of the Grand theater is interested in a project to erect a new $25,000 moving picture theater here.

Muscoot, Wis.—The new opera house which Fred Paulick in erecting will seat 500. Oconto, Wis.—The Gem theater was closed a week for overhauling and the installation of new lighting and ventilating system. Menomonie, Wis.—A band concert marked the opening of the new Thiel theater.

ST. LOUIS NEWS LETTER.

By A. H. Olebler, Special Correspondent, 226 Yanol Bldg., St. Louis, Mo.

New Theater for Broadway.

St. Louis, Mo.—George Angelich, owner of the Rainbow theater, is erecting a new theater at 24 North Broadway, which will seat 900 persons, and will be ready to open about June 1st. The site was formerly occupied by a large furnishing goods firm, and is in a good locality. The Lears Theater Supply Company have the contract to furnish the entire equipment, which will be strictly first class, including simplex projection machines.

Woodland Opens.

St. Louis, Mo.—The Woodland airdomes, at Gravois and Morganford road, on the extreme south side of the city, opened for business under the management of W. C. Buechel with an all picture program on May 4th.

E. E. Erickson Is City Representative.

E. E. Erickson has recently assigned the position of city representative for the World Film at 4256 Olive street, under George W. Fuller.

Edward Auger Visits.

St. Louis, Mo.—Edward Auger, special representative of the Mutual, was here on his regular trip to the district last week, and visited the local Mutual office at 1311 Pine street, under the management of Fred A. Keller. Mr. Auger declares that business looks prosperous for the coming out-door theater season in this locality.

Barney Rosenthal Wins Prize.

St. Louis, Mo.—Barney Rosenthal, manager of the Universal exchange at 2116 Locust street, recently won a popularity contest conducted by The Searchlight, a trade paper published in Chicago. Mr. Rosenthal claims that the prize, although he values it highly, is of secondary importance, that the hearty support of his friends and patrons manifested by those who voted for him comes first in his feeling of gratitude.

Manager Dickson on the Job.

St. Louis, Mo.—Roy Dickson, manager of the Dickson Film Service, 3217 Locust street, is making his first trip through the district since the opening of the business of the former Kriterion exchange. Mr. Dickson is an experienced film man, having formerly been an exhibitor and working connected with other phases of the industry.

Nat Steinberg Appointed Assistant.

St. Louis, Mo.—Nat E. Steinberg has been appointed assistant to Sam Werni, manager of the Unicorn Film Service, 3528 Olive street. Mr. Steinberg is well known to the trade in St. Louis territory, having been connected with the film industry for the last few years.

Herman Buechel With International.

St. Louis, Mo.—Herman Buechel, formerly with Pathe, and other exchanges, has become associated with the International Film Service exchange at 3313 Olive street, under the management of E. W. Dustin. Mr. Buechel has been in the distributing service of films for the past five years, and has gained many friends in the trade during that time.

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A. P. Lombard Visits.

St. Louis, Mo.—A. P. Lombard, traveling representative of the Simplex Company, spent the last two weeks in St. Louis recently, making the rounds of the supply houses, exchanges and theaters using his machines. He reports good business in all the houses he visited, and general satisfaction among exchanges and exhibitors as to business conditions.

Arthur Lucas Here.

St. Louis, Mo.—Arthur Lucas, district supervisor of the Triangle, recently visited the St. Louis branch, under the management of Floyd Lewis.

Sam Learns, of the Learns Theater Supply Co., 506 Chestnut street, has returned from a business trip through Arkansas, where he closed a large deal for theater equipment.

Northwest Picture Assn.

Motion Picture Exhibitors’ Association of the Northwest Wants All Possible Members to Join—Important Work Is Coming—Assessment Is Only One Cent a Year for Every Seat in the Theater.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The Motion Picture Exhibitors’ Association of the Northwest is launching a hot campaign for members in order to be ready to protect the interests of the exhibitors when legislation affecting their business is up before the law-making bodies of the various communities and states in the organization’s territory. Much proposed legislation in the Northwest is held to be harmful to the trade and the association wants a full treasury in order to make the determined fight which will be necessary to protect the trade.

The offices are at 720 Temple Court, Minneapolis, Minn. The dues for the coming year are based on a one-cent assessment per year on each seat in the member’s playhouse.

Harrison Ward Buys the Viking.

Benson, Minn.—Harrison Ward has bought the Viking theater here for the Security Investment Corporation and will continue the former policy of the theater.

Friedman Film Moves.

Minneapolis, Minn.—The Friedman Film Corporation, successor to the Western Kriterion Film Company, has moved into its new quarters in the Film Exchange building. The company made an especial effort to arrange its offices so as to make them comfortable. The building is felt to be the city for the big convention at the Armory.

F. G. Sherrick is busy in this section booking business for the Mutual serials. He formerly was with Pathé.

Excelsior Theater Changes Office.

The Excelsior Film office has moved into the Kasota block, Hammon avenue and Fourth street, larger quarters being made necessary because of increased business. Manager Bahr announces his force also has been added to.

Bought 1,000 Reels.

St. Paul, Minn.—The Feature Film Company has added 1,000 reels to its stock during the past year, according to the announcement of the manager, Sam Thompson. Among the acquisitions of the Feature office are the entire stocks of the Buffalo Feature Film Company, of Buffalo, N. Y., and the

Timely Feature Film Company of New York. The company has installed a repair and accessories department.

Favorite Feature Moves to New Exchange Building.

Minneapolis, Minn.—“Manny” Gottlieb, manager of the Favorite Feature Film Company, has announced the removal of his quarters to the Film Exchange building. This new building, arranged in all facilities for film companies, rapidly is being filled up.

“Mysteries” Serial in Northwest.

Minneapolis, Minn.—The opening of the Minneapolis office of the International Film Service is being attended with a rush of business from over the entire Northwest. Hugh C. Andrews, manager, says it looks to him as though “The Mysteries of Myra,” the serial with which the Hearst company will begin work in this territory, will be a biggest hit ever judging from the number of inquiries concerning it. Prints for the first two episodes already have been received by Mr. Andrews. The new manager started with a jump by means of a full-page feature story on his serial in the Sunday Tribune.

New Feature Exchange in Duluth.

Duluth, Minn.—This city is making a bid for a prominent place on the film map of the country. A new feature film company called the Twin Ports Feature Film Company has opened offices and located the feature building here under the management of Arthur M. Anderson, who is acting as secretary and treasurer. His company will start with the best features obtainable. He will leave for New York to order a little “shopping” in munuAs. The company wants to make its offices headquarters for all moving pictures who visit the Head of the Lakes.

Unicorn Opens Offices.

Minneapolis, Minn.—The Unicorn Film Service, with J. C. Woolf in charge as manager, has opened offices on the eighth floor of the Produce Exchange building. Mr. Woolf is surrounded by a good staff of assistants which augers well for the future of the company. Twenty-one reels of one and two-reel subjects constitute the first releases of the company.

Executive Board of M. P. Exhibitors’ Association of Northwest.

From left to right, W. A. Scott of Red Wing, Minn.; Frank Nemec of St. Cloud; D. W. Chamberlain of St. Paul; James Glosky of St. Paul; C. E. Van Duzee of Minneapolis; H. P. Green of Minneapolis.
New $50,000 Theater.

Kansas City,—Announcement was made here Thursday that a new $50,000 theater, the Y. M. C. A., is to be built in Kansas City. The building will be erected by the W. A. Caudill and Brown company. The theater will be equipped for the showing of moving picture shows, and will be ready to open in September.

SALT LAKE NEWS LETTER.
By H. W. Pickering, Salt Lake City Correspondent of Moving Picture World.

SALT LAKE CITY, UT.—A sweeping change has taken place in the management of one of the three Salt Lake theaters since they were purchased last year by the Swanson interests. The new management, headed by Mr. William H. Swanson from his headquarters in New York, has retired as managing director and secretary, and will devote his entire time to the conduct of his own motion picture theaters, located in towns in Utah and southern Idaho.

Harry A. Sims, who has had charge of the three Salt Lake houses since they were purchased, has resigned. Mr. Swanson, who has acquired an interest in the three big houses, and who arrived in Salt Lake several days ago from New York, has to some extent been summoned by cablegram from Mr. Swanson. Through the managerial experience of Mr. Toby, Mr. Swanson expects to increase business for the three theaters and promises for Mr. Toby that Salt Lake will see some entirely new ‘wrinkles’ in motion picture exhibition.

Mr. Toby has had years of experience in the amusement and motion picture business and was associated with its Strand theater in New York.

Charles W. Melghan, formerly a newspaper man of Ogden, Utah, with Mr. Swanson, will assist Mr. Toby, having charge of the Liberty and Rex house management. Changes in the theater staffs are contemplated, so far as can be learned, and it is expected that E. C. Schmidt will be engaged as publicity director for the Swan sons theaters.

Called the Metropolitan.

Milford, Utah.—The Orpheum theater at Milford, Utah, was purchased last week by Harry A. Sims, of Salt Lake, and renamed the Metropolitan.

Homer E. Ellison Recovered.

Salt Lake City.—Manager Homer E. Ellison, of the Paramount-Empress, resumed active direction of the house last week, after being discharged from a hospital, where he underwent three major operations for a throat affliction.

The Deseret Film Company, of Salt Lake, is rapidly climbing the ladder of fame and prosperity hereabouts and has made a distinct impression with its live local news features, which have been shown regularly at the American.

FROM KANSAS CITY.

Herbert Spencer's New Theater.

Yale, Oklahoma.—Herbert Spencer, owner of the Empress theater at Yale, Okla., is building a beautiful new theater which he expects to open in the near future. The theater will be one of the finest theaters in the oil field. It will cost about $15,000, with terra cotta front and back, etc. Mr. Spencer was formerly in the mercantile business, and in the past few months has been very successful with pictures, he says.


Special to Moving Picture World.

from Kansas City News Service.

Theater Changes Hereabouts.

Kansas City, Mo.—Leo Spaulding, who for some time has guided the Princess theater, has resigned, since the proprietor of the Sons of Denmark theater, has sold his interest in the place to J. R. Denison, the change to take effect the first of May.

Marshall, Mo.—The Orpheum theater at Marshall has been sold to C. E. Kerren, by J. S. Rohrer, who has had it recently. Mr. Kerren is a Missouri exhibitor and has had much experience formerly handling the house at Butler, Mo.

Winfield, Kan.—After using a program booking for experience, Mr. Spencer, proprietor of the novelty theater in Winfield, has changed to that of features and has used policy service twenty-one releases out of his office, recently adopted. The new plan is to release one big feature each week, one of the features being a local one. The general plan is to make five releases a week. Every twenty-four hours a new releasing will be made back the same distance. Boxes seating twenty people will be built in. Manager J. L. Davis will then begin holding regular afternoon performances.

Among Kansas City Exchanges.

Two prominent visitors to the Fox office recently were A. A. Chatkin, local manager of the United Film Service, is very enthusiastic regarding the new and improved service, representing the company, and Harry Leonard, district manager. Both were in town for a three days conference.

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J. C. Head's Local Unicorn.

J. C. Woolf, well known to Kansas Citians, is now managing the Minneapolis office of the Unicorn Film Company. J. C. Woolf has a large acquaintance in this city and was formerly connected with J. W. Morgan, who owns the Unicorns. The company, several years ago, now manager of the local Unicorn Film Service branch. Mr. Woolf was for some time with the Warner Feature Picture Company.

J. C. De Walt With Mutual.

A new traveler with the Mutual in Kansas City, is a young man formerly with the Universal Film and Supply Co. Mr. DeWalt has "made" Kansas, Missouri and Oklahoma territory, and is well known to exhibitors. His district with the Mutual will be Oklahoma.

THE MOVING PICTURE WORLD.
May 20, 1916

Kansas City Screen Club

Indianapolis Children's Film Movement Takes Definite Form—New Board Refuse to Be Called Censors—Name Is Board of Indorsors of Junior Motion Pictures—First Special Shows at Keith's a Success.

Special to Moving Picture World

INDIANAPOLIS, IND.—In forming an organization to counteract motions picture shows for children" movement, which now holds Indianapolis in its grasp, club women of the city have decided to be associated with the undesirable practice of censorship of the motion picture refused to be called "censors" when forming association to select pictures for the children, and said they would be called "Indorsors." In fact, the official name selected for the organization is the "Indianapolis Board of Indorsors for Junior Motion Pictures."

They pointed out that they intended in no way to restrict the liberty of the motion picture industry and were not prudes. They merely wanted to view the pictures before they were thrown on the screen, they said, and did not propose to be called censors. They said, too, that the idea an average censor was so widespread that it was not desirable that they should obtain the reputation of being censors. The result was that when a name was adopted for the organization the word censors appeared nowhere in it.

One of the factors toward making a success of the movement for children's shows is the help given being given by James L. Weed, manager of the Keith theater of this city, where the children's shows are given. Mr. Weed recently came here from Louisville, where he was connected with a Keith theater and where he helped to establish the first children's shows. He is thoroughly familiar with what the women want to do because of his experience in Louisville and is doing an excellent job of it.

The first shows have been given in the Keith theater and have been a success. They were well attended and the movement in certain neighborhoods was so great that it brought up the proposition of holding the shows in the best of the neighborhood theaters. This may be done if enough large theaters can be found to accommodate the attendance.

Ask New Sabbath Law Trial.

La Fayette, Ind.—The three motion picture houses owner of this city who are seeking a new and more favorable Sabbath law have been given a new lease on life. The court of appeals overruled the recent habeas corpus opinion against them on a charge of conspiring to break the laws of the state by operating their moving picture house on Sundays.

The court has ordered the city to red close the three theaters. This may be done if enough large theaters can be found to accommodate the attendance.

Grand Theatre Dark.

Terre Haute, Ind.—There was some mystery concerning the sudden move of Charles Smith, manager of the Grand, when Smith suddenly paid off his employees, settled his accounts and closed his theater. Smith disappeared for a few days but returned later and announced that the theater would remain closed indefinitely.

New Lyric Opens.

Covington, Ind.—The Lyric, Covington's newest moving picture theater, is open. The theater has been in business the last week and much favorable comment was aroused because of the beautifully appointed interior of the picture house.

Grand Opera House Sold.

Vincennes, Ind.—The Grand Opera House, the largest theater of this city and one entertainers have tried to rent until this week is going in the moving picture field and the house will be open the year round. W. H. Craddock, Guy A. McJimsey and J. T. McJimsey sold the theater for a consideration of $50,000 to J. F. Ward of Boulder, Colo., and from Indiana Trade News Service.

R. R. Truchard of Lawrenceville, III. The new owners, however, do not consider it necessary to start moving pictures will be made at once and that feature pictures will probably dominate this fall. Brown of this city will be in full charge of the new moving picture house.

The Colonial Improvements.

P. Wavne, Ind.—The Colonial was closed for two weeks while repairs were being made. Manager H. C. Holzer said that improvements would be made rapidly and that the patrons of the theater would not be kept away long.

To Run Only Saturdays and Sundays.

Mt. Vernon, Ind.—Romella Bishop, owner of the Colonial theater, has purchased an interest in another theater and hereafter will operate the Colonial only on Saturdays and Sundays.

New Albany, Ind.—William Conklin, photo-play director for the McHenry Film Corp., is filming local celebrities for a home picture under the auspices of the New Albany Tribune. The Tribune recently conducted a popularity contest among "actors" for the film were suggested in this way.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Special Correspondent, 6747 Emerald Ave., Chicago, Ill.

Petition for Local Censorship.

Decatur, Ill.—The local censorship movement made a slight advance when a petition asking for a local board was presented to the city commission. It was signed by 850 residents.

Columbus Theater Company.

Springfield, Ill.—Secretary and Manager Stevenson has issued articles of incorporation to the Columbus Theater Company of 222 South State street, Chicago. The company, with a capital stock of $20,000, will operate a theater in the city here and the company will operate theaters and theatrical enterprises. The incorporators are Nathan and Max Aeschel and Lewis F. Jacobson.

Illinois Theater Changes.

Harvard, Ill.—Aldrich & Scott, who operate a picture show at Elwood, have purchased the Palace theater here. Scott will be in charge.

Thomasboro, Ill.—Elmer Hudson has started a moving picture show here.

Kankakee, Ill.—The Royal theater is now under the management of Jeffries Brothers.

Morrison, Ill.—Mr. and Mrs. William Bost- on of Star, have seconded the movement for the erection of an air dome and will use vaudeville and pictures.

McHenry, Ill.—Manor Brothers, who have been operating a moving picture show at Hebron for the last three years, have opened another show in Star's Stuffed's hall in Mc Henry.

Hoopeson, Ill.—A. M. Keller of Keller & Berra, owners of theater, have purchased the Lyric theater from B. W. Williamson, who recently acquired it from Thomas Kennedy.

St. David, Ill.—John Lulkin, Sr., has resumed the management of the Lulkin theater.

Elgin, Ill.—The Mann building on Chicago street is said to have been rented for use as a moving picture theater.

Hull, Ill.—L. H. Kennedy has reopened the moving picture theater here.

Among Illinois Exhibitors.

Cuba, Ill.—The Orpheum theater suffered a small fire which was checked before it began to cascade box office.

Canton, Ill.—The Idylhour theater is now using Universal service exclusively, giving four shows daily for five cents, except Sunday, when one is added.

Jacksonville, Ill.—Manager Scott of Scott's theater had to turn away business with "The Battle Cry of Peace."

Peru, Ill.—Manager Forrest Fletcher of the Winter theater has purchased a $6,000 pipe organ.

Lincoln, Ill.—The Star theater's new screen setting is gaudy." The "Price of Foley" for Royal Neighbors' night.

Rockford, Ill.—"The Wall Between" was shown at the Orpheum theater under the auspices of the Rockford Art Guild.

Oquawka, Ill.—"The Airdown here is being modeled and will be reopened some time in May.

Rockford, Ill.—The Grand theater did a good business at a 20-day return engagement of Billie Burke in "Petticoat.""Daneville, Ill.—The day that Vermillion county Odd Fellows celebrated the anniver- ary of. the building of the theater that was started, was a benefit, using a special reel of Odd Fellow pictures in addition to the Triangle "Aloha."

East St. Louis, Ill.—Erber's theater will not close this summer but will continue to operate 100 per cent. Marengo, Ill.—"St. Elmo" was the selection for a woman's club benefit at the Royal theater.

Michigan Theater Changes.

Three Rivers, Mich.—George Pierce of Grand Rapids, who operates the Warrick in Grand Rapids and Flint, has purchased the Vaudette theater here from Starr Wilson of Canada. The management of the theater has bought the house himself and will make this city his home. Paramount and Metro service will be used. Bay City, Mich.—Four weeks of trying out pictures proved a success at the Washington theater, and on May 15 it will close while it is being made over into a picture house. It will still be able to accommodate one of those almost extinct attractions—a good road show with a good photo play to the thing with the manager.

Niles, Mich.—D. S. Scofforn will erect a theater, sealing 800, here.

Ecorse, Mich.—A new theater, grand picture, and vaudeville, has been reopened under the management of Con Sullivan.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Copenhill Ave., Atlanta, Ga.

Screen Club Gives Dinner.

ATLANTA—The members of the Atlanta Screen Club declare the Transportation Club quarters, on the eighth and ninth floors of the Walton building, will make them a splendid new home. A formal dinner will be tenned by the club members here as soon as the organization is established in its new quarters some time in May.

Manager Hardcastle on the Road.

Atlanta, Ga.—Manager Hardcastle of the Georgia Clinic company, who recently book "Glorin's Romance," the photo-novel in which Billie Burke will be featured.

Georgia Film in New York.

Atlanta, Ga.—The Georgia motion picture, showing agricultural resources of the state and its natural beauty, will be shown in a number of cities outside of the state prior to beginning its regular tour in September, according to examination made Saturday.

The Georgia exhibition will be taken to Auburn, N. Y., August 15 by Verne H. Barker, road manager, and then will be shown in other points in New York State. The regular tour of the east and west will begin early in September.
Texas Federation Liberal

Two Liberal Resolutions, One on Censoring of Film and One on Sunday Shows, Are Adopted by Texas State Federation of Labor at Meeting on April 28—Committee to Help in the Sunday Show Fight.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

HOUSTON, TEX.—The meeting of the Texas State Federation of Labor held here April 28 conceived a sentiment of broad-minded liberalism and deep thinking and a determination to maintain the spirit of American liberty in amusement matters.

Favor Sunday Shows.

Two very strong resolutions were passed, one endorsing the movement to pass a local option law permitting incorporated cities to open shows on Sunday if the people so desired. The resolution follows:

"Whereas, our state laws dealing with the regulation of Sunday observance are antiquated, obsolete and in many instances impossible of enforcement, and in other instances its provisions are useless, and in other instances its enforcement is undesirable; and

"Whereas, conditions have so changed in Texas since the passage of this law that its provisions are entirely unsuited to the present needs of many localities where the enforcement is impossible, as in the case of the sale of certain commodities, permitting some forms of amusements and forbidding others; therefore be it

"Resolved, by the Texas State Federation of Labor that we go on record as endorsing the movement inaugurated for the amending of the present Sunday law, so that incorporated cities may be given local option in the matter of operation of Sunday theaters and motion picture shows and similar places of amusement; and be it further resolved, a special committee be appointed from this body to assist in this movement for an amendment to said Sunday law."

This resolution went over with very little opposition, and a strong committee was appointed to look after the matter annually to the regular legislative committee of the federation.

Oppose Censorship.

The federation also went on record as opposing censorship in any form as being intolerable to American liberty and liable to create unfair conditions. The resolution follows:

"Whereas, there is an indication that at some future time an abridgement of the freedom of the press will be attempted through the same manipulation now carried on to allow or prevent the showing of motion picture films, and

"Whereas, the time is coming when the motion picture films, through the growing habits of the Americans, is a greater agent of publicity in promoting propaganda, disseminating information, of education and for promulgating ideas, opinions and truths, than is the press today, and

"Whereas, there are laws against exhibition of indecent and immoral subjects; therefore, be it

"Resolved, That we do believe that the censorship of motion pictures is like the censorship of printed publications, with the same effect and the same end in view, and we go on record as opposing such censorship, it being considered unfair, prejudiced, and wrong in principle, we preferring rather that laws should be enacted setting forth what should not be exhibited; thus treating all alike and the same, thereby eliminating the censorship law, and practicalize all.

This resolution also passed with an easy majority and copies were ordered sent to interested persons.

Endorses the World.

It will be noticed that the latter resolution, taken as it was that exploited by this paper, that is, the entire elimination of the censor, considering that the police laws are ample sufficient to cover any pictures that might be obscene and indecent. And no manufacturer is going to be insane enough to try to put out anything of this kind any more than a magazine publisher would try to print obscene literature. It also endorses the World's contention that the censoring of pictures will prove an opening wedge for the censoring of newspapers and other publications.

As to the Sunday law, Texas has long been a state noted for its adherence to the principles of local option. Many times has statewide prohibition failed in this state because of this, and there are many statutes on the books now making local laws permissible in innumerable matters.

Organized labor has spoken. It is now up to the exhibitors and others with money invested in the game to give their support to these matters so vital to the life of the industry. If these latter will just get together and help forward these two propaganda there can be no question of the outcome.

Fox Manager Busy.

W. M. Byrd, Dallas manager for the Fox Film, was on the road so much during the latter part of April that he might almost be accused of moving headquarters and just paying visits to Dallas. He was in town April 25-27, between trips to El Paso and San Antonio, and was in a very optimistic and happy frame of mind, as we suppose business had been good.

Big Four Has New Traveler.

John A. Peterson has been added to the traveling forces of the Big Four and will devote his time to that portion of Oklahoma handled from Dallas. Mr. Steinson was formerly manager of the Liberty theater at McAlester, Okla., and is thoroughly conversant with the business.

Chaplin's "Carmen" a Mop.

Dallas, Tex.—The Chaplin burlesque on "Carmen" was shown at the Washington theater, Dallas, for the week of April 23-28 and proved to be a mop-up. Although the critics had said this picture was not good as most Chaplins, the audiences at the Washington seemed very well satisfied, keeping up an almost continuous run of laughter.

Two Specials at Dallas.

The Jack London pictures of the South Sea Islands played in Dallas the first week in May, doing a good business. The lobby display of trophies of Mr. London's travels attracted considerable attention.

Under the auspices of the Dallas Dispatch, the official war pictures from the various Teutonic fronts were shown at the Hippodrome theater, May 1-6. The pictures drew quite well.

Manager Max Graf in His Office.

had of the business in this section, which is rapidly increasing, and all hands felt lots better and more enthusiastic as a result of the meeting.

Louisiana Force Added To.

Dallas, Tex.—The Dallas office of the Big Four announces that J. P. Luening will travel for that company in Louisiana outside of New Orleans. Mr. Luening was formerly in a similar position with the General Film Company.

J. A. Holton Gets Control.

Port Arthur, Tex.—James A. Holton, manager of the Port Arthur Amusement Company, operating the Pearl and Peoples theaters at Port Arthur, Texas, is now sole owner of the two picture houses, having recently acquired the forty per cent of stock held by Dan A. Williams, former treasurer of the company. Mr. Holton is considered one of the liveliest exhibitors in the South. He is using Metro, Paramount, World, Equitable and V-L-S-E at the Pearle, and Universal and General at the Peoples. Mr. Holton is figuring on some extensive improvements within the next year.

World Staff Gets Together.

Dallas, Tex.—The office and road staffs of the World Film Dallas office had a general get-together meeting Wednesday, April 12. Manager Max Graf entertained the road force and the office staff joined in. A sort of round-table discussion was

The World Film Corporation's Dallas Force.

Left to right: John Lanfranco, bookkeeper; Eddie Goodrow, shipping clerk; M. Ramirez, shipping clerk; Miss M. Elizibetts, inspector; Miss I. Carter, billing clerk; Miss O. C. Terry, bookkeeper; Max Graf, manager; A. Raymond, travel; George Slater, booking clerk, W. S. Tuttle, travel; Miss Bess Miller, stenographer; A. J. Xydias, of the Rex and Star theaters, Houston.
Unusual Combination House.
Galveston, Texas.—A house for the pleasure of the general public that is an extension of the public square and actually part of it at Galveston. It is being constructed by G. K. Jorgenson and will be known as the Crysta- nal: It will be a combination house with a full square block on the wonderful beach at that city and will cost something over $300,000 being entirely of concrete. It will consist of theater, dance-hall, restaurant and hotel, and a magnificent promenade will be built about the place and down to the water.

DENVER NEWS LETTER.

Screen Club's New Home.
The Rocky Mountain Screen Club has moved into its new quarters in the Tabor Grand opera house, a house warm and is now comfortably settling awaiting the steadily increasing growth that will require another and larger home in the near future.

The new home of the moving picture men is in keeping with the advancement that is being made in the business to which the members devote their energy. It is twice as large as the license of the organization, has more and better conveniences and is on the main floor of the house instead of to the side of the moving picture section.

A second pool table has been installed and several other recreation tables put into the lounge and inititated. A bigger and better library is now the aim of the house committee. Already the library has scores of new books which are popular of the club's attractions. Complete files of the Moving Picture World are not the only exhibit of the library's equipment. Most of the exhibitors and exchange men have files of The World, while those who work at the Rocky Mountain Screen Club, handy reference to look up old releases or even brand new releases to get material for their exciting films that are about to show.

Denver Film Ball Team.
W. H. Cree, manager of the General Film exchange and also manager of the Rocky Mountain Screen Club Baseball team, has twenty diamond shiners of various brilliancy who responded for the first practice of the season. Most of the players had been working out on the quiet and showed mid-season form.

There are a dozen or more players among the teaching profession, reputation wall-tossers while in college or on semi-pro nines, while in Harry Cassidy, road man for the Mutual, and his testimonial is that of a professional who ranks as one of the best outfielders in the minor leagues.

Koblo-Henny Kauff controversy is threatened between Manager Cree and Walter Rand of the Triangle. Rand has earned the title of Cobb by his heavy stockwork and daring base running, while Cree claims that he will emulate Kauff and make his rival look like a novice.

Among the score of other players who threaten to give both a race for honors are: Harry Nolan, All Hagan, W. S. Rand, Gene Gerber, Jack Groom, J. J. Brennan, Curly Stern, Sam Baxter, Joe Ashby and Jay Morgan.

The players represent all branches of the film industry. Palmer and Stern are managers of the World and Bluebird exchanges, respectively. Coy Morton, head of the of the Ibis theater, one of Denver's biggest and best playhouse houses.

New Universal Manager.
Denver, Col.—E. H. Goldstein, assistant general manager of exchanges of the Uni- versal Film Exchange in New York City, is in Denver superintending the transfer of the management of the Denver exchange into the hands of Louis Goldstein, former manager, who has severed his connection with the Universal company in accordance with his resignation.
San Francisco Firm Takes Over Empress Theater from Ackerman and Harris, Who Recently Acquired It—Pictures Will Be Featured—No Vaudeville—Name Changed to T. & D. Theater—Large Organ to Be Installed.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Turner and Dahnken, owners of San Francisco's Palace, have purchased the Portland property and will open the house as the T. & D. Theater. The house has been closed for some time past but exhibits have been compelled to stop operating on Sunday opening, which Mr. Johnson thinks will be successful.

Wilson Goes to G. F.

Portland, Ore.—H. M. Wilson, who has been exploiting Kalem's "Social Pirates," in this territory, has been employed as road man for the General Film to work out of Portland. Mr. Wilson was formerly an exhibitor and was associated with T. C. Penny, controlling four houses in Evanston, Havre, Montana. He has a pleasing personality that is peculiar to "big fellows" and will undoubtedly make a most popular road man.

Fire at Hubbard.

Hubbard, Ore.—The Empress theater, operated by A. C. Kreiger, was burned recently in a fire that destroyed a business block here. The fire started in the theater and the fire fighters were unable to save the property. The theater was not operating and no films were destroyed.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Takes Local Pictures.

Medford, Ore.—D. L. Shartis, manager of the Star theater, has acquired a moving picture machine and is planning to install it in his house. Pictures of the Medford school children were recently shown at the Star theater and had a profitable run. The negatives have been finished by J. G. Eill, of Portland.

Dr. Clemmer's "Klemklinker"

A New Idea for Children's Shows That Will Probably Attract Some Attention to Clemmer's Spokane Theater.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

POKANE, WASH.—Dr. H. S. Clemmer is said to have been the third moving picture show exhibitor in this territory. He recently established a special weekly program for children and if he had acted upon his first hunch a year before, he would not now have a fine new playhouse completed. He would have been the first. A New York and a Louisville moving picture show preceded him. Now there are 150 all over America, 10 in Cleveland alone.

Since June 1, 1915, Dr. Clemmer estimates he has operated his specialty shows from the same location and has probably been more adaptable for child interest, to over 30,000 kiddies. This is an average of nearly 700 for each Saturday morning performance.

"The Klemklinker."

Now he has evolved a new scheme for getting hold of his juvenile friends, and has put out a book called "The Klemklinker."

Dr. Clemmer said, "Every child loves pictures and from our great grandmothers down we have all loved nursery rhymes. Just as the child will rush for the colored funny section of the Sunday paper, so I am anticipating him to be his mother to take him to the Saturday morning children's hour that he may learn what new adventure has befallen his new friend, the Klemklinker."

"My book and its contents are fully copyrighted and patented, and it would not be surprising to see them spread all over the land. I have had inquiries as to the success my house has had in its children's programs and I am sure that every one has found them a hit, not only in this immediate territory, but from distant cities, asking about the children's shows.

Good Business, Not Immediate Profit.

"Nearly every exhibitor asks: Does it pay? To all I have written that it does not make any profit, but that it is good business as a method of advertising, and besides, who doesn't want to do something to help the kids?"

"Spokane has had considerable publicity on account of this children's hour stunt, the Woman's Home Companion and the Sunset magazines, as well as motion picture magazines."

"In the introduction of the Klemklinker I believe I have hit upon a happy advertising idea, but perhaps I've helped bring a little unhappiness to the lives of some kids and added a few hundred laughs to the measure of the day's amusement at Spokane. Give me credit for a little sentiment."

"I have limited my first edition of this booklet to 1,000 copies. I will have 1,000 covers only, 1,000 leaf inserts for each Saturday, strictly limited, and I probably will not refuse a child a cover on any later date than the first Saturday in which the book is to be introduced, but I can only give out 1,000. First come, first served."

"Some have asked where to get the children's films, and how they are made. For the Clemmer theater I have searched the exchanges at San Francisco, Seattle and Los Angeles, and have split programs of the films in order to make them very expensive. Birds, animals and flowers are always interesting to the youthful mind."

Spokane's Picture Possibilities.

Spokane, Wash.—Secretary of State L. M. Hardman has recommended upon the Spokane Chamber of Commerce to make an investigation of everything in the vicinity of Spokane that might appeal to children."

"If the intention of this bureau, the publicity division of statistics and immigration, to get a good name and secure as much as possible of it for the State of Washington," Secretary Hardman continued, "I will undoubtedly agree with me that a share of such business is due this part of the northwest. In the state of California it amounts to something between $1,000,000 and $2,000,000 annually."

"I am desirous of steering all the co-operation from the various commercial bodies. It seems to me that there is no better way you could co-operate than by making special investigations of everything in the shape of scenic wonders that might appeal to moving picture concerns."
GETTING BRITISH FILMS.

Short Delay Caused by Embargo—Reels Expected Soon.

By W. M. Oldidge, Special Correspondent, 1253 Gerrard St. E., Toronto, Ont.

TORONTO, ONTARIO.—Following the embargo, distribution of moving pictures from the British Isles, a number of Canadian exchanges experienced difficulty in securing shows due to the short supply, which was due to the strike of the railway workers from the Old Country. The Specialty Film Import Company, Limited, distributors of the Paley and Met Nettles, was unable to secure these weeklies for some time, according to Mr. Travis, manager of the Toronto branch. Arrangements were made by Mr. L. E. Ouimet of Montreal, general manager of the Specialty Film Import Company, with the Dominion treasurer, a member of the Canadian Government, whereby war and other news would be passed by the Imperial authorities for shipment from England to Canada.

Mr. Phil Kaufman, Toronto manager of the Paley and Met Nettles, reports that his company is now having no difficulty in securing "Topical" reels from across the water.

Not long ago a ten-reel feature, "Brittan Prepared," was brought out to Canada by the Famous Players Film Corporation, but now announces that another set of official British war pictures, showing the activities of British troops in France and Belgium, will be released. The latest feature will also be shown from coast to coast.

ASSOCIATION ACTIVITIES.

Exhibitors Will Help Veterans Become Skilled Operators.

Toronto, Ontario—President Ballille of the Moving Picture Association of Ontario has offered, in behalf of the association members, to provide training for returned soldiers as machine operators if the operators at the company's Toronto branch. Arrangements are also being made for a miniature theater with projecting machines, operating screen, and other features.

The Tax on Patrons.

A committee of the association recently went on a whirlwind tour of the cities of the province, T. W. McCarty, for the purpose of securing details of the tax to be employed in the collection of permits to operate amusement shows in Ontario. The opinion is generally expressed that the tax is somewhat in a quan-

dary condition. The committee is going to the department and the tax on patrons at moving picture shows and other amusement shows. The exhibition will be conducted in the selected city so that they can make arrangements to follow official instructions.

Association Grows.

Since the big moving picture ball in Toronto, the association has grown in membership as well as in the funds of the Moving Picture Protective Association. A number of out-of-town exhibitors have enlisted with the association and the officers hope to make the organization a real provincial body in fact as well as in name, and will give the association a good boost.

Pearl White to Make Short Tour.

Toronto, Ontario—L. E. Ouimet, Montreal, general manager of the Specialty Film Import Company, Pathe renters in Canada, returned from New York on Sunday to sign up Pearl White for a short tour of leading picture houses in Eastern Canada. Miss White's bookings of good business in the Dominion and she went away satisfied with the state of affairs in Toronto.

Short Picture Programs at Regent.

Toronto, Ontario—Notice has been received at the Canadian Universal headquarters here that the management of the new Regent theater, Ottawa, had decided to return to short picture program instead of following the policy of running features almost exclusively.

Dominion Theater Company of Vancouver Secures Control of the Finest Picture Theater in Western Canada—Company Already Owns the Dominion in Vancouver-Triangle Service to the Columbia Theater.


VICTORIA, B. C.—Through a deal just consummated by J. R. Muir of Vancouver, the Dominion Theater Company, of which he is managing director, has secured control of the Royal Victoria, the largest house in B.C., and the finest in western Canada devoted to moving pictures. It was erected two years ago at an approximate cost of $25,000. The management was dated to take possession on May 1. Clifford Denham, the popular manager of the house, has been informed that the first showing will be "The Code of Marsia Gray," with Constance Collier, probably followed by George Beban's latest feature, "The Allen," which is controlled in this territory by the Famous Players Film Service, Ltd.

The Dominion Theater Company the two largest houses in this city—the Royal Victoria and the Dominion, and the company holds the Paramount first franchise in the city.

W. P. Nichols, general manager of the National Amusement Company, which formerly owned the Dominion, stated that the Triangle releases, scheduled for this house, will be transferred to the Columbia, headquarters of the company, and the policy of showing moving pictures and small time vaudeville.

OPPOSITION TO PICTURES ACT.

Liberals Dislike Autocratic Powers Given to Censor—Other Points.

Victoria, B. C.—The amendment to the Moving Pictures Act, introduced in the Legislature by Premier W. J. Bowser, has developed in the radicals, the Socialists, and Liberal leaders. It is feared by many of the right of the political parties and the act, as passed, is intended to be a propaganda medium for the opposition.

The amendment to Section 5, after stating, as before, that the censor or his assistant shall be able to exercise to prohibit the exhibition of all films or slides which it is proposed to exhibit in the Province, added: "The board of examiners set up in the province to examine pictures, shall be under the control of the Government, and the ministers of the Executive Council of the Province. The act of the Legislature, shall issue a license in respect of any moving picture theater or film exchange unless the applicant for such license shall have first obtained a license therefor under this Act, AND NO SUCH MUNICIPALITY SHALL ISSUE A LICENSE TO ANY OPERATOR OR ANY APPRENTICE OPERATOR."

Section 4 of the Act states that "this Act shall come into effect on the first day of October, 1916."

During his address in the House Mr. Brown
ter took occasion to refer to the autocratic powers of the censor, and protested because there was no power of appeal, no matter how much. There was no appeal.

ECONOMICS AND SOLDIERS.

Labor Organizations and Returned Soldiers—a Deep Question.

Winnipeg, Man.—At a meeting of the Winnipeg Local Council of Women, held recently, in the Music Hall, a full discussion was obtained in moving picture theaters of the city reported that each house had the bill provides that all companies bring a stock for the return of unscrupulous employers, as strike-breakers."

Globe's Lobby Improved.

Winnipeg, Man.—At a meeting of the Win
gipeg Local Council of Women, held recently, in the Music Hall, a full discussion was obtained in moving picture theaters of the city reported that each house had the bill provides that all companies bring a stock for the return of unscrupulous employers, as strike-breakers."

A Woman on Censor Board.

Edmonton, Alberta.—The first children's Saturday morning matinee, held at the Mon
rch theater recently, was a distinct suc-
cess, with more than 300 children attending the performance; and Manager Allen has received several letters from mothers, commen
ting on the show and the performance. One party of forty children was escorted from the Children's Shelter and Day Nurs
eries to the theater by the board in charge of the institution.

Saturday Show at the Monarch.

Edmonton, Alberta.—The first children's Saturday morning matinee, held at the Mon
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eries to the theater by the board in charge of the institution.

Tax Corporations of Over $20,000.

Edmonton, Alberta.—Before being pro-
ceeds over $20,000, the Alberta Government has decreed that any company incorporated with a capital of more than $20,000 shall pay a provincial tax of 20 cents per $100 on its earnings. Companies with a capital less than $20,000 are exempted under the Act.
Calendar of Daily Program Releases

Releases for Weeks Ending May 21 and May 27

For Extended Table of Current Releases See Pages 1412, 1414, 1416, 1418.

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<td>BIOGRAPH—The Perfidy of Mary (Drama) (Biograph Reissue No. 50)</td>
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<tr>
<td>KALEM—Sauce for the Gander (No. 8 of the &quot;Social Pirates&quot;) (Two parts—Drama)</td>
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<tr>
<td>SELIG—The Hard Way (Three parts—Drama)</td>
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<tr>
<td>SELIG—The Selig-Tribune No. 39, 1916 (Topical)</td>
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<tr>
<td>EDISON—The Littlest Magdalen (Three parts—Dr.)</td>
<td>20543-4-5</td>
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<tr>
<td>ESSANAY—The Double Cross (Two parts—Drama)</td>
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<td>KALEM—The Irish Rebel (Drama)</td>
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<td>LUBIN—The Beggar King (Two parts—Drama)</td>
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<td>EDISON—Robbing the Fishes (Comedy)</td>
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<td>—A Scenic subject on the same reel.</td>
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<td>KALEM—The Artful Dodger (Comedy)</td>
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<tr>
<td>SELIG—The Selig-Tribune No. 40, 1916 (Topical)</td>
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<td>VIM—Thirty Days (Comedy)</td>
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<td>KALEM—An Innocent Vampire (Comedy)</td>
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<td>KNICKERBOCKER STAR FEATURE—A Child of Fortune (Three parts—Drama)</td>
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<td>KALEM—One Chance in a Hundred (No. 50 of the &quot;Hazards of Helen&quot; Railroad Series) (Drama)</td>
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<tr>
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<td>20572-3-4-5-6</td>
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Complete and accurate lists of regular program and feature pictures can always be obtained from the pages of the Moving Picture World. These are published two weeks in advance of release days to enable exhibitors to arrange their coming programs. The stories of the pictures in most cases are published on a like schedule. Each synopsis is headed by a cast, the players' names being in parenthesis. Lay out your entertainment from the information in the Moving Picture World and you will not go wrong.

D. W. Griffith - Indian Spectacle

THE YAQUI CUR FEATURING ROBERT HARRON LIONEL BARRYMORE

Biograph Company - General Film Service - Tuesday, June 6
PREPAREDNESS IS 90% OF THE BATTLE

WARNING

TO ALL
Manufacturers, Exhibitors and Stars

WAR HAS BEEN DECLARED
On All Who Do Not Aid in Making

The Sixth National Exposition and Convention
OF THE
Motion Picture Exhibitors' League of America and the Motion Picture Trade Industry

GIGANTIC
SUCCESS

AT THE
COLISEUM, CHICAGO, ILLINOIS

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WM. J. SWEENEY, Chairman Convention Committee
1413 MASONIC TEMPLE

or LOUIS H. FRANK Manager of Exposition
CHICAGO, ILLINOIS

In answering advertisements, please mention The Moving Picture World
Calendar of Daily Program Releases

**Universal Film Mfg. Company.**

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<td>01425</td>
<td>BEAUCHE—&quot;No Title&quot; (Comedy)</td>
<td>Feeder—The Lover of the Month (Mutual)</td>
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<tr>
<td>L-KO—No release this day</td>
<td>01426</td>
<td>GAUMONT—&quot;The Life of the Magazines&quot; (Mutual)</td>
<td>FEATHER—&quot;The Life of the Magazines&quot; (Mutual)</td>
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<tr>
<td>IMP—A Soul for Sale (Three parts—Modern-Dr.)</td>
<td>01427</td>
<td>VOGUE—A Mix-Up at Rudolph's (Comedy)</td>
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<tr>
<td>NESTOR—He's a Devil (Comedy)</td>
<td>01428</td>
<td>AMERICAN—The Pretender (Two parts—Drama)</td>
<td>IMP—When Slim Picked a Peach (Comedy)</td>
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<td>RED FEATHER PHOTOPLAY—A Youth of Fortune (Pigeon)</td>
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<td>IMP—When Slim Picked a Peach (Comedy)</td>
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<tr>
<td>TUESDAY, MAY 16, 1916</td>
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<td>Title</td>
<td>Description</td>
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<tr>
<td>GOLD SEAL—Darcy of the Northwest Mounted (Three parts—Drama)</td>
<td>01431</td>
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<td>IMP—When Slim Picked a Peach (Comedy)</td>
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<td>IMP—When Slim Picked a Peach (Comedy)</td>
<td>01432</td>
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**Mutual Film Corporation.**

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<tr>
<td>NESTOR—A Love Story (Two parts—Drama)</td>
<td>01426</td>
<td>GAUMONT—&quot;The Life of the Magazines&quot; (Mutual)</td>
<td>IMP—When Slim Picked a Peach (Comedy)</td>
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**For Extended Table of Current Releases See Pages 1412, 1414, 1416, 1418.**
“Come In and Cool Off”

You can easily make your theatre cool, comfortable and restful during the hot, sultry, summer days, with G-E Fans.

“Come to ——— Theatre where we can get a breath of cool air” should be the saying in your locality.

Install G-E Oscillating Fans. They cost only a cent or two an hour to operate.

Your “Come in and cool off” policy will soon show at the box office.

Be sure you buy the Fans that have been the leaders in quality and reliability for over twenty years—G-E Fans with the well known trade-mark in the center, that you can get at your nearest dealer or lighting company.

General Electric Company

General Office Schenectady, N. Y.
Sales Offices in all Large Cities

In answering advertisements, please mention The Moving Picture World
General Film Company

VITAGRAPH.

JANE'S HUSBAND (May 13).—The cast: Jane (Edith Carrington); Tom (Nelson Trotter); Nellie (Mabel Sterrett); Nellie's maid (Blanche Cruikshank); Ben (Jack Garrick); Mary (Margaret Selby). Directed by Frank B. Alington. Produced by Nipper Pictures. Distributed by Selig-Photosound. Two reels, Kodak 35mm. Running time, 20 minutes.

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SOME CHICKEN (May 5).—The cast: The Girl (Mary Anderson); The Boy (William Campbell); The Mother (Anne Schaefer); The Father (Tom Ricketts); The Dead Banker (Dale Mower). Authors: William Wolfort and David Smith. Directed by Harry A. Pollard. Produced by Nipper Pictures. Distributed by Selig-Photosound. One reel, Kodak 35mm. Running time, 10 minutes.

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THE DESTRUCTION OF HOLLIS (Broadway Star Feature—Three Parts—May 6).—The cast: Jack Hollis (Walter McGrail); Nellie Bland (Belle Bruce); Ned Dunton (Kahlan Mathews); The Bland (Mrs. Phillips); Mr. Bland (Frank Chappell); Betty Bland (Bessie Rea); The Young Man (Frank Mason). Written by George Strayer. Directed by Harry A. Pollard. Produced by Harry Davenport. Distributed by Nipper Pictures. Three reels, Kodak 35mm. Running time, 30 minutes.

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OUT AGAIN IN AGIN (May 12).—The cast: Father (John T. Kelly); Mother (Kate Price); Daughter (Nellie Bland); Husbands (Humphrey Buck); Bursar (Donald McLeod); Arthur; George McManus; Producer, Lawrence Semion. Sources: As the story is a sequel, the original source of the story is unknown. The movie is set in Chicago, Illinois.

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THE ACCUSING VOICE (Broadway Star Feature—Three parts—May 13).—The cast:Hardman (Paul Banas); Tracy (Marie Palmer) (Belle Bruce); Edmond Golden (Rob-
speed in winning the one-mile open professional race before 10,000 persons at Newari, Velo-

drome.

Manzanita, Cal.—High school cadets have a try at army life when they came to Mar-

arya and under regular army discipline under the command of a United States army officer.

Saratoga Springs, N. Y.—Eleven-year-old girls, one of them a blond girl, and the famous

girls playing leap frog, mark the opening of the season on the front.(3)

Bradford, R. I.—Five die and thirty are in

journey from the Boston crashes into an oncoming train on the way to the end of a local

Washington, D. C.—With faster mounts and better team work, the Westminster Club wins the

southern section of the Washington team by a score of 10 to 4.

New York, N. Y.—The entire navy being held in readiness for war, the newD-C fleet is in

beating the world's record in minute and the latest models in knocker-

Washington, D. C.—The president and Mrs.

Boston Mass.—On Massachusetts' Patriots' Day, Sergeant Hamilton, as Paul Revere, starts from the house where Paul Revere lived and rides again over the historical course from Bos-

Boston to Worcester and return brings together 200 motor cars, and he will be engaged in

200 miles in motor and in the latest models in knocker-

Boston.—No sociability run from Bos-

Princeton, N. J.—"Tiger" varsity eight de-

the hard way. The president promptly puts the ball into play.

Princeton.—Tiger Varsity eight defeated

in the first races of the intercollegiate season of 1916.

THE HARD WAY (Three Parts—May 15).—The cast—J. R. Ransom (Jack Pickford); His Father,

Anne Hayward); His Sister (Vivian Reed); Bert Keys, his pal (Sidney Smith); The Professor

of Grace Westmoreland (Mrs. George F. Warren); and Tell E. Smith. Directed by T. N. Heffron.

Jack Pickford, the son of a wealthy clergyman, is called upon to see his wild oats, thus causing his parents and his sister to be worried. He is placed by his father in a school boarder.

Bert Keys comes to the automobile, and Jack, with his
turtle and the two girls in a joy ride. They are taken to a picnic, and, listening to the blishments of the others, forgets his father's name to a check for $100. He buys a parrot and a
turtle and the two girls in a joy ride. The
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turtle and the two girls in a joy ride. The

Jack is rudely awakened, to find that the
terrible experiences he has encountered were but
discovers that he is loved by two girls, one of whom is his
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Sierra Nevada was the most popular tourist destination in the late 19th century. The snow-capped peaks, clear blue skies, and fresh mountain air were irresistible to the people of the region. The Sierra Nevada mountains were a popular destination for people looking for adventure and physical challenge. Many people came to the mountains to hike, climb, and ski. The Sierra Nevada also offered a variety of wildlife, including bears, deer, and elk. The Sierra Nevada mountains were a popular destination for people looking for adventure and physical challenge. Many people came to the mountains to hike, climb, and ski. The Sierra Nevada also offered a variety of wildlife, including bears, deer, and elk. The Sierra Nevada mountains were a popular destination for people looking for adventure and physical challenge.
his wife to give him more money. Lilian refuses to do this and he is sentenced to jail for a year.

Through the efforts of Stuart Winthrop, As- signment Judge J. Morgan Tully, and Senator Ker- win, has always had her heart set on having Lilian marry him. Since Lilian is a girl in her early twenties, she is not married off to the man she loves, as it is the custom in her family. The result is that she remains single and is forced to live with her parents, who are not pleased with her decision. She is left with no choice but to accept the situation as it is.

Billy is released from jail and joins a band of counterfeiters who Whittmore is after. Mrs. Harrington, who is a friend of Billy's, tells him that she has heard about the accident a few weeks later in front of the Sunset Inn, a questionable restaurant, and is carrying drinking water to the frightened Lilian to send for Stuart Winthrop. Lilian is making her way to the inn for a drink and takes the money she has been given by her parents. She is then found sitting in the cab of a man who is driving her to the inn. The man is revealed to be Kerwin, who is a bachelor and is the father of Lilian. She is taken to the inn and given a drink by Kerwin. She is then taken to a room where she is forced to marry him to avoid being found guilty of the counterfeiting.

The moment the marriage is finalized, Kerwin gives Lilian $5,000 for her declaration to carry out the results of his victory, and she is now the wife of a man she has not met with whom she would marry from choice.

DURING the bazaar Charley Stone induces Tilly to elope with him, she returns Jack's engagement ring to him and tells him that he is the only one to find that the last chance has been sold. Jack, who is the manager of the hotel, is the most undesirable of all Hester's suitors, and it is agreed that the marriage be between Jack and Hester. The engagement is made public, and Jack's persistence of the raffle agreement. But bursting to the moment Mr. Rioch confronts, finds him impious, offers him $5,000 for his declaration to carry out the results of his victory, and he is now the wife of a man she has not met with whom she would marry from choice.

VIM.

THE WATER CURE (May 11).—The cast: Harry Harby, Billy Ruge, Ebeline MacLeod, Florence McLaughlin, Edwin Reynolds. A foreign count, representing his government, advertises for a new instrument of war. Prof. McLaughlin and Ebeline proves to win the award. He is robbed of his invention by two crooks, Pokes and Jabb's, who visit the count and try to get the money. But they cannot make the contrivance work properly, and the count is not deceived. They are chased off and he seizes the flying torpedo after them. They climb a ladder and go into the water. They are hit with the pole in two and they come down with a splash. But when he wants, the count pays the award to the professor.

THIRTY DAYS (May 18).—The cast: Harry Hardy, Ernest Miller, Ebeline MacLeod, Florence McLaughlin, Bert Tracy. Humph and Rung get into a poker game at the Stuyvesant Hotel. This gives them thirty days. Before going to jail they decide to make one more important business trip to keep them away from home. They show up at the home of a friend who attaches himself to them. Relieved, they find that the knight of the road cannot be shaken from their way, and they join their way to their wives as a friend, a famous detective in disguise. He makes the girls do for them what he wants them to do. He is prevented, however, from carrying out his plans. A FAIR EXCHANGE (May 18).—The cast: George Burns, W. H. S. Gore, Franklin H. Anderson, John W. Williamson. Squire Higgs is ordered on a vacation by his county court to defend the county, for he is on a fishing trip, and goes into swimming. An escaped convict, named Pokes, is caught by Squire Higgs. Pokes is too much for the Squire, and Higgs is forced to do the convict's clothes. Pokes discovers the telegraph in the squire's clothes and decides to act as substitute squire. A young policeman comes with a girl and comes to see the squire. He inquires about the girl, and Higgs abducts her. The squire finds the policeman's spare clothes and goes into the squire's house and comes on Pokes with the girl. Higgs is thrown into prison clothes again. Pokes escapes and climbs undone into an automobile, which drives into a ditch, and Higgs is left behind. He is left behind once more.

KICKNERBOCKER STAR FEATURE.

BROKEN FETTERS (Three parts—May 10).—The cast: Parmelee, Elbridge Johnson, Charles Dudley, Mollie Mac- Lachlan. John Morrison, golfing on the Fairmount lake, drives his ball into the long grass on the wall of the lake. He is searching for it, he hears some one crying, and climbs up to investigate. Thus he meets Martha Remple, who is weeping because she must leave the con- vent where she has been educated. She has escaped from the convent and meets Martha. Mrs. Mitchell, a social aspirant, announces her daughter's engagement to Arthur Forrest. Forrest, who is never in the neighborhood, and again meets Martha. Forrest comes upon them and makes a scene, as a result of which Martha, who does not love him, breaks the en- gagement. Forrest goes to the police and reports Cabanno, an actress. Resolving to prevent Mar- than's marriage, Forrest persuades the police to try to call at her apartment, under Morrison's. Bella represents herself as Mrs. Morrison. As a result of this, Forrest is punished by being found without faith, and he is forced to leave the country.

While the real Polla is disillusioned. Again, by chance, she meets Morrison as a result of which she takes him to her apartment near by and revives him. The detective, finding no difference in the place and questions him. When the real Polla is discovered, Forrest is arrested. Forced into marrying Forrest, she resolves to leave him. Forrest forces her to return and demands $5,000. The apartment, with the police and the people, is all in confusion. Forrest calls the police, and the apartment is in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion. Forrest calls the police, and the people in the city are all in confusion.

A CHILD OF FORTUNE (Three parts—May 19).—The cast: Frank Mayo, Lilian West, Jimmy May, Dudo, and Jack Hoxie.

Edward Peters.

The young woman's automobile screeches the horse of Dr. David Carson, a young practitioner. That evening, the young woman is found dead in her horse, and is thrown. Carson, returning home, stops the runaway and helps Janet to her feet. For a moment, he sees the face of his former love. Coming to see the patient a few days later, he finds her entertaining friends from the city. She takes him and her sweetheart for an automobile trip, hopes for more, and, tossing her ring into the sea, desires that the young man plunges in. Janet and Ruge on Janet and walks off, and soon returns on hearing the cries of the boys. Janet is visited by the officer, who resuces him. Next day Janet goes to his home to plead with him, but he has gone to the county court. Janet makes a搜索 for him. Janet, now a woman awakened, determines to go visit the man who has come back from the city. She rescues a girl named Nora from the clutches of Forrest, and together they invade the settlement house and forces Nora to come to him. Janet again rescues Nora and tries to make her understand the evil of the yacht.

Nora pleads that, without money and friends, even Janet could do no better. Janet resolves to demonstrate the contrary, and goes to live with Nora, who becomes again backsliding and falls into the clutches of Forrest. Janet tells her to tell him where Janet is. The gangster suggestion is in her hand. Janet, Nora, escaping from her guard, meets Dr. Carson, who was to have been the lawyer in time to save Janet and gives the gangster a battle. He is being forced back through a crowd of people, and Janet kills the gangster. Feeding, the girl falls back on the woman, mortally injured. Janet and Carson are married.

EDISON.

THE LITTLEST MAGDALENE (Three parts—May 10).—The cast: O'Ryan, an orphan (Loonie Flugrath); Mother Pierce, a neighbor (Jessie Stevens ); Jacob Lake, a rent collector (Fred Johnson); Ethel Tully; Bob Enfield (Pat O'Malley); Mr. Rice, a watchmaker (Otto Smolwood); Smallwood (Bob Walker); Author, Watkins Eppie Wright; Director, Burton George.

Mother Pierce, played by Mary O'Ryan, lived in a little room in a big tenement house, being the only person in the building with official flowers that were pretty and charming but wild and not repre- sentative than Mary O'Ryan herself. A Bible was one of her possessions that she held dear and could not bear to part with. The small and suffered herself the object of temptation, the only wealth she had of Mother Pierce, one of that of Mary Magdalene. Sometimes she would read the story to Mother Pierce, who was her mother. Knowing that she was the friend of the care and the watching of Mother Pierce, however, Studying the life of Jacob Lake, a rent collector and an ascru- pulous eviscerator, and sometimes to have resolved to make efforts to add her to the list of victims that the East Side had given him. While on the East Side Mary O'Ryan was found walking, she was taken to her home in the made of the Comrades on Riverside Drive, and given to her there. She is the daughter of a wealthy widow, and Boris Enfield, an artist. Enfield thought that he
Eddie and his girl have a falling out because the former is late one night for a theater engagement. She desert's him and tells him of the prospects for a big masquerade ball the following night, and asks her if she has selected her costume for the event. She tells Eddie away, and that she does not see any chance to make up. Eddie, however, tells her to cheer up as she will get him to fix it up with him, and that Eddie will get him to make up with Betty. 

That night Eddie and Lee attend a little "gourmet" party, which breaks up in the early hours. They are both in love, but not for each other. They go to the hotel and the clerk tells them they better get some sleep as that night there will be big dolts at the masquerade ball, his room and glances over a copy of the book "Paut", which is not a success. He is retiring and decides to send a telephone message from his girl reminding him of the ball that night. He then goes to the ball. Lee promises to do this, and calls on Eddie with the announcement that he can square things with his girl by taking them to the theater. Eddie has a dream, in which the devil confides to him that for a consideration he will be given $200,000 and the devil will spend more than this sum the devil threatens to "get" him. Eddie wakes up, hearing a noise at the opening of the door and, thinking it is a robber. He is in bed, and is wakened by his dream. He gets up, throws on his clothes, and runs into the street. He is not alone, and sees three men wearing masks, and running away. He runs in the street, and sees a police car. Eddie is arrested and taken to the police station. The devil tells him that he is in charge of the investigation and that he is the only one who can help him. 

RUTHERFORD 

Top: He's a devil (May 15). The cast: The boy (Eddie Lyons); His girl (Betty Compson); Her chum (Edie Lyons); Eddie's pal (Lee Earle). Written and produced by A. E. Christie. 

EUGENE 

A ROSE OF ITALY (May 19). The cast: Lucia Lambert (Ann Kirk); Luisa Pinto (Patricia Calhoun); Bolano (Richardson Cotton); Alto Bright (Hugh Holloway). Produced by Universal Film Mfg. Co.
way they discover the captain, but he refuses to say a good word for her, and she has to go on with the cop. They finally meet Uncle William, who lives in the hotel. Meanwhile Neil has returned home, change of clothes. When they both see their aunt, they have a happy heart andgoing to the fact that he had a real fight with a man. He then purchased himself a large touring car and after some weeks, when he learned he could drive well enough he went on a hunt for Gaby and found her, but, alas! too late, for Gaby has had children and has returned home with her husband.

This was the beginning of the end. Bill immediately grew desperate and wanted to die at once. He invited the 'newswoman' to take another car—his new car. They sat in it, but before they could be seated before and told them it would be their last day on earth, and around the whole country. Cops in automobiles, cops on motorcycles, cops with shotguns would chase Bill on his wild ride, and perhaps it would have been going yet had not Bill disregarded all auto ethics and beat the police to death! This was Bill's finish for the car was a land car only and they all went to thehappy grave.

JOKER.

A RAFFLE FOR A HUSBAND (May 20)—The main: Dick Benson (Michael Moran); Tillie, the maid (Gale Heany); Bill, the iceman (William Frazer); Ethel Manners (Lillian Peacock); Jack (Charles Cokila). Scenario by Gale Heany and David Horsley.

Dick Benson discovers that his finances are at a low ebb. In order to pay his persistent creditors who are at the moment week to week, he endeavors to think up some way of raising the money. Tillie is the maid and general pest of the house. Jack is the quiet and unassuming handyman, and a case of love with the iceman, who goes by the name of Bill. He is the best there is. There is only one chance to raise the money quickly, and that chance is the raffle prize. They will have one thousand chances at $25 a chance, and the lucky girl will have Dick for a husband, and the girl who refuses the two arrange to put it in operation. Jack sits down with his tickets, and the tickets printed and inserted notices in the papers. It proves an unqualified success, and all the girls hurry to get their tickets.

Among the inhabitants of the boarding house is Ethel Manners, who walks every morning, and one day as she enters the apartment she darts her glove near the door. Dick discovers the gloves, and, knocking upon the door, meets Ethel. She thanks him for his attention, but refuses to look at him; she is too much struck with her appearance. He determines to make her his wife, and, of course, they become friendly.

The raffle is meanwhile as being rapidly sold. In the course of time Dick and the girl come to an understanding. Dick is on the eve of promotion and is excited by the impending raffle and abruptly stops his love-making. He tries to get Ethel interested, but she cannot understand. Finally, when he shows her notice of the raffle, she tells him that he has anything further to do with him. He returns home and proceeds to bawl his friend Jack out for suggestions. They have hot words, and Jack, believing his friend's misgivings are in pews and decides to have nothing else to do with the raffle.

Tillie and Bill have progressed in their love affair and are waiting for an opportune moment to get some of their own tickets lying on his table, and in a moment of inspiration decides to go to the apartment and among them she will get the winning number. Unnoticed by one of the tickets drops in his waste basket, but Dick sees it and when she cleans the room. She does not know what it is, but keeps it. Ethel thinks it is a good scheme and she and Jack decides to go to the apartment and get there is much excitement as to who will be the winner. Finally an extra edition of the paper announces that the number the winner is No. 417, Ethel runs through her tickets, believing she has the number, but she is disappointed.

She decides to clean up the room and sees the tickets and she rushes to the apartment and before she even sees her. A bit later she sees the notice, and upon comparing it with the winning number. She slips out of the room and upon meeting Bill that he has the winning ticket and will be forced to marry Dick. Bill decides to settle the matter in his own way, and tries to get her affairs go and he kisses her, believing it is his last chance. Dick is reading the paper, hopefully praying that Tillie will not win the raffle prize. He is interrupted by the arrival of Tillie, who claims the honor. Dick flies into a rage and poor Tillie sees in fear of her life. Dick storms out Ethel and pleads with her to save him from an awful fate. Tillie says she is going to be eloped, and he begs the girl to elope with him that night. She promises and they arrange to get married that night.

The scene is with Bill and pleads with him to "elope" with her, as the guy that she was to marry is crazy. Bill is pleased with the idea, and the two elope. Late that night at the apartment house there are a number of officers of the New York police force having an easy time getting Tillie and her many sacks and bags. Miss Payne has been keeping a constant watch on Ethel, her trunk, bats and bird cage. Both couples finally safely reach the house and are inside before the others follow and each other. At first Dick and Tillie think that everything is over, but the other couple get the idea that they will follow and each couple wishes the other a happy honeymoon.

LAEMMLE.

HEARTACHES (Two Parts—May 19)—The cast: Stonewall Jackson Hunt (Emory Johnson); Judge Wm. Randolph (Alfred Allen). Written by Ethel Himan and David Horsley. Directed by Allan Dwan. Produced and by Stanwyck who tells Judge William Randolph of Virginia, telling him that the plantation has been mortgaged ever since the war, and only the leadership of the bolder, the New York Trust Company saves a man from utter ruin. On his way to the inter-collegiate games, Judge Hunt sees Virginia Payne and is interested in her.

Virginia is living alone in Cambridge with her aunts, for her parents have been killed in the war. Virginia makes her grandmother comfortable in the house. One day her grandmother always keeps her by, and leaves an old gown of Mrs. Payne's girlhood on a chair and knows she is going to see a couple of her charms. At the games Virginia Payne meets Judge Randolph, who is interested in her, and that cheers him wildly.

When Virginia Payne returns from the games she finds her grandmother dead, and her hands creased with the strain of a second life, but not to be opened until the day she is engaged. Also she finds Judge Randolph waiting for her. The letter is mailed and received by the Judge. It tells him that Virginia is alone in the house and wants him to come and take her and protect her. He immediately wires her of his arrival.

Jack loses all the money he has in a poker game. He has three days to hold the house of Virginia, sees crepe on the door, and is relieved to learn that it is not she who is dead. He tells Virginia Payne for Virginia, he is trying to "beat" his way on the blind. She is naturally shocked, but recognizes him and offers to pay his fare. He retorts that he learns that she is going to his grandmother's.

They suppose, the Judge, who finds Virginia the common sort of girl and she remembers him. He discovers that Jack has been a gambler and he can't live like a gentleman he will have to work like a bigger. Jack accepts the challenge and goes to his old friends for help. He takes it to the Judge and for the moment makes him love to Virginia and warns them that he is a Virginia.

Jack assures him that he is not trifling with her. The young lovers quarrel over a small matter and when questioned by the Judge as to the cause say it is nothing. The Judge tells Virginia that "nothing is the beginning—nothing is the end—but many heartaches lie between." He then reveals to her that the Judge is her grandmother, over nothing, and their parting, nothing.

The story melts Virginia, and she begs him to speak to Jack. He does so and orders Jack to tell the Judge that he has been taught that no gentleman ever lies, and refuses. Then the Judge tells Virginia that he ever lies to a gentleman; but a man who won't lie to a woman to make her happy is a cur. Jack tells the Judge of the wonderful way he replies: "You're a liar, sir, but you're a gentleman." Virginia Payne is moved to tears with Virginia. She comes to Jack in the old house and her grandmother, and Judge Randolph quarrels with William Randolph, and Jack takes her in his arms.

Virginia opens a sealed packet that her grandmother left for her and finds that it is the mortgage note on the Old New York Trust Company, but it has been assigned to Judge Randolph, who realizes that her grandmother has lived for years in comparison of the five years he has to pay to have his mortgage. She is her instant as she appears before him in the old-fashioned gown in which she appears, and he allows her to go. He then realises the truth—that Virginia Warrington always loved him.
BISON.

HULDA THE SILENT (Two Parts—May 20).
—The cast: Hulda Anderson (Lois Wilson); Olaf Erickson (Harry Carter); John Johnson (Herbert Grasso); Thelma Johnson (Maud George); Jackson (Frank Smith). Scenario by F. McGrew Willis. Produced by Otto Turner.

In a seaside Swedish village live Hulda Anderson and her invalid sister. Hulda and her mother Olaf Erickson have been sweethearts for some time. The only chance for their recovery provided they can get a certain costly wine, and Hulda decides to sacrifice herself for the dearest possessions to secure this for her sister.

Several years before Johnson, one of the townsmen, comes to the homestead and finds work has become a successful farmer. He writes back to Hulda to tell her that several men prepared to go, among them being Olaf. He calls on Hulda to bid her good-bye and asks her gathering up her trinkets which she is determined to sacrifice. He is presented with one of them by Olaf, who has come for her and in return presents her with a miniature of his vessel. Thelma QUICKLY leaves and breaks Olaf's heart. Olaf tells the girl that as soon as he has made enough money he will send for her to join him in America.

Johnson has a daughter, Thelma, who is going with a couple of friends. She decides her father is very much opposed to the association of the two. Jackson has cast a charm over the girl, however, and some time later she steals away from home and the two spend the night in a nearby inn. The next day Jackson and her father go on their way and the young girl goes with them that Jackson would not be killed. Olaf hears the note, and in turn writes her that she had better marry some of the country boys in order to protect herself.

After months of toil Olaf saves up sufficient money and writes Hulda a letter enclosing the money for her passage to America. Thelma quickly goes to Thelma and tells her to marry her and that she will see that her father finds out what has been done to them that Jackson would not be killed. Thelma quickly goes to Thelma and tells her to marry her and that she will see that her father finds out what has been done to them. Jackson and her father go on their way and the young girl goes with them that Jackson would not be killed. Olaf hears the note, and in turn writes her that she had better marry some of the country boys in order to protect herself.

Hulda receives the money and sets out for America. She goes with a friend to marry Olaf, not knowing that Thelma had sent the letter not expecting her, and according to his promise he arrives at the station and finds no one to meet her. The train goes on to Chicago.

The station is closed and Hulda, having no place to go, wanders about until she sees the church, and goes in. Thelma quickly goes to Thelma and tells her to marry her and that she will see that her father finds out what has been done to them that Jackson would not be killed. Thelma quickly goes to Thelma and tells her to marry her and that she will see that her father finds out what has been done to them. Jackson and her father go on their way and the young girl goes with them that Jackson would not be killed. Olaf hears the note, and in turn writes her that she had better marry some of the country boys in order to protect herself.

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and
her
mother.

UNIVERSAL (STATE RIGHTS)
THE DUMB GIRL OF PORTICI (7 Parts—
Army) — (A bell ringer finds
Mas-annello (Rupert Julian); Duke d'Aros (Wads-worth Harris); Alphonso (Douglas Gerrard);
(John O'Sullivan); Pontelli (Jack Schade); Elvira (Miss Edna Maision); Perrone (Hart Holte); Pietro (William Wolbert); Rilla (Helen Oleck); (R. de Brouillet). Scenario and screen adaptation by
directed by Lois Weber and Philip

Nineteenth birthday as the culmination of the for-
tune until Willie has reached his majority.
big pay-off, the headlines and the Shoulders of
the news. O'Denovan has been losing money
routinely in his business. Can fortune be
necessity. Since the grandfather's de-
parture for Europe they have assumed salt for
divorce which complicates matters. Each of
them decides to best the other to the possess-
ions of the boy before his twenty-first
year. Each of them writes to him to come to
the scene and they both agree to do it,
so each hires a detective to get him.
In the fashion of things, however, but
Willie succeeds in giving the detective the
impression that he is not Willie. That night
right after the dance, the drama and the
final scene is played out. Willie manages to
intercept the nail and get his contract back.

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In the beginning of the Seventeenth Century, the Spanish Viceroy of Naples, then still in
rule, Italy, grew rich from the heavy taxes imposed on the poverty-stricken inhabitants of the
kingdom of Naples alone. Spain extorted an annual tax of fifteen million ducats, or about
what was placed on fish, flour, poulty, wine, milk,
deed and salt, making bare existence a bitter
problem to the people. The poor and helpless,
as history describes her, was an unusually ro-
dom and pathetic character. The story of how
she came of an unusual family is proven by the
fact that her brother and guardian, Masannello,
although only a poor inhabitant of the city,
were able to sway the people that he reigned as king while the revolution was at full swing.
Unlike their neighbors, are the widow Rills and her worthless brother, Jeremy, who are
in love with Fenella. A new tax is levied on fruit
by the Duke d'Aros, Viceroy of Naples. The

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the people, demanding their rights. When the mob breaks into the palace, Masaniello rescues Fenella and takes her home.

The people proclaim Masaniello their leader and dictator of Naples. Pietro, the agent, comes with a bandit to get Masaniello out of the palace. They give him a large sum of money and as the drug gradually takes effect his voice. Masaniello is more and more influenced by Pietro and gradually loses control over the people. Under these conditions, it is a simple matter for Alphonso to gain the upper hand, under the leadership of Alphonso and Conde, to gather quietly in the secret passageways. At a given signal they attach the aristocratic, modern and wise Alphonso to the wine-made mob from the palace.

Under the shock of the unexpected and disastrous attack, Masaniello regains his sanity. Recognizing in the person of his wife Fenella that Masaniello makes a wild lunge at him, but Fenella has been watching them and it is in his heart that the blind girl with her brotherfenella himself. And the broken-hearted Alphonso rushes into his arms the dying body of the 'Dumb Girl of Portici.'

Mutual Film Corp.

FALSTAFF.

DETECTERS (May 15).—The cast: Oscar (Claus Concord); Conrad (Frank E. McNich); Adelina (Gladys Leslie).

Oscar and Conrad were willing to stay in business simply because his wife showed him that a busky sheriff appeared at their office, threw them out of the business. gradually because the courts decided that they had gone into bankruptcy.

The star of the Fruity theater, adorabel Adelina, billed as "The Queen of Mirth and Melodrama," disappeared after the arrest of the man for her return. Oscar and Conrad did not know that the whole thing was a ploy of the press agent, and they went earnestly to work to find Adelina. According to the description, when last seen she wore a large bunch of striped silk stockings, and the two ex-business men hunted all over the town for a girl with striped silk stockings. They found several, but got into more or less trouble with some doing it. Then they saw a pair of striped silk stockings sticking out of a snowdrift, and rescued them, believing again in Adelina. It was simply another part of the ad, where a note explained that these limbs do not belong to adorabel Adelina of the Fruity theater, but cheer up, you may yet find her.

Finally Conrad was smuggled into the theater in a trunk, which was placed in Adelina's dressing room. He expected to be able to discover something there, but owing to the fact that he carried an express watch, he got into fresh difficulties. Adelina came into the dressing room, saw the strange new trunk, heard the ticking of the watch, and asked for some assistance, and one of the stagehands threw the trunk out of the stage, the express watch being in haste to get away from the internal machine. She was easily robbed, but the man was forced to admit his identity. Then the men demanded the reward for discovering adorabel Adelina, and then Adelina gave it. It was two tickets for the evening performance, and Oscar and Conrad were thoroughly convinced that they had wasted their time, and would have to give up the detective business for something else.

STEVEN'S SWEET SISTERS (May 20).—The cast: Steven (Jay C. Yorks); Spinster (Frances Keyes); Steven's Sisters, (Doris Gray, Gladys Lewis and Florence Davis).

Stephen was a bachelor and made his home with his three sisters. Stephen was really proud of the girls, but he was extremely tired of their suitors, for each girl had a flanne, but it seemed to the unlucky Stephen that they had spent all his time."
relatively dead, leaving $100,000 under most peculiar conditions. If Stephen was married, the money, otherwise it was divided among those of his three sisters who wedded. However, named the wife to whom the girls knew what was going on, they would hasten to consult the law and have the sum paid to the sister's estate. So by a trick he lurked them into a room upstairs, after carefully placing bars on the windows, and followed them to the hospital, and there to see that they were not going to get married, and after that he would let them alone. His sister was a very nice man, and there was no particular girl in sight, but he was willing to bet his life that any kind of a marriage would be a chance for $100,000. He called on several damsels failed to meet several, and finally in despair, picked up on one lovely of undetermined years, and led her off to the marriage license bureau.

In the meantime the girls communicated to one of their suitors, who happened to be passing the house. He told another, who was the marriage license clerk, and the latter put an ob- stinacy in the way of the young lawyer's giving a revolver license instead of a matrimonial permit. He had just been through a little adventure of the Peace, and rushed around to the house to get married. They couldn't get inside to set the giri free. They put a ladder up to the window, signed the marriage licenses, which the cleric in suit thoughtfully brought along, and were wedded—bridgeside outside and brides in the house.

In the meantime the brother had been bustling about, and unable to get a license in his home city, decided to cross the border to the next state. This probability had been foreseen, for another of the suitors who was in love was in the town, and he instructed his man in charge to supply the papers. They proceeded, but kept to the brother and his intended bride moving along in a circle, and make it impossible for them to be together. He was a wise man, and when brother finally reached his own home, after a season and a half, not only was his wife, he was in time to receive three staid and brothers-in-law. He saw he had been outwitted, and his anger turned to the woman he expected to make a dozen. She could see no reason why the wedding should not be performed the same day, but he did. He helped her back into the auto and told the chauffeur to move on.

THAINHOUSE.

THE ANSWER (Two Parts—May 16).—The cast: Wealthy Lawyer (Daniel Leighton); His Sister (Carey Hastings); Her Son (George Marson); His Wife (Mary Whittaker); Two Twin Daughters (Marion and Madeline Fairbanks).

When the village lawyer saw his heart's desire betrothed to another and later learned that she had lied down his problem a few years of wedded life, he moved upon his way, looking with a certain fondness for his married, but he loved his sister's son, and in the youth he saw himself not reliving. For a hobby, the lawyer studied spiritualism, and, though often imposed upon, he nevertheless fell in his loyal heart that some day, by some means, he would be compensated for his loss and years of waiting, by a message. His compensation came. At a seance the lawyer saw his wife sitting in the room on the arm of the woman of his only love that he was startled. Events threw the child into his care—but only to die of consumption. He was the last of his sister's son, and in the youth he saw herself reliving. For a hobby, the lawyer studied spiritualism, and, though often imposed upon, he nevertheless fell in love with a woman of his only love that he was startled. Events threw the child into his care—but only to die of consumption. He was the last of his sister's son, and in the youth he saw himself reliving.

Already the lawyer and his sister loved the wall, but love alone cannot halt the fleeting spirit, and they watched the child sink more and more deeply into the coma that usually ends in death. Then to the sister came the thought of her brother's child in the spirit world. "Pray," she said, "pray that I may come in communication with the wall, loved and help her daughter!" "Rather!" answered the sister. "Surely not one of His children?" They prayed. Their answer came in the form of spirit within whom was strangely led to her sister, and with loving arms dared her back from the Threshold. In the happy relief that followed, the lawyer and his sister turned to each other and gently smiled. Nothing not alone had his sister found her twin—she had found also the beginning of that sweet interest which youth begets in youth; and to the girl some day may come the youth with also a prayer on his lips, pleading also for his abuser.

MUTUAL.

MUTUAL WEEKLY, No. 71 (May 10). Galveston, Tex.—Field Artillery off to Panama. The airship makes its regularly visits to Chicago.


Hewlett, L.—Society folk see opening of

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CENTAUR

THE JUNGLU OUTCASTS (Two parts—May 13).—The cast: John Wright (William Clif- ford); Margaret Wright (Margaret Gibson); Louise Wright (Louise Whitnall); Will (Samuel Bigelow).

John Wright, a wealthy Cape Town merchant, has purchased a large sea-going gaso- line yacht and has made preparations for an extensive cruise with his wife and child and his sister, and his young daughter, Louise. The yacht is equipped with the supply pipe from the gasoline tanks to the motors springs a leak, an accident which is discovered only when it is found that the inflammable fluid.

The entire vessel is soon afire, and the panic-stricken crew appropriate the boats, leave possession of them after they have killed the captain and disabled the owner.

John manages to set a hatch overboard upon which he intrusts his wife and child while he manages to get away from the burning vessel upon a light spar. He reaches the frith after losing many a man. He tries to find that it will not sustain his added weight. He tries to keep the vessel from the kind and tide intervene and the castaways drift apart as if they might be a morning. On coming days and the haggard man, he asks the crew to settle his bill, he is rescued and the captain institutes a search for the missing wife and daughter, but to no avail.

The occupants of the little raft, unconscious of exposure and danger, are shipwrecked upon the coast of South Africa. Here they are found and taken to the coast of South Africa and taken to their village in the interior. The traveler goes on to the very good fortune sent them by their gods and treat her with deference and consideration until an un- known Indian medicine man is made a member of the tribe, is stricken with an un- know. The traveler is free with the tribal law, he is driven away from the village. The Indian black has been very kind to the traveler and he comes to the traveler and a bewildered village. This act is considered by the trout to be wrong, and when the traveler calls to the lady to come, she does not come. Through the long months Wright has been haunted with the feeling that his wife and child are still alive. He hears the cry from the soul of Margaret and next day starts an ex- pedition to look for his wife and child.

While the tribe occupied the village it was protected from the lions which infested the surrounding forests by the hunters of the Masai.
b. Since the village has been deserted, the wild beasts have become bolder and old Ed is fearful of the safety of his charges. He finally determines to solicit the tribe to return now that he is well, and sets off on his mission, cautioning Margaret to exercise great care. John and his expedition land upon the least near where the wreck had occurred, rightly reasoning that had his loved ones been cast up on the shore they might have been succored by the natives. After many false clues they come upon a member of the tribe who rescued Margaret and who identifies the casts away from a photo shown him. The bostons to the new village where Wall has arrived to make his plea.

Meanwhile Margaret has spent a night of terror, for lions were hovering near her ham-

bou. At dawn, morning call, the lions grew bolder and more determined. Margaret, with little Louise clasped in her arms, expecting every moment to be torn apart, hears the sound of firing and the rush of many feet, and then she knows Wall has managed to bring help. When they bring her forth and she sees her beloved, she thinks it but the dream of death, and when she is taken to his arms and feels the pressure of his trembling embrace, she realizes that little Louise and her mother are no longer Jungle Outcasts.

**MUTUAL SPECIAL FEATURE.**

**THE SECRET OF THE SUBMARINE.**

(American—Episode No. 5, May 22) When a Chinese burglar is murdered she gives a scream which is heard by Gerald Morton, who happens to be passing the house. He rushes in and lifts the unconscious Cleo onto a couch, where he finds instead of her his body. The papers on the inventor's desk have been upset, indicating that someone had tried to find the secret of the submarine. The books, which Dr. Burke had told Cleo "are worth a fortune," are undisturbed. Your hurries for a doctor as Hope and Barnacle appear. While Hope is trying to comfort Cleo Barnacle is searching and finds in one hand of the dead man a button tightly clutched. He sees that a button is missing from the inventor's coat. His friendship prompts him to pocket the button.

When Morton returns with the doctor he says he can easily trace the murderer, as there is a button missing from the dead man's coat. Confinement reigns when an examination fails to disclose the button. Morton is unable to explain to Hope and looks suspiciously at Barnacle. Naturally Hope must withhold the fact that he knows which button was missing. In Barnacle is authorized for the murder and Cleo, apprised of the fact, learns she is about penniless.

She recalls that the doctor often told her certain books in the library contained a fortune, so she determines to sell them. The books are sent to an auctioneer in a nearby city. But just as they are sold Cleo learns from a note left in the old family Bible that the books contain the secrets of the submarine. The foreign spies also learn this, and all haste to recover the books. Cleo, Hope and Hook start for the auction house but miss the train. The spies determine to have the race in an auto, for the spies have already got a start of them. Using freshtens have carried out a bridge. Hope, driving the car down a long grade at a high speed, faces death if he stops the cars and faces death if he doesn't.

His only alternative is to leap the broken bridge by trusting to more speed and this he gives the auto. It is a terrible moment for the trio, but the leap is negotiated and they land safely on the other side. The foreign spies arrive at the auction house ahead of Hope and Cleo. The auctioneer refuses to surrender the original books to the purchasers, but permits copies to be made. Satanoma, knowing Hope and Cleo are en route, sets fire to the auction house. Cleo and Hope drive up to find the burning in flames.

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THE MOVING PICTURE WORLD
May 20, 1916

embraces that he was husband was at the
prise fight.
In the clerical suit Sticker meets and bam-
boozles the officer, finally persuading upon
him that he has made a mistake and inducing
him to leave the neighborhood. But the miss-
ionary of the Sport, a young lady, is satisfied
to get the governor on the telephone. The
secretary to the executive has not given up
yet. Richards thinks quickly. He has
defended a lawsuit against a patent elec-
trical appliance company and is quite
familiar with the intricacies of the
switchboard. He runs to the powerhouse
that supplies the electrical current at the pen-
tentiary, turns off the power and it is impo-
sible for the officer to present his appointed
moment. Then he rushes back to his office
and finally gets the governor on the telephone.
The governor communicates with the pen-
tentiary and then authorizes arrangements
led to the electric chair. Irene, realizing
the great sacrifice of Richards, goes to him and
says nothing can come between them now.

BEAUTY.
ALL FOR NUTTIN' (May 7).—The cast:
Hesa Sticker (Orval Gumphey); Titus Nutt-
ing (Hugh Bennett); Albat, a king-
man Johnson; Mrs. Titus Nutting (Mollie
Skelly); Willie Geeter (Hardy Gibson);
Tilly Gestece (Joe Taylor).
Mr. Richards (John Gough) is the
head of the appliance company, a
business of independent means, has just per-
fected an instrument for the boring of square holes, and
it is pronounced a tremendous success. To add
to his joy he presently learns that his brother
Albat, who went to China for many
years, is now on his way home and
that he has brought home as a
daughter of the inventor are preparing for this
come-home and a club suit which has been seat ahead by the mis-
sionary. Lucy, the daughter, is engaged
to marry a young millionaire and is a
member of a rich circle of
prize ring, and who revels in the name of
Willie Geeter.
A prize fight is about to be pulled off under
the auspices of the local athletic club and the
Sport is in the ring, hoping to
attend the function. The promoters
have been warned that if they do not keep
their promises of cash prizes if they persist in breaking the law that they will
be driven out of business.
The warning is unheeded and the
place is raided by the police. In the general
rough house which follows one Hesa Sticker,
travelling representative of "The Fitten Casket
Company," who was in attendance at the fight,
is thrown into close touch with Titus and the
Sport and with them he must now
fight for liberty. He is
in the club Titus and the Sport soon reach home. They are
closely followed by the police who
are turned off by a persistent cop and is finally
overcome by a cop and
is carried helpless to the
inmate of the flying Sticker. Sticker
is
in the cop and
is
driven away by a gang of
and
is
in the

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difference in character of the two women and has envied his friend. Cooper, lawyer, is a man of weak-minded repugnate, is disgusted with his wife’s domest”ic enjoyment. His wife, a stenographer, is a company of his friend’s wife. All this is noticed by Cooper, who is afraid to tell of his employer’s vagaries.

Cyril, having left several important documents, sends Cooper for them while he remains at the office. Arriving home, the papers, hears voices from Alice’s hou”dodl, and комисси dans. Mrs. Coopman at the office and tells him to come home immediately, telling him that his wife is entertaining another man.

Arriving home, Sherman meets Cooper in the hallway and reports an explanation that unable to control his emotions, he forces the secretary to his knees, commanding him to divulge the name’s man. Cooper tells him to go upstairs as the man is in her room. Sherman discovers his wife calm and alone.

Cyril, eager to hear the tirade, noisily meant that his best friend was going through the door to Alice’s bedroom, listens from behind the porte cochere and turns on his face, turns around, turns him back, and discovers his wife in the office.

Cooper, when conversant, tells Sherman that he knew the man and tells Sherman why his wife denounced (Cooper). He tells him that when the man was with his wife, the opportunity and employed him in his office, his brother, a pioneer in the business, has been re”turningly coming to him for money. How one day he increased the man’s salary and saw that he was supplying a certain woman with clothes and luxuries an ordinary man cannot afford; how they caught him on the street, ran him through the road; how when Sherman promoted him to private secretary and invited him to his home after his (Sherman’s) marriage he discovered a woman who had caused his brother’s downfall.

The story of Sherman’s wife, Alice.

He continued telling him that the man who claimed to be his best friend was the man who was secretly meeting his wife, and that man that day was with his brother, a pioneer in the business, his father, was the cause of it. Calling upon Sherman, he told her the truth, and called her to tell her the truth, so told her it was a hard financial battle, and if she were to lose it, there was bound to lose. Her husband had lost.

Little Tom, in the meantime, had written a note to Sherman, saying that he would not give the cart given to him for his birthday had been taken away. He wrote to Cyril, with Cyril’s cart. Cyril’s wife, rushing to his room after the letter and found her husband dead; beside her husband was a woman who had a letter of intent, committing her guilt. Taking the note before the woman would get away, it was easily torn. Cyril once again called upon Sherman. She refused her, saying that Cyril had consented. She consented. Sherman told her it was true. Told her of her husband’s hypocrisy and his wife’s perfidy.

Some time later, Sherman opening a legal collapse, talking to himself, is then he thought of Cyril and little Tom. As the steamer was leaving its moorings, many people were departing, trying to forget the past. There in particular, was a dying woman. Howell Sherman, Nurtel, and little Tom.

THE ISLE OF LOVE (Gaumont—May 13.)—The cast: Helen Arthur (Gertrude McLeod); John Leonard (Robert Clouston); Nettie Lea (Iya Sherman); Nettie (Travis); Captain of the Schooner (W. J. Butler). Written and directed by Paul M. Bryan. Directed by Edwin Middleton.

Helen Arthur, petted, spoiled and successful princess, comes to a fishing village to gain color and atmosphere for a new story. After a while, she catches a fish of a fisherman, Nettie Lea. Nettie is in love with a young sea captain, Rex Bristol. Rex falls in love with the rambling doll, and rescues her from drowning. Rex’s infatuation turns to grief, and Nettie learns that he is still in love with her. She turns her out of her cottage.

Securing lodging at a nearby hotel, Helen, out of revenge, plans to complete her conquest of Rex. One day quite out sailing with him, Helen sings the popular ballad, "The Isle of Love." Her conquest is complete. Rex seizes her in his arms and kisses her. Helen is ign”ignant, then taunts Rex and tells him that he has been playing with him, acting, all the time. She returns to New York leaving him a victim of despair.

A successful season in New York, Helen is preparing to start West on a tour. Among her admirers coming to her last performance in a New York playhouse is John Ontario, a young and yachtman. Rex is now captain of the yacht "Euphrosyne," and calls upon the playhouse to the theater. He is persuaded by his Helen goodbye. Hurrying to Helen, he tells her that he leaves her in highest indignation. The following day, a farewell entertainment of the star, Leonard, the ship’s captain, is his last honor. Because of an automobile accident, other mem”bers of the party fail to reach the ship, and Leonard determines to run away with Helen, and orders Rex to take the yacht to sea. When Helen returns to the house, she finds that Leonard is convinced of the girl’s innocence in her relations with Leonards and his personal nature, and is unable to get another ship.

Following several breakdowns, Helen abandons her theatrical trip and a month or two later boards an ocean liner for a vacation in the Mediterranean. As a servant and wireless operator. When the vessel is burned, Helen returns to the island where she had spent her honeymoon. The island is again a foreign and Helen realizes that there is no one else on the island, and she and Rex can have the island to themselves. The island is alone, not knowing what became of her wife and baby. However, she comes to realize gradually that there is a sweetness in triumph now. The need of a father for children. Finally, she makes a big resolution—and returns to “the other island" where her husband welcomes both wife and child.

Pathé Exchange, Inc.

PATHÉ NEWS NO. 50 (May 31).

Boston, Mass.—Assistant Secretary of the Navy Franklin D. Roosevelt, inspects the work of volunteers’ fleet of submarine chasers in the teeth of German submarines. Subtitle: 1. The ships give good promise of effective work.

Philadelphia, Pa.—Crimson crack team brings glory to its native state, winning the relay race of the Intercollegiate Athletic Circular at Franklin Field. Subtitle: 1—Positively the best team of the season, the Tulip; 2—Richard of Cornell beats out Yale of Harvard, 3—The "A" tavers, 4—The 10-yard hurdle race goes to Burke of Wisconsin; 2—The band plays, 3—Thousands of enthusiastic students cheering the victories.

San Antonio, Texas.—Major-General Hugh L. Scott, and Captain Sam Barlow, with General Grenston on the American Expedition in Mexico. Subtitle: 1—Army Headquar
ters, from which the campaign is being conducted. When the Ontonagon steamers plow through the winter’s ice fields to open a clear channel for Great Lake steamers.

Verdun, France.—Though the forts around the town are in the hands of the enemy, the light battle, the history of the town itself has not suf”fered. Those of General Joffre, with Prince Alexander of Serbia and the President of France, visits Verdun during the month. The Army of Verdun, General Petain (on left, at the desk) with General Haxo, show the various positions from which the tactics of the Germans are studied. The war in Verdun looks like a real fight. The ordinary eye can see little of the enormous hidden assembly of men and guns. French and English aeroplanes went wild during the first month of the battle. Every aeroplane is equipped with a machine gun.

THE DOUBLEDAY AWARD, May 31, "The Saving of Dan O’Mara" (Pathé—Two Parts—May 8). In this episode, Jules Legar, known as The Iron Man,” the editor of the San Francisco newspaper, takes upon Enoch Golden by striking at his daughter, and setting off a war between the two publishers. When the pleiisatle Factors where Dan O’Mara, a wood worker, connected with the factories, escapes in an attempt to divorce for his sick wife. Under threat of exposing her secret, he marries her daughter to Juppie O’Mara for the marriage. The episode is entitled "The Haunted Canvas."

WHO’S GUILTY, No. 5. "Puppets of Fate" (American—Two Parts—May 22). Charles Buf”ard, an impecunious but talented young sur”geon, is offered, through the intervention of his wife, Esther, a very good position as general surgeon at Metropolitan Gas Company. With this start, and through the continued efforts of Esther, his career becomes one success after another, and he is surrounded by numerous sensational cures. Then Esther goes to Mayo. She is assigned to the surgery for the war’s wounded, and the power gate and drags tragedy to safety. Legar, minus the now defunct, finds that the battleground is not safe. The theme of the adventure, an attempt to propose that Dr. Bullard be given charge of the new San Francisco Memorial Hospital. This has the effect of bringing the book to a close. Bullard, who is a great surgeon, recommends the entire book to safety. Bullard becomes infatuated with his new wife.

Esther falls seriously ill and the surgeon realizes that only a certain operation which his recent experience has taught him can save her. However, it is not without a cost. Esther insists that her husband is not a doctor. At the last moment, Sylvia Sands comes to him and appeals to his old infatuation. Unmoved, he hangs up the operation. Better. The operation is too much for him and he is seized with a paralytic stroke. It is here that the question "Who’s Guilty?" arises.

THE DOG WEEKLY (Cartoon Comedy—May 8). The reel, which is a burlesque on current news events, starts with the entrance of a dog. The dog is playing the part of the comic. He is attired in a frock coat and striped tros”ers, the quality of which he stamps with a great tastic smile and the title which follows: "When you see the cartoonist you will prob”ably find that he is a dog. You will also find an peculiar cut of his coat. But it doesn’t—it is not his own coat!"

He sits down to draw, but finds he has no ink. This is an awful state of affairs, and he calls the curtain over. He is then a great deal better, and he makes his work. The dog is shown that the dog is known to have moved to tears—and saves the situation. For his

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Weeps the precious fluid, Goldberg gets enough to work with and dismisses the dinge with this injunction: "Cry a little later on, I might want to shave the nose." Then the adroite cartoonist, a few of the titles of which may give a faint idea of his work, says something to the effect that a Soppy has been shot by the English.

It is a small point, but the fact that Cora has returned to his former set and their subsequent marriage is pictured in the remainder of the story.

The Children in the House (Fine Place.)—Five days after the last episode, (April 20.) Alice (Alenoa Rainier) and her two children, Harry and Bud. The Soppy is now in a cold storage room and the shop is running smoothly.

The Shoplifter's Mint. It can hold anything but a grand piano.

The Ascent to Mt. Rainier (Picturegoer America—May 13.)—Those that value laziness irregularities of the earth's surface known as mountains are never more magnificent than when draped in their mantle of snow, trimmed with sunbeams—and this splendid half-reel shows them at their best.

The Rainier National Park of more than 2,000,000 acres is situated in the Rainier National Forest Reserve in Pierce County, Washington. Mt. Rainier is a volcanic pile 14,400 feet high, capped by a large snow cap and ice and snow. This film shows the tourist pitching camp on the edge of the snow-covered peak and the ascent of the towering peak. Then comes the ascent in which Paradise River, Shuksan Falls, Narada Falls and the Tatoosh Range are shown. The climax is a view of the snow-covered mountain ends with a view of Mt. Rainier and Mirror Lake, the most beautiful part of the mountain and the perfection in which it reflects the beauty of the surrounding landscape.

Beautiful Lake Chuzenji (Picturegoer Japan—On the edge of Asia.)—As Americans are wont to view this charming film of a Silligree country, it comes very certainly to one that Nature must have been "just sitting around" when she made Japan.

Lake Chuzenji, 14,53 feet above the sea level and about 600 feet deep; Hannya Falls, Shirokume Cascade, and the Cascade of Kegon are the subjects of this fascinating half-reeler.

Triangle Film Corp.

The Beggar of Cawnpore (Kay-Dee—Five parts—April 30.)—The cast: Dr. Robert Lowndes (E. B. Warner); Betty Archer (Lois May); Captain Girish (K. J.的同时); Dr. Andrews (Franklin K. Jones); Colonel Archer (H. E. Entwistle); Mulnar Rao (A. M. Gaughan); Werner, the Engineer (Wedgwood Nowell).

Dr. Robert Lowndes of the British Army medical corps is sent from India to the Taj Mahal with his friend, the only white man in the settlement, is a victim of cholera. Lowndes and his able assistants are able to make a cure for the disease and save the town. He is awarded the Order of the Indian Empire and is made a Knight of the Order of the Bath.

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Miscellaneous Subjects

Metro Pictures Corp.

The Snow Horse (Rolf Photographs, Inc.—Five Parts—June 20.)—The cast: Louis Wheeler (Melba Talisfierro); Jean Couteau (Edwin Carwee); Warren Smith (Wheeler); J. B. Smith (R. A. Thompson); Dorothy Custer (Mary Moore); Margarette Lin Blanche (John Melody). Written by Mary Rider. Directed by Edwin Carwee.

John Wheeler, a trapper, is thrown into prison for the murder of his wife, Nellie. He is at first-confessed to the crime, but later becomes heavily involved and is obliged to sell a large timber on which he may die day day day.

He owns the property jointly with Henry Couteau and the deed is filed in the office of the Register of Titles. He marries a wealthy young man, Juan, who is interested in his business, and they are living in a cottage near to Wheeler, ready to agree to take over the property.

In the northland the elder Couteau has died suddenly, and the property is left to the American girl, Margarette Lin Blanche, who marries the elder Couteau, and the property is taken over by her.

The Magistrate receives word of the transfer between Wheeler and Couteau and he makes up his mind to find the elder Couteau and ask him for his deed.

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Then Lowndes sees her, learns of her unhappiness and then begins a terrible struggle to free his friend from the clutches of the law.
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ceremony a woman enters the church, carrying a baby, which she says is a son of the Duke. Horrified, Dagmar flees from the church, and returns to America.

In a whimsical mood, and partly to atone for the wrong he had done in his past, Miles makes a donation of ten million dollars to Dagmar and Stephen, providing they marry. He deeding must take place before midnight of the following 31st of May. Miles does not attend Dagmar’s wedding, and dies before she arrives in America. Stephen is notified of the contents of the strange will, at a trading station in Africa. He decides he will not take any assistance from his uncle, and with Tim Seagar, a companion, he sets out in a boat. They find the body of a white man floating in the river, and Stephen pulls all his papers and trunks out of the pockets of the dead man.

Mark Seager, a gun runner, finds the body and conceives the idea of impersonating the dead man, marrying Dagmar and claiming the legacy. He sets out for America immediately. Stephen and O’Farrell also leave for America. They are in a restaurant, where they see a man shaving his chin and using three languages. It is the valet of the Duke, who has met Duc who, is trying to blackmail Stephen for his silence. Stephen drives the valet out of the place, and is charmed by the appearance and manner of the girl. She leaves before he can question her.

While driving his automobile home that night Dagmar has trouble with the engine. When she stops to fix it, Seager, who does not know the girl, offers his help and suggests she go with him to take advantage of it. She frightens him away with a shot, but Stephen, seeing a car, an automobile offered for sale, and noticing that it corresponds with the description driven by the list of the house he answers the adverisement. Dagmar sells the car to him as she is low in funds. The Duke and Stephen arrive at the Duke’s home, and she drives, taking passage to the fleet maritime to a steamship bound for Paris, where she has left some money in a bank.

Seager learns that she has gone, and he follows. Likewise do the Duke and Stephen and O’Farrell, who, in the name of A. Newman, Seagar finds Dagmar in Paris and tells her he has come to marry her. Look at him and she leaves. The Duke finds her and persuades her to come to him, saying she will lead a better life, and introduce her to his own society. On the night of the reception she is kidnapped by Seager, who takes her to a deserted house, where he is about to make a rascally advocate to come and marry them. The Duke and Stephen drive to the house and are just as Seagar and Dagmar are in a fight with Stephen and O’Farrell have followed the Duke’s valet and are just as Stephen and O’Farrell.

Seager is driven from the place and Stephen and O’Farrell transform each other’s lives. Both agree not to touch a penny of Miles’ fortune, and after the clock strikes twelve they are married.

INTERNATIONAL FILM SERVICE.

THE MYSTERIES OF MYRA. (Episode No. 3—Two Parts—May 5). An initiation is in progress in the crypt of the Black Lodge, while a solitary man sits in center of the Criminal Chamber. Suddenly he exchanges signals with someone, and a mysterious hand appears through the floor holding an envelope addressed to the Master. It is duly delivered and the Master smiles scornfully as he reads the message. "Your plan did not work and he is beginning to suspects us. We are the leaders.

At the time that these events are transpiring in the Black Lodge, Dr. Alden is going to Myra Maynard, the mother of Varney, her mother and Varney, how science has proved the existence of spirits, astral and other strange mediums of the unknown world. Deep in the depths he is lost the telephone. It is the Hindu who has just gained access to the Black Lodge, calling Dr. Alden to his office and demanding his telephone and before handing the instrument to Dr. Alden, who re-photograph who he is, but cannot place it. He casually asks Alden what he will do to him if he is a friend of Varney looks at him suspiciously and hastily leaves. He tells the Black Master that there is a traitor in the Order.

Myra Maynard is anxious to try the mysterious experiments which Alden has been conducting, and they prepare to go to Alden’s laboratory. Alden however requests that he be allowed to explore the secret chamber before they depart. Myra finally consents and he descends the narrow stairway with a lighted candle. He finds the opening of a secret door in the dust covered alcove which dis-.

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May 29, 1916

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H. H. HALLBERG-VITAGRAPH NEWS PICTORIAL
No. 32 (April 21).
Oklahoma, Cal.—More than fifteen hundred school boy athletes take part in track meet in which many scholastic records are equaled.

New York, N. Y.—The leaders of this city are planning to insure the United States in a new learning military tactics during lunch hour.

New York, N. Y.—One hundred thousand bushels of an enormous chicken feed to be distributed 9,200,000 cases to the country's food supply every year.

Baltimore, Md.—Cardinal Gibbons marches in the religion procession Sunday procession here entering the Cathedral.

San Francisco, Cal.—Using automobiles for transportation, a Coast Artillery makes a three-day trip in three hours, winging through towns and over scenic landscapes of California.

New York, N. Y.—Fish from all parts of the world pose for the Hearst-Vitagraph News Pictorial camera in the New York Aquarium.

Hollywood, Calif.—Harry L. Thorne is a new member of the shotted wooden coaches.

Washington, D. C.—President Wilson goes before Congress to inform the law-makers that he has forwarded a final note to Germany demanding that submarine warfare cease.

New York, N. Y.—The United States battleship Texas puts into Brooklyn Navy Yard for repairs after taking part in maneuvers in southern waters.

GOD'S COUNTRY AND THE WOMAN (VITAGRAPH NEWS PICTORIAL)
By repulsion of Philip Weyman (William Duncan); Josephine Adams (Nell King); Charles Prince (Philip Hoit); John Adare (William Bridge); Miriam, his wife (Nell Clark Keller); Jean Crockett (Dorothy Price); George Kankel. Scenario written by James Oliver Curwood.

Far away, in the timberlands of the North, where the majority of woman is placed above all else, lived Josephine (the story-telling woman) whose face plainly bore an expression of deep sorrow and anxiety. She lived, she worked, she raised a child. In a year, she receives a letter. One Country—came a man, Philip Weyman, to spend a few days in that region. The man meets the woman and falls in love with her. He begins to confide in her his great sorrow, and she really is not thinking of him, but she tells him that she can not do so. Seeing a woman who is really anxious to help her, he asks him if he would be willing to follow her wherever she goes, doing whatever she asks. He begins to ask no questions and with the hope of no reward but her unyielding gratitude. Grownmen that love for her, consents, knowing that he will be working for a long, bitter, Northern winter, he travels with her, knowing neither where he is going nor where he is going to. To aid her plans, they are married, but it is a marraine in name only. She sinks into a deep, long-sustained depression, John Adare, a rugged woodman, where she tells him a story of a dream she has had. He becomes fascinated by which she shows him. For a moment, his faith in her wavers, when he sees the child, but his unbounded confidence in her enables him to stand by his promise.

Then, on one eventful day the infant dies. After the baby's death Philip notices unusual activity about the camp, and suspects that Josephine's enemies are about. Though he knows not who they are, he knows not who they are, them, but Jean Crockett, Josephine's half-bred protege, who has also been assisting her in her trouble, tells him that his judgment is in orders from her. He is tempted to cast caution to the winds and search for them himself, but his best friend and this realization that he must be satisfied with anxiety and not face Josephine's enemies.

Josephine's enemies have grown to love Philip as they love their mistresses. These terrible need for revenge, have big hearts in their savage breasts, and, at a word from whom they have bound, they become1 to his promise.

One day, Josephine, who is known throughout the neighborhood as the friend of lovers and of love of children, is called to another village to tend a sick child. Jean follows to protect her, and Philip fails to do so. Philip learns that she was kidnapped by Lang, who, on behalf of the rich men, has committed some treacheries. Philip rooses all the honest woodsmen in the neighborhood and, when he finds her and her kin she is rescued. They also enlist the aid of a tribe of Indians in their cause.

After traveling for some time, the rescue party comes to a village where Lang is, "Devil's Nest." Here Lang and his gang barricade the doors and windows and prepare for the attack and battle ensue, and Lang's followers, seeing they are being beaten, try to escape by burning down the buildings in the midst of the battle, Jean is shot, and, knowing he is about to die, calls Philip to his side. He
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Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

WAREHAM THEATER, MANHATTAN, KANSAS.

H. P. Wareham Establishes in This City a Luxurious Picture Palace—Spent $15,000 in Remodeling Structure—Uses Sturtevant Ventilation System—Seats 1,100.

One of the most luxurious and the best equipped photoplay houses west of the Mississippi river is the Wareham theater. It is located in Manhattan, Kansas, and is owned and managed by Harry P. Wareham. The management has spent $15,000 in remodeling this pleasure palace. A great deal of the money spent has not been spent where it can be seen, but has been expended in so arranging the house that for arrangement and convenience it can be compared favorably with picture theaters in larger cities. The capacity of the auditorium is 1,100, and each seat is upholstered. An undistorted view of the screen can be had from any angle of the seating plan. There are no posts in the theater. The balcony, though heaviest specially woven velvet. The operating room has been constructed in such a manner that all fire laws and regulations have been more than complied with. The walls, ceiling and floor of the room are of asbestos and should there be any sort of an accident it would be confined to this room. There is a steel cabinet for the storing of reels which are not in immediate use. Two projection machines are employed.

The ventilation system of the Wareham theater is so perfect that there is practically no stale air in the auditorium even when it is packed to its capacity. The system installed is Sturtevant. An air shaft that reaches high above the smoke and vapors of the business district supplies the air that is sucked and blown into the theater. There are two giant fans, electrically driven, which cause the circulation of this air. In the winter this current of air is blown across a series of steam radiators. In summer the air current is driven through a spray of iced water. One of the giant fans is located at the bottom of the air shaft below the floor of the stage. The other is on the roof of the building. The one below sucks the air down the shaft and blows it across the radiators or through the water spray. The one on the roof sucks out the vitiated air, aiding the one in the basement.

DREAMLAND THEATER, GALENA, ILL.

Two years ago the Dreamland theater, Galena, Ill., was opened by H. C. Clauer. It met with popular approval at its dedication, and by the application of efficient business methods and by a careful study of the likes and dislikes of his patrons Mr. Clauer has been able to keep his little photoplay house well before the eyes of the populace. It has a pretty and artistic interior, and its furnishing and projection equipment are modern. There are 216 seats in the auditorium, and a clear perspective of the screen can be had from any one of them.

Two shows a day are given—the first at 7:30, and the other at 9:00. Matinees are given on Saturdays only. The program is made up of Paramount and Metro pictures. Mr. Clauer has learned that his patrons are only too willing to pay a reasonable price for a good entertainment, so he has fixed his prices at 15 cents for adults and 10 cents for children. “Quality and not quantity is what the patrons of the Dreamland look for,” says Mr. Clauer. The Dreamland does quite a lot of advertising, and it has its own private billboards situated in prominent places in Galena. The Dreamland is a fireproof theater. The aisles are wide, the projection clear, the attendants courteous, and the ventilation perfect. In short, it is a cozy little place to seek an evening’s recreation.
### Classified Advertisements

#### Situations WANTED.

**LIVE WIRE MANAGER**—Expert booker, with operator's license. Nine years' moving picture, vaudeville experience. Works, 646 E. 156th St., N. Y. City.


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MOVING PICTURE THEATER MANAGER—Now employed, wishes road position with reliable firm company; good references, good salesman, good habits; all business; so loading. J. J., care M. P. World, N. Y. City.

**CAMERAMAN** with professional outfit, studio, industrial, commercial, laboratory work, moderate salary. W. P. S., care M. P. World, N. Y. City.

**CAMERMEN** with outfit furnished. Features and industrial pictures produced. We furnish studio, director and entire cast. Portable electric lights for rent. Ray, 326 Fifth Ave., N. Y. City.

**OPERATOR WANTS POSITION**—Can and will give first class projection. Has reference. S. W., care M. P. World, Chicago, Ill.


**OPERATOR AND REPAIRMAN**, strictly sober, desires position in theater where first class projection is appreciated. Handle any equipment, guarantee satisfaction. Address, Henry Alsman, Mayfield, Ky.

**SITUATION WANTED** by first class negative and positive developer. Schaefer, Box 54, Comanche, L. L, N. Y.

**ORGANIST**—Experienced pictures (concert pipe organ or Wurlitzer unit), available any where. Composer, care M. P. World, N. Y. City.

**YOUNG MAN**, 21, wishes position in studio, do any kind of work with opportunity to learn camera work. Address E. L., care M. P. World, N. Y. City.

**ASSISTANT CAMERAMAN** wants position with high grade concerns. Experienced and has worked for years as a still photographer. J. M., care M. P. World, N. Y. City.

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**HELP WANTED.**

**WANTED**—Moving picture camera owners in every town to take local scenery. Globe Film Co., 937 Edgecombe Place, Chicago, Ill.

**WANTED**—Representatives to handle our 101 ranch feature. Bond and reference. Address W. L. Tillam, Bluebird, Wis.

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**ARE YOU** in the market for hotel, saloon, move, movie, grocery, confectionery, manufacturing enterprise, any other legitimate enterprise? Send for Lewis' catalog. $10,000,000 worth to select from. For free for asking. Offices, 578-580 A B C D, Elliott Square, Buffalo, N. Y.

WE REPRESENT foreign and out-of-town buyers; furnish expert film reviews; attend to shipments; subject to screen inspection and sell your features on commission. Write us, National Cinema Syndicate, Inc., Mecca Building 1600 Broadway, N. Y. City.

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"Amberlux."

**CERTIFIED LIST**—If you want to dispose of your theater and it is a bona fide proposition, send for our registration blank. We have prospective buyers having from $1,000 to $50,000 to invest. National Cinema Syndicate, Inc., Mecca Building 1600 Broadway, N. Y. City.

**THEATERS FOR SELL & RENT.**

Richardson endorses "Amberlux" Filters.

**MOVING PICTURE HOUSE**—In town of 3,500 population, 10 house, no opposition, doing good business. Address M. D., care M. P. World, N. Y. City.

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**SNAP** for experienced party with cash. Fully-equipped motion picture theater; established 7 years; capacity, 500; also branch house seating 250, city 10,000. Location, rent and lease all favorable. Price $2,000. Alvin E. Davis, Marinette, Wis.

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**COUNTRY MOVING PICTURE HOUSE**—No opposition; fully equipped. Rent $40. Sacrifice if purchased. James Nolan, New Durham, N. J.

**FOR SALE**—Modern theater in a city of eleven thousand population rent $400. Built three years ago. Full sized stage. One balcony. Seating capacity ground floor, 1,000 chairs, balcony 690 chairs. Showing projection for past two years. Location excellent. Owner has other business. $10,000 down and time payments for balance. Price right. Write Dr. A. W. Bender, Utica, N. Y.


**FOR SALE**—Modern house, capacity 1,200, 1200, $1,000. Building, one hundred and seventeen years ago. Annual rent, $7,500. Owner has other business. Write Dr. A. W. Bender, Utica, N. Y.

(Continued on page 1400.)

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50 SINGLE reels, comedies and westerns, $5.00 each. 25 2-reelers, $15.00 each. All full reels and in first-class condition. Check with order. Edwards, 110 West 23rd St., N. Y. City.

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KEYSTONES — A new and attractive parcel in good condition at $5.00 each. Singles, with paper at $5.00 each. Two reelers, $15.00 each. Donald Campbell, 148 W. 54th St, N. Y. City.

PITT'S GREATEST 1918 ROUND-UP, and will furnish 3,000 feet of prints at 10 per foot, including one State Right in any of the 54 States unaided, such as New York, Pennsylvania, Virginia, and Illinois and Massachusetts. The Lawrence Co., 411 E. Portland, Portland, Oregon.

FOR SALE— "ATLANTIS" billing and a million sheets on other features. Send your wants; we make special lists of pictures Chaplin, war and comedy reels. Western Co. Ltd, 104 W. Madison St., Chicago, III.

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FOR SALE, FILMS—We will consign for sale. Pick out any number of reels, and subject to inspection as a whole, in all very good condition, with plenty of mounted and unmounted posters, handbills, and classified adver- sorns on some subjects. A clean up in Virgin Terri- tory. W. C. Campbell, 123 Opera Pl., Cincinnati, Ohio.

MUSICAL INSTRUMENTS WANTED—Pipe organ, second hand, suitable for church work; must be in good condition in every respect. Advise original cost and present worth; drop in, or write your first letter. Elmore D. Heins, Ransone, Va.

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MISCELLANEOUS.

"Amberlax."
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#### Apr. 24—The Blind Princess and the Foot (Drama) (Biograph Reissue No. 185)

#### May 3—The Real Dr. Kay (Comedy)

#### May 9—Celeste of the Ambulance Corps (Four parts—Drama)

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#### May 16—The Littlest Magdalene (Three parts—Drama)

#### May 17—Beau Brummel (Drama)

#### May 22—The Mistake (Three parts—Drama)

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### EDISON.

#### May 2—The Little Samaritan (Two parts—Drama)

#### Apr. 24—The Strange Case of Mary Page, No. 14, "Reconcitimation" (Two parts—Drama)

#### Apr. 25—The Same Mary Page (Two parts—Drama)

#### Apr. 29—The Danger Line (Three parts—Drama)

#### May 1—The Strange Case of Mary Page, No. 15 (Two parts—Drama)

#### May 2—In the Merry Men's Bay (Three parts—Drama)

#### May 3—The Fable of "The Preacher Who Flew His Kite But Not Because He Wish'd to Do So" (Comedy)

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#### May 17—Lover of the Strawberry Sketch Book of San Francisco (Cartoon)

#### May 21—A scene subject on the same reel.

#### May 22—A scene subject on the same reel.

#### May 23—The Condemnation (Two parts—Drama)

#### May 24—Carnival No. Pictorial No. 10 (Cartoon)

#### May 27—A scene subject on the same reel.

#### May 27—The Schooners (Three parts—Drama)
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Kleine Optical Co., 166 N. State St., Chicago, Ill.
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<tr>
<td>May 17—Number 21 (Topical).</td>
<td>May 17—Gale Gordon and Gilda (Two parts—Comedy).</td>
<td>May 8—The Touch on the Key (Two parts—Drama).</td>
</tr>
<tr>
<td>May 24—Number 21 (Topical).</td>
<td>May 26—No release this day.</td>
<td>May 11—The Profligate (Two parts—Drama).</td>
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<tr>
<td><strong>BIG U.</strong></td>
<td>May 28—Gambling on the Green (Comedy).</td>
<td>May 18—Four Months (Three parts—Drama).</td>
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<tr>
<td>Apr. 20—Oh, What a Whopper (Two parts—Baseball—Comedy).</td>
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<td><strong>BEAUTY.</strong></td>
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<tr>
<td>Apr. 26—Lanecome House (Drama).</td>
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<td>Apr. 23—The Bookworm's Blessed Bienders (Comedy).</td>
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<td>May 4—The Beloved Liar (Three parts—Drama).</td>
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<td>Apr. 29—Bugs and Bugs (Comedy).</td>
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<td>May 11—No release this day.</td>
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<td>Apr. 30—Two beds and No Sleep (Comedy).</td>
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<td>May 14—Nadine of Newhere (Drama).</td>
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<td>May 7—All for Nuttin' (Comedy).</td>
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<td>May 25—Corporeal Billy's comeback (Two parts—Drama).</td>
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<td>May 16—A Devil of a Woman (Comedy).</td>
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<td>May 21—Wilkie Van Deusen's Fiance (Comedy).</td>
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<td><strong>CENTAUR.</strong></td>
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<td>May 13—The Jungle Outcasts (Two parts—Drama).</td>
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<td>May 29—The Man With the Golden Arm (Two parts—Drama).</td>
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<td><strong>CUB.</strong></td>
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<td>May 20—High Lights and Shadows (Two parts—Drama).</td>
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<td><strong>FAUST.</strong></td>
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<td>May 22—Simple Simon's Schooling (Drama).</td>
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<td>May 24—David's Darling Daughters (Comedy).</td>
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<td>May 25—Willie Winton to Willie (Comedy).</td>
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<td><strong>FILM-FORUM.</strong></td>
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<td>May 1—The Dancing Druggist's Dilemma (Comedy).</td>
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<td>May 6—The Skinful Sleuth's Strategy (Com.</td>
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<td>May 8—The Kid's Triumph (Comedy).</td>
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<td>May 15—Freddie's Frigid Finish (Comedy).</td>
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<td><strong>GAUMENT.</strong></td>
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<td>May 5—See America First, No. 34, &quot;Yosemite National Park&quot; (Topical).</td>
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<td>May 9—Kartoony Komics (Cartoon).</td>
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<td>May 10—&quot;Reel Life&quot; (The Mutual Film Corp).</td>
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<td>May 27—Kartoony Komics (Cartoon).</td>
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<td>May 14—&quot;Reel Life&quot; (The Mutual Film Corp).</td>
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<td>May 17—See America First, No. 36, &quot;Yosemite National Park&quot; (Topical).</td>
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<td>May 21—&quot;Reel Life&quot; (Pathe Film Magazine).</td>
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<td><strong>MUSTANNO.</strong></td>
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<td>Apr. 13—Silent Selby (Three parts—Western—Drama).</td>
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<td>Apr. 14—A Flickering Light (Two parts—Dr.).</td>
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<td>Apr. 20—A Man's Sins (Three parts—Drama).</td>
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<td>Apr. 21—The Return (Two parts—Drama).</td>
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<td>Apr. 26—Unlucky Lake (Two parts—Western—Drama).</td>
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<td>Apr. 5—With a Life at Stake (Two parts—Drama).</td>
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<td>Apr. 12—The Gulf Between (Two parts—Drama).</td>
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<td>May 10—The Blindness (Two parts—Drama).</td>
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<td><strong>MUTUAL WEEKLY.</strong></td>
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<td>Apr. 12—Number 67 (Topical).</td>
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<td>Apr. 16—Number 68 (Topical).</td>
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<td>Apr. 26—Number 69 (Topical).</td>
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<td>May 5—Number 70 (Topical).</td>
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<td>May 10—Number 71 (Topical).</td>
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<td>May 17—Number 72 (Topical).</td>
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<td><strong>THANHOUSER.</strong></td>
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<td>Apr. 15—The Girl from Chicago (Two parts—Drama).</td>
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<td>Apr. 20—A Man's Sins (Three parts—Drama).</td>
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<td>Apr. 24—A Man of His Word (Comedy).</td>
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<td>Apr. 29—The Carriage of Death (Three parts—Drama).</td>
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<td>May 2—The Weakling (Two parts—Drama).</td>
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<td>May 4—The Spirit of '61 (Three parts—Dr.).</td>
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<td>May 9—When She Played Broadway (Two parts—Drama).</td>
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<td>May 18—The Answer (Two parts—Drama).</td>
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(Mutual Release continued on page 1416.)
MUSIC has made these houses.
Good music will make your house.
The crashing melody of a brass band,
the soft harmony of a symphony orchestra or the soothing tones of a beautiful organ may be produced by the

Fotoplayer

May be played by hand and with player piano rolls, following the thread of the picture at all times.

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Oklahoma City
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St. Paul
Kansas City
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List of Current Film Release Dates

(For Daily Calendar of Program Releases. See Pages 1380, 1382.)

MUTUAL MASTERPICTURE DE LUXE.

APRIL

May 1—The Quality of Faith (Gaumont—Five parts—Drama) (No. 96).
May 4—Lying Lips—American (Five parts—Drama) (No. 98).
May 8—The Overseas (American—Five parts—Drama) (No. 66).
May 11—Her Father’s Gold (Thompson—Five parts—Drama) (No. 100).
May 15—The Isle of Love (Gaumont—Five parts—Drama) (No. 102).
May 18—The Courtesan (American—Five parts—Drama) (No. 105).

MUTUAL SPECIAL FEATURE.

May 8—The Secret of the Submarine, No. 1 (Two parts—Drama).
May 15—The Secret of the Submarine No. 2 (Two parts—Drama).
May 22—The Secret of the Submarine, No. 3 (Two parts—Drama).

VOGUE.

Apr. 23—Slipping It Over on Father (Com.).
Apr. 25—The Island That Never Was (Com.).
Apr. 30—Bungling Bill, Doctor (Com.).
May 2—Out for the Count (Comedy).
May 7—Bengal (Comedy).
May 9—Germanic Love (Comedy).
May 14—Mix-Up at Ralph’s (Comedy).
May 18—The Man with the Fly (Comedy).
May 21—The Chinatown Villains (Comedy).

THE BEACON FILMS, INC.

April—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.

May—A Chip Off the Old Block (Comedy).
May—Chips’s shop (Comedy—Supreme—Drama).
May—Chips’s Backyard Barnstormers (Two parts—Comedy).
May—Chips’s Rivals (Comedy).

METRO PICTURES CORPORATION.

Apr.—With the Allies at Salonica (Topical).
May—The Mysterious of Myra, No. 2 (Two parts—Drama).
May—The Mysterious of Myra, No. 3 (Two parts—Drama).

METRO—DREW COMEDIES.

May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Gothmobile (Cartoon—Comedy).
May 24—Kid Casey the Champ (Cartoon—Comedy).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

May—The Dog Eaters of Benguet.
May—“Hiking” with the Iglors.
May—Among the Head Hunters.
May—Cruising Through the Philippines.
June—Visiting the Sultan of Sulu.
June—The Penal Colony of Palawan.

TRIANGLE FILM CORPORATION.

May 1—The Children in the House (Fine Arts—Five parts—Drama).
May 4—The Reggar of Cavapore (Inco—Six parts—Drama).
May 7—The Lion and the Girl (Keystone—Two parts—Comedy).
May 11—His Better Pill (Keystone—Two parts—Comedy).

UNICORN FILM SERVICE CORPORATION.

May 4—The Spirit of a Woman (Lilly—Two parts—Drama).
May 5—Red Lights (Comedy).
May 6—Cruising Through the Philippines.
May 7—Count Moout (Comedy).
May 8—Gold and Dross (Puritan—Drama).
May 9—Tons of the Hills (Supreme—Two parts—Drama).
May 11—Our Darling Needs Nourishment (Comedy).
May 15—The Syndicated Melody (Comedy).
May 29—His Indian Wife (Hawaiian—Two parts—Western—Drama).
May 31—Hunting the Red (Comedy).
May 31—A S. Cavalry at Fort Meyer.
May 10—Hold-Up at Devil’s Pass (Western—Drama).
May 10—Tango and Foxer (Hippo—Comedy).
May 10—For His Brother’s Sake (Parish—Drama).

WORLD-EQUITABLE.

May 1—The Feast of Life (World—Five parts—Drama).
May 1—TwinTriangles (Equitable—Five parts—Drama).
May 8—Her Mother’s Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).

V.L.E. INC.

April—Hearst Vitagraph News No. 32 (Topical).
April—The Little Shepherd of Bargain Row (Esenay—Five parts—Drama).
April—God’s Country and the Woman (Vitagraph—Eight parts—Drama).

STARGIRT.

May 3—Al Falta’s Scientific Diary (Comedy).

PHONOPHILMS.

Mar. 22—In Soft in a Studio (Comedy).
Mar. 25—Lonesome Luke, Circus King (Com.).
Apr. 12—Shy Lady (Comedy).
Apr. 19—The Happy Days (Comedy).

PARAMOUNT-BRAY CARTOONS.

Apr. 27—Col. Hohea Liar Wins the Pennant (Comedy).
May 3—A Furti’s Scientific Diary (Comedy).

WORLD-EQUITABLE.

May 10—A Toyland Paper Chase.
May 17—Bobby Bumps and His Gothmobile (Cartoon—Comedy).
May 24—Kid Casey the Champ (Cartoon—Comedy).

INTL.

May 1—The Dog Eaters of Benguet.
May 4—“Hiking” with the Iglors.
May 7—Among the Head Hunters.
May 11—Cruising Through the Philippines.
June 5—Visiting the Sultan of Sulu.
June 12—The Penal Colony of Palawan.
We Solicit Your Trade and Guarantee Results

THE most modern, up-to-date and scientifically equipped laboratory for the development, printing, toning and tinting of cinematograph film on the Pacific Coast—the only laboratory making a specialty of toning, tinting and combination coloring.

All work under the personal supervision of Wm. C. Thompson

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WM. C. THOMPSON, Photographer

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Phones: Hollywood 3000 Home 60983

LOS ANGELES, CALIFORNIA
List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1380, 1382)

States Right Features

ALL FEATURE BOOKING AGENCY.

April—The Fire King (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Mar.—The Unwritten Law (Seven parts—Drama)

May—The Woman Who Dared (Seven parts—Drama).

July—Kismet (Ten parts Drama).

CELEBRATED PLAYERS' FILM CO.

Mar.—The Birth of a Man (Five parts—Drama).

CHAMPION SPORTS EXHIBITION.

Apr.—Willard-Moran (Four parts—Sports).

CLARIDGE FILMS, INC.

Mar.—The Birth of Character (Five parts—Dr.).

DOMINION EXCLUSIVES, LTD.

Apr.—Nurse and Martyr (Drama).

EL DORADO FEATURE FILM CO.

Mar.—The Impersonation (Five parts—Drama).

E. & R. JUNGLE FILM CO.

Apr.—"Napoleon" and "Sally" (Comedy).

ESKAY HARRIS FEATURE FILM CO.

Apr.—Alice in Wonderland (Six parts—Fairy Tale).

FEINBERG AMUSEMENT CO.

April—Following the Flag in Mexico (Topical).

GREAT NORTHERN FILM CO.

Mar.—The Mother Who Paid (Five parts—Dr.).

HIPPODROME FILM COMPANY.

Mar.—At the Front with the Allies (Topical).

ITALIAN FEATURE CO.

April—The Italian Battleground (Five parts—Topical).

MEXICAN FILM CO.

April—Across the Mexican Border (Two parts—Topical).

MODERN MOTHERHOOD LEAGUE

April—Twilight Sleep.

B. S. MOSS MOTION PICTURE CORPORATION.

Mar.—One Day (Five parts—Drama).

Apr.—The Salamander (Drama).

NEW YORK FILM COMPANY.

Apr.—The Folly of Revenge (Nola—Five parts—Drama).

OLYMPIC MOTION PICTURE CO.

Mar.—The Little Orphan (Five parts—Drama).

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

RAVER FILM CO.

Mar.—Driftwood (Five parts—Drama).

Mar.—The Fortunate Youth (Drama).

Mar.—Love Without Soul (Drama).

Mar.—Austria at War (Topical).

SUN PHOTOPLAY CO.

May—A Woman Wills (Five parts—Drama).

THE GEO. A. MAGIE DISTRIBUTING CO.

Mar.—Villa—Dead or Alive (Topical).

VARIETY FILMS, INC.

April—Should a Baby Die? (Five parts—Dr.).

WAR FILM SYNDICATE

Mar.—On the Firing Line with the Germans

EIGHT parts—Topical).

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That's why we are able to offer you now

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at before-war-time prices. Foreign factories formerly engaged in the manufacture of optical goods for the entire world now devote their sole energies to war merchandise for their own countries, thus making possible the distribution of inferior, cheaply made and costly-in-the-long-run-domestic substitutes.

KLEINE WHITE LABEL CONDENSERS are ground from pure optical glass. They do not discolor—no green, pink or purple effects after a brief use. They are the only satisfactory condensers on the American market today. If you are not using them you are not obtaining maximum results from your projection equipment.

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Exclusive Edison Super-Kinetoscope Distributors
Exclusive Simplex Distributors

Distributors of Powers Cameragraphs
Distributors of Motograph Machines

KLEINE OPTICAL COMPANY
Incorporated 1897

George Kleine, President

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The Two-Color Ticket-Printing and Ticket-Issuing National Cash Register

The new system for Motion Picture Theaters that saves time, registers the money, and prevents loss.

*It prints tickets of two different prices.*

*Each price ticket is printed on a different color paper.*

*It gives quick service,* prevents crowding at ticket window, pleases patrons.

*It is cheaper* than buying printed tickets.

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*No need to tie up money* in a stock of preprinted tickets.

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Buy from the Dealers handling our product and you will save money. Our large factory at your service. We have been at it for 16 years; that should be a guarantee. (The pimple has grown to a boil.)

Your inquiry will receive prompt attention.


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The genuine five-year guaranteed screen —

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Yours for projection contentment

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NEW YORK CITY
Settle It Right Now
We can't make you open your eyes and see how impossible it is to get good projection out of an old machine, if you don't want to; but we would like to show you how you can put in new equipment at a very small expenditure.
Write us today for our plan for Larger BOX OFFICE RECEIPTS.
We sell on the instalment plan.

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POWER—SIMPLEX—BAIRD
HALLBERG'S
20th CENTURY MOTOR GENERATORS
Minusa Gold Fibre Screens
The Acme of Screen Perfection
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The Perfect Perfume for Motion Picture and All Theatres
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Ardito—For Valour $0.70
Detine—Distant Greeting .70
Puck—Children of the Regiment .70
Rosy—Sachem .60
Hunter—Told at Twilight .60
Fahni—The Lion of St. Mark .70

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a loose leaf collection of dramatic numbers specially written for motion picture use.

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can produce real pipe organ effects because it is a Pipe Organ exclusively
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Fire Proof

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Projection openings so arranged that by raising or lowering the shutter any pitch of the projection machine can be obtained and at the same time conform to the ruling of the authorities as to its size. Every opening may be tightly closed and automatically locked.
Can be packed in a crate 30 inches wide by 24 inches high by 6 feet 6 inches long, crate weighing approximately 100 pounds. Net weight of booth complete is 490 pounds.
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Easy As Turning Gas Up Or Down

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At the will of the operator, the amperage can readily be regulated to light or dark pictures as easily as turning gas up or down.

At the same time, the voltage lowers or increases automatically in proportion to the changing length of the arc.

The Transverter is the last word in projection equipment. It insures a perfect arc, a steady, bright, white light, and more artistic projection of pictures without waste of current.

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May 20, 1916
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The Leading British Trade Journal with an International Circulation
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Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily. It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

FOCO Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.

Increases the patronage of children; also the adults who come with children.

Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.

Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs. Leading chair companies are licensed to make Foco Chairs and can supply you.

Write for booklet showing reel of actual chairs in use.

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Chalmers Publishing Co.

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When you want Opera Chairs remember we have
50,000 CHAIRS ALWAYS IN STOCK
in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and
IMMEDIATE SERVICE
Other designs of upholstered and cushioned Chairs in unlimited numbers furnished in 25 to 30 days after receipt of specifications, depending on character of chair selected. We will be pleased to forward you illustrated literature on Venetian (Upholstered) Chairs, or Upholstered, kindly state in which you are interested.
Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

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No one would believe Columbus when he said the earth was round. Who will believe me, when I tell you I can compose music that will be appropriate for ANY motion picture? It will only cost you One Dollar and Fifty Cents a year for 60 or 72 full page numbers written for piano in the 4th grade, 4 or 6 published each month. Any problem regarding picture music answered free of charge.

WALTER C. SIMON
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The Kinematograph Weekly
The reliable Trade organ of Gt. Britain; covering the whole of the British Film market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters, Legal, Musical, Foreign Trading (correspondents throughout the world)—and every section devoted to the Kinematograph. Specimen copy on application to—

The Kinematograph Weekly, Ltd.

Trade of the United States with South America

Compiled by the National City Bank

<table>
<thead>
<tr>
<th>Country</th>
<th>Imports into United States from 1912</th>
<th>Exports from United States to 1912</th>
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Total | $232,252,169 | $220,520,375 | $198,529,005 | $145,338,562 | $91,913,339 | $148,514,689 |

*December, 1912. Estimated.

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National Motion Picture Tribute Day is

MAY 15TH

Exhibitors:—ALL Exhibitors in the United States: The American public is aroused to help endow the Actors' Fund of America on this great day. Your theatre will be packed. Your receipts increased.

The public expects you to contribute 10% of your gross on Tribute Day.

Every Exhibitor in America is requested to help.

The Exposition for the Motion Picture Exhibitors League at Grand Central Palace will contribute 25% May 6th.

The Motion Picture Board of Trade Exposition at Madison Square Garden will contribute 25% May 7th.

Screen Clubs all over America are helping.

Now—If every Exhibitor will give 10% of his receipts May 15th, the $500,000 endowment is secured.

SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

Send Checks to J. Stuart Blackton, Treasurer, Locust Ave., Brooklyn, N. Y.
MOTION PICTURE CAMPAIGN FOR THE ACTORS FUND
May 20, 1916

THE MOVING PICTURE WORLD

1427

Ivan Film Productions, Inc.

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"HER"

Sally Crute

HUSBAND'S

Augustus Phillips

WIFE"

Mignon Anderson

A Story of the Awakening of Mother Love and a Sacrifice

In Five Soul Gripping Acts

Written and Directed by Ivan Abramson

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Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.

North and South Carolina, Mississippi, Alabama, Georgia, Florida and Tennessee—Queen Feature Service Co., Potter Bldg., Birmingham, Ala.
Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.
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Write for the name of your local dealer

NICHOLAS POWER COMPANY
NINETY GOLD STREET,
NEW YORK CITY
Scene from "Her Father's Gold" (Thanhouser).
MUTUAL PICTURES

EDWIN THANHouser

PRESENTS

A THANHouser DRAMA *

FOR UNCLE SAM'S NAVY
WITH KATHRYN ADAMS & EDMON STANLEY.
TWO REELS - MAY 23rd.

Oscar & Conrad

IN "POLITICKERS"

HERE'S No. 2 OF THIS COMEDY EDITION. THIS TIME OSCAR AND CONRAD ENTER POLITICS. THEIR ENTRANCE IS SLOW, BUT THEIR EXIT IS SWIFT. DON'T LET OSCAR & CONRAD OVERLOOK YOUR THEATRE. YOUR AUDIENCE WILL BE QUICK TO CATCH ON TO THIS RAPID-FIRE COMEDY EDITION.

ONE REEL - MAY 22nd.

FALSTAFF COMEDY

SAMMY'S SEMI-SUICIDE

WALTER HIRS
IN ALL HIS ROYAL FATNESS
AND FRANCES KEYES.
REVERSE

ONE REEL - MAY 27th.

THANHouser FILM CORP.
NEW ROCHELLE, N.Y.
The Woman Paid!

The Hebraic Commandment was plain. It was not based on sentiment, but on the immutable law that the wages of sin is death.

The woman was beautiful; she had wealth; the world was at her feet. But she forgot the ancient law; she sinned.

The woman paid; she paid in days of burning agony, in nights of feverish torture. Through suffering she atoned, but the scarlet scar remained to sear her soul as no branding iron ever burned.

Sprang into her life mother-love for a daughter forgotten, a girl pure and undefiled. In the blackness of the night she cried aloud for her own flesh. But there was no answering call, no soft cheek to nestle against her breast. The brand of shame had come between.

Mother-love had made the supreme sacrifice to save her loved one from her own shame. The woman paid; she paid in an agony of blood and tears, with a suffering it is given no man to know.

This is the terrible lesson in "That Sort," Essanay's five-act feature photoplay taken from the drama of Basil McDonald Hastings. It is a picture that will stir every woman to the depths of the heart; that will make men weep.

It features Essanay's great emotional actress, Warda Howard, supported by Duncan McRae, Ernest Maupain and John Lorenz. Directed by Charles J. Brabin and released through the V. L. S. E.
ALREADY A SMASHING SUCCESS
In Hundreds of Cities

We looked for a quick and ready response from Exhibitors in booking "Peg O' the Ring," because Universal Serials are popular. But we did not expect to be swamped, snowed under by an avalanche of bookings such as have flooded 73 Exchanges by mail, wire, phone and personal calls.

But we might have known at that. No other serial has ever had the many unique features of this—the first and only circus serial ever presented. All the fascinating glitter and glamor of the circus; all the huge advertising possibilities; all the tremendous following of those two popular serial stars.

Grace Cunard and Francis Ford

With high salaried performers in genuine circus acts under the big top and on the sawdust arena picturized for the first time; with fifteen weeks—thirty reels—of the most thrilling and absorbing situations of love, of romance, of circus life, of adventure, of dare-devil stunts—with the most lavish production of any serial ever filmed—"Peg O' the Ring" is destined to set a new standard of Serial success—and make more money for Exhibitors than they have ever made before on a serial.

Extra Special—Important Notice
Now—before the supply is exhausted—Write for the most elaborate Advertising Campaign Book ever issued for any moving picture. Cover in six colors and gold. Sixteen large pages filled with advertising suggestions, ready prepared advertising campaign; slides, novelties in hundreds, scores of advertising props that will make your advertising for this remarkable Universal Serial the biggest and most successful you have ever done. Write now to your nearest Universal Exchange or to

Universal Film Manufacturing Co.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK
Red Feather Photoplays Present

Flora Parker De Haven in "The Madcap"

Sparkling Drama
Fascinating Situations
Brilliant Cast

From the book by the famous Author
and Artist
GEORGE GIBBS

Direction of
W. C. DOWLAN

Book through any UNIVERSAL Exchanges
The Universal Greatest Program on Earth

Week after week, a steady stream of letters keeps pouring in from exhibitors all over this country. Read those printed below and remember that people are people the world over.

D. E. Stewart, manager of the Red Mill Theatre, Hamilton, Ont., writes: "As the oldest Universal exhibitor in Canada, I feel that I ought to say a few words concerning the success of a mixed program policy which I have held to uninterruptedly for over five years. I have taken nothing but Universal program and have succeeded wonderfully. In Canada the past two years have been exceptionally trying and only the fittest houses have survived the strain with sustained success to hold their own in the market.

P. J. Nolan of the Rex Theatre, Ottawa, says: "The Rex Theatre in Ottawa has been making good profits using Universal service, while many other houses using features alone have been working at a dead loss."

If there is the least doubt in your mind as to which is the best plan for you to pursue, get a test vote every night and see for yourself. Don't rely on your own judgment. Ask your patrons! Then write or wire your nearest Universal Exchange for the Universal Program.

Flora Parker DeHaven in "The Madcap." From the story by the celebrated author and artist, George Gibbs. Nineteenth Red Feather Production. Directed by Wm. C. Dowlan. Released June 5. It's a dangerous thing for a young woman as pretty as Flora to throw conventions to the winds, no matter how innocent her intentions may be. You see she was very rich, and she had tried everything wealth and position had to offer—even to driving a racing car and an aeroplane, and she was bored. Didn't know what to do to kill time, and when she met the big silent portrait painter, who was inclined to ignore her, she enjoyed him as a novelty. He set out for a week's walking trip and she went with him. Of course they were discovered and what everyone said was a-plenty, you can be sure of that. It is a situation that will grip your audience, and establish Flora Parker DeHaven more surely than ever as a star who can get it over whether it is emotions, heart thongs or light and joyful romance and love making. Book this for the treat it will give your patrons and for the prestige it will bring your house.

Herbert Rawlinson in "The Rose Colored Scarf." With dainty Agnes Vernon. Three reel Gold Seal Romantic Society Drama. Directed by Wm. Worthington. Released June 6. It's a darned lucky thing for Herbert that he kept that piece of rose colored scarf in his pocketbook for two long years, because Agnes surely thought he'd forgotten her, until he flashed the fragment for an alibi. Herbert loved her all right, but as her father's chauffeur he had about as much right as chance to win her as the man in the moon, even though he was better than a gentleman. Agnes plotted to make him see things different and luck, love and her woman's wits all being on her side she won hands down no-arms up around her neck. A bully picture that will please every miniature make 'em feel good all over and thank you for three reels of "regular" entertainment.

"Object Matrimony." With Harry Myers and Rosemary Theby. Two reel Victor Comedy-Drama. Released June 7. Harry's object was matrimony all right, but he was so darned busy making love to Rosemary that he lost his job. Then he became a professional fiancé for a marriage broker, showing up at Rosemary's house with a pocketful of phony engagement rings. Dodging widows with large families and old maids with cats and parrots soon got Harry on the blink so he collected his salary and—well, what would you do if the girl was willing? A lot of fun.

"Alias Jane Jones." With Edna Maison and Edward Hearn. Two reel Laemmle Detective Drama. Directed by Ray Meyers. Released June 8. This is a double-barreled detective story; at first it masquerades as a crook story and you don't know whether to sympathize with Edna, the lovely confident woman, or not. But when you find out that she loves Edward you're glad to learn that she is the cleverest of women detectives, and they can get the license whenever they want to.

"The Scorpion's Sting." Three Reel Imp Melodrama. Released June 9. I don't care how highbrow a person is, he or she simply craves good, old blood and thunder mellerdrama every so often, and sometimes oftener. And here you've got it. A chance for everyone to be a dyed-in-the-wool gallery god for a while; to see the villain suffer and the hero triumph; crime punished and virtue rewarded and a close-up with the hero and hero-wine in each other's arms. Splendidly acted, lavishly produced and directed with great judgment.

"The Cage Man." With G. Raymond Nye and Roberta Wilson. Two Reel 101-Bison Drama of Revenge. Directed by Jacques Jaccard. Released June 10. One of the most unusual stories of the season. The lucky rival for the hand of a beautiful girl soon neglects her for his club and the poker table. The unsuccessful one is a doctor who chivalrously protects the lonely wife, and successfully controls his passion. In a drunken rage the husband shoots at the doctor, misses him but kills a policeman called by the butler to stop the fight. The husband goes to prison, serves his time and is released, with just one desire: to get revenge on the doctor. What follows makes the biggest and tensest situations followed by a most unexpected climax you have ever seen, and finishes a remarkable and fascinating picture.

Ben Wilson in "The Sheriff of Pine Mountain." With Dorothy Phillips. Two reel Rex Drama of the North. Directed by Ben Wilson. Released June 11. Ben is always there when it comes to the red blooded rugged, manly stuff and your audiences will be glad to revel in this picture of the Northern snows on the hot days of June following release date. While this is a story of mistaken identity, it is worked up in a new and novel manner that makes it one of the most original stories of the year.
WE HAVE JUST LEASED THE ENTIRE FOURTEENTH FLOOR OF THE NEW FORTY-NINTH STREET FILM BUILDING

ARCHITECTS ARE NOW TRANSFORMING 10,000 FEET OF FLOOR SPACE INTO OFFICES WHOSE RICH ELEGANCE WILL BE ON A PAR WITH OUR PRODUCTIONS

CLARA KIMBALL YOUNG
Film Corporation

First Release

"THE COMMON LAW"
By ROBERT W. CHAMBERS

SOLE DISTRIBUTOR
LEWIS J. SELZNICK PRODUCTIONS, Inc.

New York Exchange in charge of
SOL J. BERMAN

Address all communications
FILM BUILDING
FORTY-NINTH STREET, AT SEVENTH AVE., NEW YORK CITY
ALICE BRADY
The unrivaled star of the screen
in
“TANGLED FATES”
A novel play, full of the charm of the Far North
and the thrill of the big cities. A tale of exciting...
romance with a beautiful and happy ending...........
DIRECTED BY TRAVERS VALE.

ANOTHER QUALITY PICTURE—BRADY-MADE
QUALITY FIRST

William A. Brady's first letter of instructions addressed to his co-workers of the World Film Corporation, read:

"The memory of quality never dies. Beginning at once, our united efforts must produce pictures that not only entertain and instruct, but which will be of a high moral standard—CLEAN PICTURES, PLEASANT TO REMEMBER. Therefore it is my wish that every employee of this gigantic organization, through his or her work, aim for Quality-First."

As proof that World Pictures, Brady-Made are Quality-First pictures, book all past releases and your immediate success will cause you to insure permanent success by making permanent arrangements for all future releases of

Brady-Made Pictures

WORLD FILM CORPORATION
FAMOUS PLAYERS
48 SUPREME PHOTOPLAYS A YEAR

DANIEL FROHMAN
INTRODUCES
THE NOTED ENGLISH STAGE FAVORITE

Peggy Hyland

IN HER AMERICAN PHOTOPLAY DEBUT

IN
A PICTURIZATION OF
HENRY ARTHUR JONES’
CELEBRATED DRAMA

"SAINTS AND SINNERS"
IN FIVE PARTS
RELEASED MAY 25TH ON THE
Paramount Program

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, PRESIDENT
DANIEL FROHMAN, MANAGING DIRECTOR
124-130 WEST 56TH STREET, NEW YORK

CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.
BLUEBIRD Photoplays Announce
RUPERT JULIAN
in "NAKED HEARTS"
A charming heart interest story
of the constancy of true love.
From Lord Tennyson's beautiful
poem "Maud." An all star
cast of players, including
Douglas Gerrard, Francesca
Billington, Zoe Bech, Jack
Holt and Nanine Wright
Directed by Rupert Julian

Book through your local
bluebird Exchange
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BLUEBIRD (INC)
1600 Broadway, New York
THE unprecedented leap to popularity of the remarkable screen productions appearing under the BLUEBIRD brand is readily understood when the character of the releases, past and proposed, is considered.


You are advised to watch for the announcements of current BLUEBIRD releases. It is your duty to your patrons to give them an opportunity to judge for themselves of BLUEBIRD quality. It is your privilege to book BLUEBIRD Photoplays and establish for your house an unusual and desirable prestige.

For Bookings communicate with Your Local BLUEBIRD Exchange or the Executive Offices

BLUEBIRD PHOTOPLAYS, Inc.
1600 BROADWAY, NEW YORK
A BIG THEATRE
THAT WAS TOO SMALL

The Strand Theatre, New York, is one of the finest and biggest theatres in the United States. When it was opened the wiseacres said, “It’s too big—you’ll never fill it. Besides, motion pictures won’t last long anyway!”

The wiseacres were wrong. They usually are. Motion pictures—particularly the Lasky kind—never were more popular than at the present time.

When the Strand Theatre played Lasky’s Geraldine Farrar in “Carmen,” 144,000 persons paid admission in one week.

Last week on the same screen “Maria Rosa” with the same star and produced by the same company was presented. All previous attendance records were smashed.

That’s what the public thought about “Maria Rosa.”

This is what the New York Newspapers Thought:

THE TIMES—“Maria Rosa” is as good if not a better picture than “Carmen.”

THE AMERICAN—Attracted a record audience, and the scenes were applauded as if the actors themselves were portraying them instead of their likenesses.

THE HERALD—Miss Farrar another fiery film heroine.

THE TRIBUNE—As the love-tossed Maria Rosa Geraldine Farrar is superb.

THE WORLD—Miss Farrar’s work apparently pleased the audience more than her “Carmen.”

THE SUN—Beautifully achieved. “Maria Rosa” far above the average.

A UNANIMOUS VERDICT!

American Distributors
Paramount Pictures Corporation

CANADIAN DISTRIBUTORS, FAMOUS PLAYERS FILM SERVICE (LTD)
JESSE L. LASKY FEATURE PLAY CO (INC)
FOUR, EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky
Pres.

Samuel Goldfish
Vice-Pres and Treas.

Cecil B. DeMille
Director Gen.
SHOWING WONDERFUL SNAPSHOT OF AUTOMOBILE ACCIDENT, WHICH ILLUSTRATES THE DANGERS TO WHICH MYRTLE STEDMAN AND PAGE PETERS EXPOSED THEMSELVES WHILE WORKING IN GEORGE BEBAN'S FAMOUS PICTURE "PASQUALE"

PUBLICITY OFFICE
220 WEST 42ND STREET
NEW YORK, N.Y.

Canadian Distributors-----FAMOUS PLAYERS FILM

PARAMOUNT
M. PASQUALE ASKS COLOMBO FOR HIS OPINION OF THE APPLE WHICH AN IRATE CUSTOMER HAS JUST RETURNED.

MAY 18TH
CED BY
PHOTOPLAY CO.

STUDIOS
211 NORTH OCCIDENTAL B'VD.
LOS ANGELES, CALIF.

SERVICE, LTD. - MONTREAL
TORONTO  CALGARY
Paramount Pictures
are the productions of
Famous Players Film Co., Jesse L. Lasky Feature Play Co., The Oliver Morosco Photoplay Co., Pallas Pictures

Permanent success is achieved by the motion picture theatre that gets a reputation for consistent quality of attractions. The public knows the Paramount Trademark guarantees consistent quality.

Are **YOU** satisfied?

Write Our Exchange To-Day.

Paramount Pictures Corporation
Four Eighty Five Fifth Avenue
Forty First St.
New York, N.Y.

In answering advertisements, please mention The Moving Picture World
PARAMOUNT Pictures

ARE YOU SATISFIED?

WEEK’S RELEASES

Daniel Frohman Presents
HAZEL DAWN in
THE FEUD GIRL
produced by
Famous Players Film Co.

Oliver Morosco Presents
GEORGE BEBAN in
PASQUALE
produced by
The Oliver Morosco Photoplay Co.

PARAMOUNT-BURTON HOLMES
TRAVEL PICTURES No. 15
“Among the Head Hunters”

PARAMOUNT PICTOGRAPHS
No. 15
Preparedness.
Better Babies.
Chicken Farming.
Hazards of Happifat.
Political Cartoon—by J. R. Bray.

PARAMOUNT-BRAY ANIMATED CARTOON No. 19
“Miss Nanny Goat on the Rampage”

Write Our Exchange To-Day

Paramount Pictures Corporation
FOUR EIGHTY FIFTH FIFTH AVENUE & FORTY FIRST ST.
NEW YORK, N.Y.

In answering advertisements, please mention The Moving Picture World
Paramount Pictures

Short Subjects

To entertain all your patrons, to increase the number of your patrons, and to widen the circle from which these patrons are drawn:

Paramount Pictographs
Paramount-Burton Holmes
Travel Pictures
Paramount-Bray Animated
Cartoons and Bray-Gilbert Silhouettes

The exhibitor who is definitely "Building Up" will find these short subjects a very efficient aid.

Are YOU satisfied?

Write Our Exchange To-Day

Paramount Pictures Corporation
Four Eighty Five, Fifth Avenue
New York, N.Y.
The Five Reel Feature in the General Service

Knickerbocker Star Features

offer the biggest proposition for the exhibitor in the General Film Service—a five reel feature with a popular star of the first magnitude.

EVERY 4 WEEKS ON SUNDAY

The productions comprise big stories written by the foremost scenario writers of the country, superbly staged under skillful direction, with casts of able players, and magnificently photographed.

The Publicity

A big variety of one, three and six sheet posters by our own artists.

Lobby displays in stands 6 by 2 1/4 feet.

Two-color press sheets with ready-made newspaper stories and advertisements.

Special publicity direct from this office to leading newspapers.

Heralds, slides, streamers, cuts, mats, etc.

Large colored photographs and 8 by 10 black and white prints.

First Release

LOIS MEREDITH
—in—

Spellbound

Direction of H. M. and E. D. HORKHEIMER

Coming

HENRY KING
—in—

Pay Dirt

A gripping story of the West, by

H. M. HORKHEIMER

Released June 17th
YOU want the best one and two reel subjects on the market, don't you? Particularly if you can secure them at the right prices.

Then remember this.

UNICORN FILM SERVICE offers the very best one and two reel subjects—with casts composed of the most popular actors and actresses in the country, many of them being stars of the first magnitude—at prices for service which are much lower than you are now paying.

We release regularly 21 reels every week—Comedy, Drama and Western. Comedies that are really humorous—Dramas with the big punch—Westerns full of real thrills.

Our film is printed in the most completely equipped laboratory in the world, insuring clear and clean prints that will please your audiences.

Posters accompanying each subject are of the strong compelling character—the kind that you have been looking for.

Use Unicorn Service and Make Money

EXCHANGES:

New York City 130 West 46th St. W. L. Merrill
Boston 207 Pleasant St. S. M. Moscow
Springfield 167 Dwight St. Wm. F. O'Brien
Bangor Eastern Trust Bldg. W. J. Brennan
Buffalo 23 W. Swan St. H. E. Hughes
Syracuse 565 S. Salina St. Geo. A. Hickey
Albany 680 Broadway William Lawrence
Philadelphia 1309 Vine St. A. C. Steen
St. Louis 3628 Olive St. Sam Werner
Kansas City Gloyd Bldg. J. W. Morgan
Minneapolis Produce Exchange J. C. Woolf
Indianapolis 129 W. Washington St. L. J. Meyberg

Chicago Mallers Bldg. L. J. Schlaifer
Cleveland 750 Prospect Ave. L. C. Cross
Pittsburg 125 Fourth Ave. Jack Kraemer
Detroit 183 Jefferson St. W. D. Ward
Cincinnati 531 Walnut St. Harry E. Coffey
Denver 1436 Welton St. L. Goldstein
Western Division Manager J. A. Eslov
Eastern Division Manager Fred B. Murphy

To be Opened

Atlanta San Francisco Dallas Washington
Salt Lake City Seattle Portland
New Orleans Los Angeles

The men in charge are experienced film men who will co-operate with you in every way. Write the exchange in your territory or direct to the New York home office.

UNICORN FILM SERVICE CORPORATION
IKE SCHLANK, General Manager

126-130 West 46th St. New York City

(Names and dates of our releases can be found in "schedule of current and coming releases" on back pages of this publication)
METRO PRESENTS
NOTORIOUS GALLAGHER
with the screen's greatest actor
WILLIAM NIGH
and
MARGUERITE SNOW
The astonishing novelty of the year in 5 acts.
Directed by Mr. Nigh
Produced by COLUMBIA PICTURES CORP.

Released on the Metro Program May 22nd
VIOLA DANA
The youngest real screen star in the world will shortly make her METRO debut in a new wonderplay.

Miss Dana appears only in METRO PICTURES
Mr. Exhibitor:

How much do you charge to profit and loss each year because of experimental service?

You get value—You give value

There is no experimenting with

GENERAL FILM SERVICE

General Film Company
440 Fourth Avenue
New York
America's Most Famous Fun-Maker

SIS HOPKINS in "A BABY GRAND"

Supported by Henry Murdock and Frank Minzey

A thousand foot laugh that follows after Sis tells the old folks there's a "grand new baby" at the unforgiven eloget's house instead of "a new baby grand." Sis attempts to get a substitute baby and picks a pickaninny which tangles affairs worse than ever.

Released Friday, May 26th.

"THE BOGUS GHOST"
Etzel Teare makes a captivating spook in a swift-moving one reel comedy.

Released Wednesday, May 24th.

"HAM'S BUSY DAY"
The jealous rivalry of Ham and Bud for the favor of the pretty nurse furnishes a riotous comedy.

Released Tuesday, May 23rd.

"THE CAPTURE OF 'RED' STANLEY"
Helen Gibson in a Thrilling "Hazard of Helen"

Released Saturday, May 27th

The most striking results ever secured by night photography aid the gripping effect of this one reel "Hazard." In addition to the railroad atmosphere, horseback riding of breath-catching daring is seen throughout the picture.

One and Three Sheet, 4-color Posters With All Kalem One Reel Releases.

KALEM COMPANY
235-239 W. 23d St., New York City
Tom Mix, bless his ole pictur, is the only honest-to-goodness cowboy in th' movies.

Yep! He's the only eighteen carat rough rider, roper and marksman!

Tom Mix is there with the stuff.

He's the only man in the movies today who has a following among those who know how to ride, and shoot, and rope.

When Tom Mix pictureplays are flashed on the screen the public appreciates that the real dope in the cowboy line is being presented.

Tom Mix, who crams his pictureplays chock full of daring exploits, and who is in an exclusive class when it comes to Western stunts, appears only on the General Film program.

A series of Tom Mix comedies are in course of preparation.

Tom Mix comes across with "Crooked Trails" for release Saturday, June 3rd.

"The Hare and the Tortoise" is another unusual story featuring Fritzi Brunette, released through General Film Service on Monday, May 29.
June 8

"THE SEA DOGS"
with
"Plump and Runt"
(Hardy and Ruge)

Oh! A life on the ocean wave...
Isn't all it's said to be.

* * *

June 9

"A DOLLAR DOWN"
with
"Pokes and Jabbs"
(Burns and Stull)

The strange adventures of
an instalment piano.

* * *

Comedy posters that start the laugh

326 Lexington Avenue, New York City
FRANK MAYO and LILLIAN WEST in one of the most remarkable Knickerbocker Star Features Released June 2

We won't tell you the story, but in this picture there is the most wonderful double exposure ever shown on the screen.

Knickerbocker Star Features

The Quality Three Reel Release

Every Friday in The General Film Service
Police! for Rothapfel

After Film Inspection, New York's Ultra-Progressive Manager Gets

Essanay-Chaplin Comedy
for Rialto Theatre

Beginning May 21

---

Mr. Exhibitor:

Acceptance by Mr. Rothapfel of a film, after personal inspection, stamps that particular picture with the approval of a competent, critical judge who knows what motion picture theatre patrons want.

Essanay-Chaplin "POLICE!", released thru General Film Company Branches met the test squarely and won. Your patrons will surely approve this film.

General Film Company (Inc.)
440 Fourth Avenue
New York
Thomas A. Edison, Inc.
Present

"The Coward's Code"

featuring

GRACE WILLIAMS and CURTIS COOKSEY

in this nerve-tensing struggle between might and right—a three-reel classic that runs the whole gamut of human passions and emotions.

Released May 23rd
One, two and three sheet posters.
Order from Morgan Lithograph Co.,
Cleveland, Ohio.

Also a single-reel picturing "THE CECROPIA MOTH," a wonderful scientific subject, and a ridiculously funny animated cartoon entitled "TOM, THE TAMER" AND "KID KELLY." Released May 24th.
"POLICE"

The Very Latest

ESSANAY-CHAPLIN

feature comedy.

Charlie Chaplin

calls it one of his best films.

It's Chaplin back in his old time slapstick, with his hand-me-down suit and worn-out shoes.

It's riotous, tempestuous, teeming with action from start to finish.

There is a gale of laughter in every foot.
Essanay Makes Classics Of Its Short Subjects

"THE CONDEMNATION"
presenting
DARWIN KARR and NELL CRAIG
A woman is indiscreet. The husband, insane with jealousy, is on the verge of committing a crime that would have wrecked four lives. He discovers his mistake in time and both husband and wife learn their lesson.

2 act drama, May 23

"CANIMATED NOOZ PICTORIAL NO. 10"
By Wallace A. Carlson
Side-splitting caricatures on people and events.
Cartoon and scenic, May 2

"THE SCHEMERS"
presenting
ELIZABETH BURBRIDGE and JOHN JUNIOR
Filled with subtle and delicate humor and a vein of whole hearted, wholesome fun that gives genuine pleasure to all.

3 act comedy-drama, May 27

Essanay
1333 Argyle St., Chicago
Regular Vitagraph Releases

“The Cost of High Living”
One-Part Comedy, Monday, May 22
Presenting: —

“The Battler”
One-Part Comedy, Friday, May 26
Presenting: —
HUGHEY MACK in a Comedy of Heavyweights and Thrills.

“The Primal Instinct”
Three-Part Drama, Saturday, May 27
BROADWAY STAR FEATURE
Presenting: —
LEAH BAIRD, Don Cameron, Van Dyke Brooke, Jack Ellis and Leila Blow.
RELEASED THROUGH THE GENERAL FILM COMPANY
VITAGRAPH

Presents

LEAH BAIRD

in

"THE PRIMAL INSTINCT"

A Three-part Drama

A mother anxiously awaits the return of her son—
She is tricked by an unscrupulous lawyer to believe of his
death in a ship-wreck—
He persuades the mother to make her companion, whom
he intends to marry, heir to the estate—
In her last moments the son returns—
The lawyer’s plans are frustrated when the companion
becomes the wife of the son—
Poverty, love and luxury are all combined in this screen
drama which is another example of

BROADWAY STAR FEATURES THAT ARE KNOWN
AS THE BEST THREE-REELERS IN THE WORLD

Released Saturday, May 27
Through the General Film Co.
GENERAL FILM SERVICE

LUBIN
RELEASES

Monday, May 22
DAVY DON COMEDY
"OTTO THE HERO"
(One Act)

Thursday, May 25
"PRISONERS OF CONSCIENCE"
(Three Act Drama)

Saturday, May 27
"OH, YOU UNCLE!"
(One Act Comedy)
Get in touch with

GENERAL FILM COMPANY

BRANCH OFFICES

Atlanta
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Bangor
Boston
Buffalo
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Chicago (City Hall)
Cincinnati
Cleveland
Columbus
Dallas
Denver
Des Moines
Detroit
Harrisburg
Houston
Indianapolis
Jacksonville
Kansas City
Los Angeles
Memphis
Milwaukee
Minneapolis
New Haven
Newark
New Orleans
New York City (23rd St.)
Oklahoma City
Omaha
Philadelphia
Pittsburgh
Portland
St. Louis
Salt Lake City
San Francisco
Scranton
Seattle
Spokane
Syracuse
Washington
Wheeling
Wilkesbarre

CANADA

Montreal
St. John
Toronto
Vancouver
Winnipeg

General Film Company
440 Fourth Avenue
New York
Blue Ribbon Features
That Have Shown the Way in Filmdom

The Juggernaut
The Island of Regeneration
Hearts and the Highway
The Sins of the Mothers
Crocky
The Badge of Courage
The Wheels of Justice
Mortmain
Playing Dead
The Dust of Egypt
The Man Who Couldn’t Best Conscience
The Turn of the Road
Heights of Hazard
The Cave Man
A Price for Folly
What Happened to Father

Thou Art the Man
Green Stockings
My Lady’s Slipper
The Island of Surprise
A Night Out
The Crown Prince’s Double
The Writing on the Wall
Kennedy Square
For a Woman’s Fair Name
The Hunted Woman
The Hero of Submarine D-2
The Supreme Temptation
The Two-Edged Sword
The Vital Question
Arie, the Millionaire Kid
Britton of the Seventh

“The Battle Cry of Peace”
“A Call to Arms Against War”
By J. Stuart Blackton From Hudson Maxim’s Book, “DEFENSELESS AMERICA”
A Proven Record Breaker

Special Blue Ribbon Features

EDNA MAY
In “Salvation Joan”
Seven-Part Drama
By Marguerite Bertsch

“God’s Country and the Woman”
Eight-Part Drama
From the book by James Oliver Curwood

“The Law Decides”
Seven-Part Drama
By Marguerite Bertsch

COMING

ANITA STEWART
MAY 22nd

“THE SUSPECT”
Six Part Drama Written by H. J. W. Dam From His Play “The Silver Shell”
Picturized and Produced by S. Rankin Drew

BOOK AT ALL
V. L. S. E. BRANCHES

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICE
EAST 135 ST. AND LOCUST AVE. BROOKLYN, N. Y.
NEW YORK • CHICAGO • LONDON • PARIS
THE FUNNIEST SERIES
with the
FUNNIEST MAN ON THE SCREEN
has just been completed.
The series consists of twelve “Escapades of Mr. Jack” which include

MR. JACK
A Hall Room Hero
Wins a Double Cross
Ducks The Alimony
The Hash Magnate
Trifles
Inspects Paris
A Doctor by Proxy
Mr. Jack’s Hat and The Cat
Mr. Jack’s Artistic Sense
Goes Into Business
Hires a Stenographer
His Dukeship, Mr. Jack

enacted by the renowned comedy king FRANK DANIELS

EXCELLENCE CREATES DEMAND
The Vitagraph Company, meeting the demands of the exhibitor, announces:

FRANK DANIELS
in new comedies entitled

“THE KERNEL NUTT SERIES”
the first of which will be:
“KERNEL NUTT, THE JANITOR”

These superlative single reelers Released through the V. L. S. E.
## Equitable Releases

### Partial List

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Equitable Motion Pictures Corporation

Released through

World Film Corporation
IN practically every large centre, V. L. S. E. pictures are reviewed by the newspapers in the same manner that legitimate stage productions are treated.

The following excerpt from the "Cleveland Plain Dealer" will illustrate the tremendous publicity which editors are putting behind these pictures of their own initiative and solely on the merits of the productions.

*From the Cleveland Plain Dealer*

V. L. S. E. Producing Companies are hitting the high spots. Charlie Chaplin's "Carmen" and "The Ne'er Do Well" are two of the big certain money makers of the year, while exhibitors regard "Dollars and the Woman" as the best five-reel feature seen in many months.

Now Vitagraph rings the bell again with "God's Country and the Woman". This is an eight-reel feature of which we shall have more to say later. The reader can look out for this picture. It is one of the big things of the season. Some of the New York critics hail it as the greatest production of the year. We have seen it and hasten to assure the fans that it is something to look forward to.

If you seek those productions which are accompanied by the power and the prestige of the press, you would do well to book V. L. S. E. offerings regularly.
"THE REDEMPTION OF DAVE DARCEY"

Featuring

James Morrison
Belle Bruce
Billy Billings

A desperate fight for his better self leads a man to strange places. He is aided in his fight by the wife of his employer. The man succeeds in repaying the woman by saving her husband from a disastrous affection for another woman.

IN FIVE PARTS

THE VITAGRAPH COMPANY OF AMERICA
Released through V.L.S.E. Inc.
"LOVE'S TOLL"

B.

Daniel Carson Goodman
Author of
"Souls in Bondage"
"Gods of Fate". etc.

Featuring
Rosetta Brice
and
Richard Buhler

A heart-beating play of a woman who marries with a lie in her heart, and of a man from whose lips the cup of trust and happiness is dashed.

LUBIN FEATURE
Released through V.L.S.E. Inc.
Selig

Offers

“INTO THE PRIMITIVE”

Written by Robert Ames Bennet

Charming Kathlyn Williams. Supported by Guy Oliver and Harry Lonsdale in a Sensational Five Act Drama of Jungle Life.

Into the Primitive
Into the Jungle
Into the Wilderness
Unarmed and Afraid
Two Men and a Woman!

Selig
Released through V.L.S.E. Inc.
William Gillette

is presented in

"SHERLOCK HOLMES"

in seven acts

Arthur Berthelet
Director

Essanay Features

"The Little Shepherd of Bargain Row"
Charlie Chaplin's Burlesque on "Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

Released through V.L.S.E. Inc.
"THE ONLY WAY TO DO BUSINESS"

Contractor and Builder

LUDWIG GEILING
OWNER OF THE
Majestic Theatre

Your open market policy of selling pictures is the only way to do business.

I never sign any contract with anyone for selling pictures. I base my
week judging our selections from such that we think to be good
features.

Yours very truly,

Ludwig Geiling

BRANCH OFFICES

ATLANTA
75 Walton St.

BOSTON
67 Church St.

CHICAGO
Adams St. and
Wabash Ave.

CINCINNATI
129 West 7th St.

CLEVELAND
2977 E. 10th St.

DALLAS
1900 Commerce St.

DENVER
1133 Champa St.

DETROIT
502 Peter Smith
Bldg.

KANSAS CITY, Mo.
124th & Walnut St.

LOS ANGELES
644 S. Olive St.

MINNEAPOLIS
608 N. First Ave.

NEW YORK CITY
1200 Broadway

PHILADELPHIA
229 N. 12th St.

PITTSBURG
117 Fourth Ave.

SAN FRANCISCO
986 Market St.

SALT LAKE CITY
125 E. Second
South St.

ST. LOUIS
3000 Olive St.

SEATTLE
415 Olive St.

WASHINGTON, D. C.
811 E Street, N.W.

NEW ORLEANS
342 Baronne St.

SYRACUSE
117 Walton St.

TORONTO
15 Walton Ave.

MONTRAL
204 St. Catherine
St.
“Cheap At Any Price”
Says Exhibitor Who Drew Packed House And State’s Governor With
Charlie Chaplin’s Burlesque On “CARMEN”

ACTOGRAPH THEATRE
SACRAMENTO, CALIF.

Sacramento, Calif., Apr. 26, 1916

V. L. S. E. Inc.,
New York City.

Gentlemen:

You will be interested to know what I did with “Carmen.”

Well, there were three surprises.

First, the high class of patronage—
[Address to showman, inclusive of Governor Johnson and others.]

Second, the smashing of all box office records.

Third, that Sacramento is a good picture town if you give them the goods.

Any picture that will attract like “Carmen” cheap at the price.

We liked them up as early as Friday and kept them that way for five days.

If you have any more at home, keep ‘em; save them for... Yours faithfully.

[Signature]

Released Through All V.L.S.E. Offices ESSANAY

[Logo]
Over $14,000 worth
PATHE'S

Who's

Was booked at the GRAND
day of the
WHEREVER EXHIBITORS SEE
IT THE

ANNA NILSSON and
costarred in this
production of 14 two
each complete

Produced by ARROW

The Pathé Exchange inc.
of business on new series

CENTRAL PALACE in one exposition.
THIS SERIES THEY PROCLAIM BEST EVER
TOM MOORE are ultra-dramatic -part photo novels in itself.

WHO'S
GUILTY

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK
PATHE presents the play adapted from CLYDE THE GIRL WITH

Featuring KATHARINE L'E STRANGE

Written in Mr. Fitch's best manner, this play enjoyed wonderful success upon the stage.

As a photo-play it has been splendidly produced by POPULAR PLAYS and PLAYERS and is forceful, convincing, and dramatic from start to finish.

RELEASED THE WEEK OF MAY 15th

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK
five-part Gold Rooster
FITCH'S great play
THE GREEN EYES
KAELRED and JULIAN

KATHARINE KAELRED
A strong statement truly but the serial itself is its own best proof!
Was there ever a better cast than PEARL WHITE, PATHE'S peerless fearless girl, Creighton Hale and Sheldon Lewis?
CLAW puller of any serial screened!

Was there ever a better story more full of "pep and action" than this by Arthur Stringer with scenarios by Geo.B. Seitz?

Is there any better director than Edward José, producer of a long and successful line of Gold Rooster Plays?

ERS ARE THE EXHIBITORS

EXECUTIVE OFFICES 25 WEST 45th ST. NEW YORK
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If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

B33NY 51 BLUE RG CHGO II

GEORGE KLEINE PERSONAL
805 E 175TH ST NEW YORK N Y

BILLIE BURKE IN GLORIAS ROMANCE OPENED
STUDEBAKER THEATRE YESTERDAY HELD THEM
PRODUCTION BIGGEST BOX OFFICE PROPOSITION
WITH BILLIE BURKE IN GLORIAS ROMANCE
WEEKS IN HISTORY OF THEATRE WHEN WE
WONDERFUL BUSINESS RESULTS YESTERDAY EX
<table>
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May 9, 1916

TO CAPACITY BUSINESS AT OUR OUT AFTERNOON AND EVENING. STAR CAST ION HAVE EVER PLAYED. PREDICT STUDEBAKER WILL ENJOY MOST PROFITABLE TWENTY CONTRACTED FOR FILM ANTICIPATED (CEEDED OUR EXPECTATIONS BY FAR

JONES LINICK & SCHAEFER
BY AARON JONES
Terriss Film Corporation
PRESENTS
The Eminent Artist
TOM TERRISS
IN
My Country First
All Star Supporting Cast. A Big Advertisement for Every House That Shows It. A Six Reel Feature of Throbbing Interest.

Deals With the Burning, Vital Questions of the Day, Patriotism! Preparedness!

Directed by TOM TERRISS

UNITY
The NEW Name that Means a New Era, for Manufacturer and Exhibitor Alike

EXCLUSIVE DISTRIBUTORS
UNITY SALES CORPORATION
729-7th AVE. NEW YORK
The Unity Picture Corporation

PRESENTS

The International Favorite

SHELDON LEWIS

IN

The Pursuing Vengeance


Creating a Sensation Everywhere. Crammed with Thrills, Heart Interest, Mystery, Suspense

Produced by MARTIN SABINE

UNITY
means
SINCERITY
SECURITY
INTEGRITY
METHOD
EFFICIENCY

EXCLUSIVE DISTRIBUTORS

UNITY SALES CORPORATION.
729-7th AVE. NEW YORK
MUTUAL PICTURES

A gripping two-part “Flying A” drama with Edward Coxen, Lizette Thorne and George Field—the story of a young man’s sacrifice to save his father’s business and his mother’s happiness.

Directed by Thomas Ricketts. Released May 22nd.

The Reclamation

This is a virile story of a terrific fight for water rights in western desert lands—a five-part Masterpicture featuring Franklyn Ritchie and Winnifred Greenwood.

Directed by Edward Sloman. Released May 25th.

Adjusting His Claim

John Steppling tries a fake street car injury which is exposed by John Sheehan, who marries the girl, Carol Halloway—in this “Beauty” comedy.

Directed by Archer McMackin. Released May 24th.

Jack

This is a pretty love story of the western plains ably enacted by Anna Little, Frank Borzage and Jack Richardson—a two-reel “Mustang” subject.

Directed by Frank Borzage. Released May 26th.

The Pork Plotters

Getting fun out of speculation in pork. Orral Humphrey and Lucille Ward put over a new angle in this “Beauty” comedy.

Directed by Orral Humphrey. Released May 28th.

These are all strong subjects, featuring widely popular stars.

BOOK THEM TODAY!!

All “Flying A,” “Beauty” and “Mustang” productions are distributed throughout the United States and Canada exclusively by the Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc. SAMUEL S. HUTCHINSON, Pres.
Chicago, Illinois
The Moving Picture World

Mutual Pictures

National Nuts

A Vogue comedy on the "Great American Game." See Ben Turpin, the celebrated comedian, pitching for one of the Coast League teams, causing a roar of laughter from eighteen thousand fans. Paddy McQuire and Rena Rogers, too, in this Vogue mirth-maker.

Directed by Jack Dillon

Released May 28th

Rival Rogues

Rube Miller is back. He and Arthur Tavares are the rival rogues. Madge Kirby and Alice Neice, Vogue's favorites, round out the group of merrymakers.

Directed by Rube Miller

Released May 23rd

A Vogue Comedy on the bill means a packed house. Book these and play to pleased patrons.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

Vogue Films, Inc.

Gower and Santa Monica

Los Angeles, Cal.

Slapstick With A Reason

In answering advertisements, please mention The Moving Picture World
A HIT!!

THE FIRST

CHAPLIN COMEDY

PRODUCED UNDER

THE MUTUAL'S

$670,000.00

CONTRACT

RELEASED THE
MUTUAL CHAPLIN SPECIALS

CHARLIE CHAPLIN

THE FLOOR WALKER

EVEN THE FAMOUS CRITIC, HARVEY F. THEW ADMITS "2 LAUGHS TO THE FOOT—4000 LAUGHS IN ALL"

WEEK OF MAY 15
GAUMONT
ANNOUNCES
NEW THREE-REEL RELEASES
OF
FIVE-REEL EXCELLENCE
SAME GAUMONT PLAYERS AS SEEN
IN LONGER FEATURES

FIRST RELEASE - MAY 25
"ARMADALE"
THE GREATEST NOVEL OF ITS DAY
BY WILKIE COLLINS
IN 3 REELS
Stars
IVA SHEPARD
ALEXANDER GADEN

3 GREAT GAUMONT SINGLE REELS - MUTUAL WEEKLY SELL AMERICA FIRST KARTOON KOMICS "REEL LIFE" THE MUTUAL FILM MAGAZINE

Gaumont Co.
FLUSHING, N.Y. JACKSONVILLE, FLA.
The Mysteries of Myra is an established success.

Every episode has more intensive situations than the last.

We advise exhibitors to see all episodes of The Mysteries of Myra.
Speaking of records, without boasting we would say that The Mysteries of Myra has established a precedent that others will strive hard to equal. The actual bookings on this feature series...
These animals will be at Luna Park, Coney Island, for the summer of 1916 (opening May 27th). Animal pictures will be produced there which the public (your customers) will be permitted to witness, thereby increasing their interest in my productions. Book them.
Here is a production that bristles with intense situations. Climax follows climax with gripping continuity until the story reaches its big culmination. The plot in its revealment makes most exacting demands for emotional powers to which Beatriz Michelena responds supremely.

To be distributed through State Rights.
Trade showing in New York City in June.

California Motion Picture Corporation
Alexander Beyfuss, General Manager
San Rafael, California
As the French Opera singer, Beatriz Michelena plays a role to which her type and temperament are particularly well adapted. In this part she is convincing and true and big and big and reveals new powers of screen interpretation—a great actress in a great role.

All Star Cast including Andrew Robson, William Pike and Albert Morrison
Its whirlwind start is film history. Go to your General Film Exchange to-day and let the late episodes show you how that swift pace is being maintained and bettered. No wonder "The Social Pirates" is dispossessing long features all over the country!

MARIN SAIS and OLLIE KIRKBY

Are Presented in Vivid Portrayals in the Next Release:

"THE MISSING MILLIONAIRE"

Released Monday, May 22d

GEORGE BRONSON HOWARD has provided a gripping tale of mystery for the ninth episode. In the effort to solve the startling disappearance of the munitions manufacturer the girls place themselves in terrible danger but their sharp wits finally win the day.

"The Social Pirates" is a Special General Film Release—backed by wide-spread newspaper publicity and a complete line of advertising aids. Fifteen Two-Reel Episodes, each complete.

KALEM COMPANY
235-39 West 23 Street
New York City
suffer for the slow and uncertain accounts. A fair system of rating the exhibitor might offer a solution. We will be glad to publish suggestions on the point.

In our last issue we reported no less than three motion picture expositions all being held practically at the same time. The Moving Picture World has repeatedly expressed its belief that one grand annual exposition is all the industry needs and the experiences of the recent past have confirmed our belief. This one grand annual exposition ought to command the generous co-operation of all branches of the industry.

One more than film men and especially exhibitors approve of the recent decision by the courts as to the punishable character of advertisements. We have both state and Federal laws seeking to make advertisers stick to the truth and making them liable for obvious misrepresentations. The law is of the greatest benefit to the honest advertiser and it ought to help the dishonest or reckless advertising in his efforts to resist temptation. Of course the law plainly applies to false statements about circulation. Newspapers and trade publications are amenable to this law.

We are credibly informed that churches all over the country are busily collecting signatures on petitions to be presented to Congress in favor of the Smith-Hughes censorship bill. We earnestly hope that the film men will not be found asleep at the switch. The Moving Picture World is pointing the way. Read the article in this week's issue and then send for our blanks and use them conscientiously. Delay may be dangerous.

A newspaper out in Iowa assures its readers that a man "may become drunk on motion pictures." We agree. He may if he sees too many at one sitting. That's one of the reasons we are opposed to more than seven reels at one session and seven reels is our maximum. Personally we prefer five or six and most of the intelligent patronage of motion pictures is with us. An exhibitor who overfeeds his audience with pictures is various kinds of a fool.

Almost every one of our readers must be interested in projection. We advise them all to ponder Mr. Richardson's fine lecture on that all-important subject. The Moving Picture World surely has done its share toward doing away with bad projection and all its bad consequences. We cannot help mentioning one common fault. It is a fault which we are sorry to say is found in some of the supposedly best theaters in the country and one which could easily be avoided. We are referring to overspeeding. The President, in his recent speech at the dinner at the Biltmore, mentioned overspeeding as something that made him hesitate to patronize the pictures. Personally we feel like throwing a brick at the screen whenever the overspeeding starts. Perhaps we are throwing the brick in the wrong direction.

The impressive showing made by the opponents of the Christian-Wheeler censorship measure at Albany is chiefly remarkable for this one thing: But one of the anti-censorship speakers directly represented the film interests. It is gradually becoming apparent to all thinking men that the fight against censorship is a fight against a vicious principle rather than a fight for dollars and cents.
The Light They Shed

By Louis Reeves Harrison.

The critic can not be blamed for a sense of fatigue when he is called upon to witness a production whose denouement results from an overheard conversation or an intercepted letter. Producers of that sort of stuff should be compelled to pronounce "Overheard Conversation! Intercepted Letter!" fifty times a day until cured. The monotony of it has come to be so deadly that the very sight of a portiere, the director's steady prop, where a door should be, may be taken as a warning that the entire presentation is to be one of dreary artificiality, far removed from reality of life and sincerity of thought.

Business is business. "We have an actor on our hands, and we must find plays for him." "We have just bought a menagerie, and if we are to have a drama which is to be judged by its fidelity to the best principles of our social life, it must make concessions to the circus." Why should stuff patched together according to this or that purely mechanical formula be put in the same class as the work resulting from sincere creative impulse? The latter may only be a splendid attempt at art, but if it is an attempt to stir fine feeling and resolute thought, it deserves critical encouragement—the shabby concession may well be relegated to pages of biased publicity.

Nine out of ten machine-made plays, lacking any real feeling or thought to start them going, minus heart and brains at their birth, may wander along through five reels of stock scenes only to end in some disappointing compromise. From start to finish they are about as cheering as a dinner in the home of your slightly-intoxicated friend when his wife does not expect you. They cause you to wish you were anywhere else.

In the matter of response to a demand for better pictures, there are producers of large means and honest aspirations who do not know how to go about it. Some of them do not even take pains to study the question. They plunge along determinately, making lavish expenditure where it is wholly unnecessary, pruning down where they merely curtail the big essential, true artistry. They are engaged in artistically visualizing stories that either contain an insistence on things as they are, or that afford an escape from reality into the field of romance, yet some of them imagine that they are merely running a business.

That sort of procedure is responsible for the poorly-selected, badly-treated pictures which are demanded in a hurry, created in a hurry, edited in a hurry and sent broadcast as examples of what can be done in the new art. Practically every one of those widely-circulated examples of artistic incompetence casts a shadow wherever it goes, a shadow on the receipts of the exhibitor, a shadow on the hopes of audiences who look for something better, a shadow on the entire industry.

Among other causes of stupid production is vanity of the kind shown at exhibitions of blooded animals, where the man with the most money gets the blue ribbon for a purchased dog or horse and accepts congratulations as if he really had something to do with the making of a winner. He may even believe that he took a chance when he paid out his good money. Another cause is the unfounded belief that a director who has done well with fine material can be handed a bunch of stale scenarios and evolve from them a lot of brilliant and compelling dramas of the screen, prize-winners sired by strays who have been foraging among the duns of plagiarism.

The story whose high point depends on old theatrical tricks like the overheard conversation and the intercepted letter, or one whose artistic merits must be sacrificed to suit something the producer happens to have on hand, a star or a circus, can not be other than mechanical. A director may consider certain interpreters who would do well in the roles he is creating; it may even help to keep certain images in mind, but the highest kind of interest in a play depends upon action and reaction between character and experience, neither of which are drawn from the theatre, but from life as visible to all of us.

Now we may set up a hero who tries to do all the good he can, a villain who thwarts him to the very end and a much-persecuted heroine who erred through her affections. These are only manikins to whom are arbitrarily assigned a settled line of conduct. For the modern audience they have the reminiscent interest of a Punch-and-Judy show—we can recall that they once amused us, but they afford no insight into the workings of the human mind, none into the human heart. People in manikin plays interest us about as much as do those who pass in the street.

Why does the villain do the deed? We are not deeply impressed that he does it until he is made human and we are shown his temptations, his faltering, his impelling hand, his restraining fear, all that goes to demonstrate that he need not be beyond the reach of our sympathies, even in doing wrong. From the moment that light is thrown on the workings of human character that character becomes fascinating. High interest does not depend upon mechanical incident, and there is nothing a real star longs for so much as a role which throws light on the workings of the human mind and heart.

The weakness of present-day production lies in the assignment of false values. The business man who is blundering around in it really does not know where to place his money to advantage. The natural trend of his own ability is toward distribution. To him a market is the first essential. He has been compelled in other lines to either create a market or to conquer one in existence by commercial methods. Office efficiency, factory system, selling force, publicity cleverness, all these appeal to him as first requisites, but what do they really amount to when a play does not win on its own merit? Is good will established on a basis of fine quality or on a lack of it?

Plays of fine quality shed light on human character or on what is affecting the human heart and human mind of today. Even farce may throw searching rays on our foibles and follies, and there is scarcely a production succeeding on stage or screen that is lacking in social significance.

In the midst of a period of publicity-created stars, with salaries soaring like war stocks, producers are beginning to look around in vain for men really capable of writing plays for movie stars, just as on the stage, which the stars have left because no playwright of ability would provide what is exacted. The stupidity of regarding drama as an instrument for a popular actor instead of a vehicle for thought and feeling, which the popular actor may interpret has emptied some of the finest theatres, but it may prevail for a while, even in the midst of our celebrating our recognition of creative genius as exemplified in The Gentleman from Stratford, who told us all plainly that "The play's the thing."
Masterpieces

By W. Stephen Bush.

Let me tell you the story of an exhibitor who has a just grievance against a press agent parading in the guise of a reviewer. Of course you will know at once he is not on the staff of THE MOVING PICTURE WORLD.

The exhibitor in question had his eye on a certain picture, but he was not sure whether he wanted it. He was waiting for a review of the picture. The "review" came. It was a frenzy of laudation. Epithets which would require revision if applied to the best picture ever made were thrown around with reckless abandon. Deducting fifty per cent, it was still a masterpiece. The exhibitor felt his last doubt vanish before the sun of so much certainty and forthwith booked the picture. Then he went ahead and advertised it and his patrons believed him, for he had always tried to tell them the truth. The picture came. It was pure fromage. Men and women went out slowly and sadly while the pictorial abortion was reeled off. Some of them looked reproachfully at my friend, the aforesaid exhibitor.

When the show was over the exhibitor rushed into his office and took a pair of scissors. He clipped the false review from the sheet which had deceived him and wrote out a little review himself. He was fair or at least tried to be, and then he pasted the foolish review on a piece of paper and placed his own review beside it. He put the "deadly parallel" into an envelope and sent it to the publication which had made him such a poor return for his subscription. He received a long and tearful letter of regret, but interesting as it was, it failed to make good the harm done by unconscionable puffing. There are editors who will sell their very soul for a page or two of advertising.

One Exhibitor's Remedy for Padding

By W. Stephen Bush.

Success in the business of exhibiting motion pictures depends more than ever it did on the personality of the exhibitor. The essence of personality is brains. Pleasant manners, an engaging appearance, courtesy, and other smaller elements of personality are of course important, but the power of thinking is the deciding factor. Here is a young exhibitor in a large city in the interior of this state who has added to the prestige of his theater and to the size of his bankroll by the simple expedient of taking the padded stuff out of five reel features that ought to have been cut before they were sent out.

"It's a tough job," he said to me, "but I find it pays. My audience has more than once complimented me on the good short features I am running. They notice the difference."

I asked him how much he cut out. He answered with the air of one who recollects a lot of hard work well done, that the padded stuff varied in length from 200 to 1,000 feet.

It has always struck me as a curious phenomenon that some exhibitors and buyers of negatives as well often measure to the length of a film as the prime consideration.

"If it is less than five reels I can't use it," or on the other, "if it is more than two reels it means nothing to me."

These men are dreadfully dogmatic about it too. They know just exactly what they want and their lips curl in fine scorn when you feebly attempt to talk about quality. These experts on length will tell you: "I don't care how good it is, if it isn't three reels I wouldn't buy it with counterfeit money."

Men who talk like that and who act as they talk will ruin the finest theater if they are allowed to practice their theories long enough. They do not realize that the value of every unit on their program depends entirely on quality and not at all on length.

Help to Fight Federal Censorship

By W. Stephen Bush.

The fight against Federal Censorship will presently shift to the floor of the House of Representatives at Washington. A majority of the committee on education have agreed to report the Smith-Hughes Bill favorably. There will be a minority report against the bill. It is true that the numerous amendments to the bill make it less of an evil. The crude work of the fanatics who prepared the original bill in 1914 has almost entirely disappeared in the new bill. The bill even in its amended form is still objectionable because it contains the vicious principle of censorship. THE MOVING PICTURE WORLD voices the almost unanimous sentiment of the industry in recording its everlasting protest against any legislation which imposes upon the motion picture a legal restraint prior to publication.

We urge every man interested in the freedom of the screen and in the proper development of the motion picture to get busy gathering signatures on petitions of protest against the passage of the Smith-Hughes Bill. What we want are the signatures of men and women who are not in any way connected with the production or exhibition of motion pictures. THE MOVING PICTURE WORLD has prepared blank petitions which fill all the requirements. These blanks will be sent to all exhibitors who want to use them. THE MOVING PICTURE WORLD and the motion picture exhibitors know that sound public sentiment is overwhelmingly Against Censorship of Motion Pictures. This is not a guess, but a well proven fact. THE MOVING PICTURE WORLD took an active part in a direct appeal to the patrons of motion pictures in this state on the question of censorship. We published a careful analysis of the election figures, showing that in every county in which an active campaign had been waged the returns showed an increased majority against the proposed constitution. Another proof was the fight against censorship on the floor of the assembly at Albany. A dozen assemblymen rose in their seats opposing both the Ahern and the Cristman-Wheeler Bills in response to urgent requests from their home constituencies. Let us, therefore, mobilize public sentiment for the fight on the floor of the House of Representatives. The minority report drafted and signed by the ablest men on the committee indicates that they will speak their minds on the floor. Every petition sent to Congress, every word of request to the members of the House will be an aid and a comfort to these unselfish and thoroughly American champions of freedom of expression. One fact in particular needs to be emphasized. This question of censorship has an importance far beyond film circles. It strikes at the foundations of liberty. It concerns every American who believes in American ideals and in American political institutions. We protest against censorship not only because it seeks to lay unjust hands on a great industry, not only because it means a blow to an art which must be a great factor in popular education, but chiefly because it violates both the letter and the spirit of the best traditions of American liberty.

Not a single sensible argument can be advanced in favor of Federal or any other kind of motion picture censorship.
Club Women to Discuss Pictures

General Federation of Women's Clubs Will Hold Motion Picture Conference During Big Convention in New York Beginning Next April — Picture Makers to Take Active Part.

By Betty Shannon.

FROM May 23 to June 3, thirty thousand of America's leading women will be gathered in New York City. The occasion will be the biennial meeting of the General Federation of Women's Clubs, and every state and county in the United States will be represented by at least one delegate. The most important phase of this tremendous gathering of intelligent American women to the motion picture industry is that the motion picture is to be recognized for the first time by club women of the nation. At this meeting the motion picture is to given a prominent place on the program and motion picture men are to be allowed to speak for themselves.

It is only during the past year that club women have really bestirred themselves regarding the output of this, the fifth largest industry in the world. Gradually, with the awakening to the real vital power in the community—in their own communities—of the pictures on the screen, they have begun to consider what they have termed "the motion picture problem." At first, most of them were alarmed because they were not pleased with the type of pictures they knew their children and the children of other people were seeing in the theater. Their first thoughts were to censorship. Then the leading women of the country, the heads of important committees, the officers, began to see the injustice and the futility of censorship, either federal or state.

There are women from communities and smaller cities in the west and south who will come with their hearts and minds set on censorship. But it is the determination of the leading women to educate the club women as a body upon the uses of the medium and to lessen the deafness that pays producers in dollars and cents will give to them the sort of pictures that they want their children to see. It is not the adult film which seems so important to them. They are the makers of the nation and they want the sort of pictures which they think safe for the children of the nation to see that they are seeking.

This is the first time since the very beginning of the General Federation of Women's Clubs that the General Federation has held its biennial meeting in New York City. It is the most auspicious time and place for the producers and exhibitors of the motion picture industry to really get in touch with these 30,000 women, who will go back to their local communities to tell the millions of people who couldn't come, to publish reports in their local newspapers, to interest their clubs, their schools, their churches, their business men, their congressmen and statesmen in whatever they hear in New York City.

There is to be one big conference devoted entirely to the motion picture. Mrs. Charles Cartwright, of Minneapolis, Minn., is the chairman of the Drama Section of the General Federation. She has arranged for a meeting to be held at the Hotel Commodore on Saturday afternoon, May 27, at 4 o'clock, at which not only all the women interested in motion pictures will be present, but motion picture producers and everyone actively engaged in the film industry will be welcome. The leading speaker will be Miss Mary Gray Peck, whose name is already familiar to most of the motion picture producers for her splendid attitude against censorship. She appeared at Albany on Thursday, May 11, speaking to the Women Film Makers and producers who went to use their influence against the passage of the Crisman-Wheeler bill. Miss Peck's talk at the motion picture conference will be on "Censorship."

Mrs. Alice Rice, of Boston, will give a talk on "Co-operation Between Club Women, Producer and Exhibitor to Provide Suitable Pictures for Children."

Orrin G. Cocks, secretary of the National Board of Review, will discuss "The National Board of Review and the Child Welfare Movement."

The side of the motion picture producers—that side which has never been presented by an actual picture producer before directly to club women, and the side about which they know little—will be given a talk by John R. Freuler, president of the Mutual Film Corporation. This program will be followed by an open discussion from the floor, in which the motion picture men are asked to join.

There will also be a discussion of the motion picture moved by Mrs. Elizabeth Sears, editor of "Film Fun"; Miss Helen Drey, editor of the motion picture department of the "Women's Home Companion"; Miss Mary Newell Eaton, of the Drama League of Grand Rapids, Mich.; Mrs. William Horton Foster, of the Community Service Motion Picture Company, of Boston.

The meeting will be presided over by three women—Mrs. Cartwright, already mentioned as chairman of the drama department, who has arranged the program; Miss Helen Varick Boswell, chairman of the Educational Committee, and Mrs. George Zimmerman, chairman of the Civic Committee. It is their one aim to give the American club women, and through them, since they are the leaders of the community, which they live, the producers of motion pictures from every standpoint, and to try to bring about between themselves and the producers of motion pictures an understanding about the market and demand which will be mutually beneficial.

The Motion Picture Board of Trade Will Take Active Part.

Through the efforts of Mrs. Elizabeth Sears, the editor of "Film Fun," the Motion Picture Board of Trade will take an active part, supplying the conference with moving picture equipment, operators and whatever pictures the women may want to use. There will, of course, be conferences held on all sides in which the leading women of the Conservation Department, Art, Literature, Education, Health, Civic, Household Economics Department and all the others will have special meetings. At any or all of these the Motion Picture Board of Trade will show any pictures available on those subjects.

J. W. Binder, secretary of the Board of Trade, and other members will be in attendance at the armory all the time to dispense information, and an exhibition room will be maintained in which pictures will be shown all the time.

Several exhibitions of the latest film will be shown, and details of how children's programs may be run at a profit to exhibitors and thus made practical will be demonstrated.

The club women will be given a special performance at the Rialto theater by S. B. Rothapfel on Monday morning, May 23. Other plans are yet to be announced.

Nurse Cavell Picture Coming Soon

C. Post Mason Hopes to Duplicate Sensational Canadian Success in This Country.

WITH the tragedy of Edith Cavell, the martyred nurse, still fresh in the minds of the American public, a picture, produced in Australia and giving a sympathetic interpretation of the life of the heroic woman up to the moment of her execution, is being exploited in Canada and the United States by C. Post Mason, who for ten years has been associated with the most important amusement interests of Australia. Mr. Mason is currently arranging for the presentation of the film at a Broadway theater, where it may be shown in conjunction with the "Official Australian Navy Pictures."

The success of the "Martyrdom of Nurse Cavell," which in America may be given the added title of "A Nurse's Sacrifice," has been phenomenal. Handled in Canada by the Famous Players Releasing Company, it is being offered in the best theaters of the larger cities to capacity business. At the Odeon, in Toronto, during a week when other houses offered the strongest kind of opposition with "The Birth of a Nation" and "Brittain Prepared," the sale of seats on the first day totalled six thousand. It is said that in the audiences attracted and the enthusiasm aroused, the "Martyrdom of Nurse Cavell" has set a new mark for Toronto.

Vera Pearce, called the most beautiful woman in Australia, plays the leading role, supported by Harrington Reynolds and other players of recognized ability, who worked under the direction of Mr. Mason and eighteen other Australian studio in Sydney. Every effort was made to give an accurate, uncolored version of the tragic events in Belgium preceding the execution. The picture is in four reels and probably will be offered to state rights buyers in the United States. The Australian navy pictures, taken with the cooperation of the Australian government, have been officially endorsed. The sinking of the Emden, the fleet in action and scenes showing the hundreds of boys in training for the service were included in these two reels.

Mr. Mason was born in Vermont and was well known as a vaudeville singer before he went to England and later to Australia, where he became identified with the J. D. Williams Amusement Company, Australian branch. In addition to directing the touring departments for amusement enterprises, he has managed some of the biggest sporting events witnessed in Australia during the past ten years, among them the bicycle races at Sydney and Melbourne.
Board of Trade Exposition Is a Success

Forty-Thousand Paid Admissions Testify to the Approval of the New York Public—Large Number of Exhibits and Stage and Screen Shows Provide Entertainment for Picture Men and Citizens Generally Plans Already Under Way for Next Year's Exposition

The first trade show of the Motion Picture Board of Trade of America, Inc., came to a close on Sunday, May 14. In the nine days that the Madison Square Garden was open to the public, 38,900 persons paid their way into the hall. The total attendance had been entered in a ledger in spite of the fact that it was also followed a six-day similar exposition set at naught the predictions of some of the wiseacres. It was not believed by many of the men who are acquainted with expositions that the New York public would be interested in a motion picture show for more than a week. That such impression was proved to be contrary, to the facts is in a measure due to the entertainment provided by the management of the exposition. This is demonstrated by the increasing attendance on Friday, as the closing day, and the number on that day would undoubtedly have been exceeded on the day following had it not been for the counter-attraction of the history-making preparedness parade.

The nine days that the Board of Trade gained experience that will be of value to it in future expositions—and that the shows will constitute an annual affair is already assured—there can be no question. Very likely, for one thing, it has been determined that no advantage accrues in operating the hall all day and all night, as the temperance laws will not permit; that the floor space devoted to dancing might have been better used in other ways—for instance, an elaborate stage setting, such as the patrons of motion pictures see in the larger theaters. The private balcony of the Paladium, for instance, is dedicated to it. Too, the comparative absence of the leading players was a disappointment to many who attended. Only a few of the companies made it a point to secure the attendance of their prominent artists. One of the leaders in this respect was the Vitagraph. Other concerns whose players in numbers were seen in their booths were the Universal, the International and the Mutual.

The motion pictures shown on the big screen at the Fourth Avenue location and the reproducers of the Paladium Hall clock in the morning; that the floor space devoted to dancing might have been better used in other ways—for instance, an elaborate stage setting, such as the patrons of motion pictures see in the larger theaters. The private balcony of the Paladium, for instance, is dedicated to it. Too, the comparative absence of the leading players was a disappointment to many who attended. Only a few of the companies made it a point to secure the attendance of their prominent artists. One of the leaders in this respect was the Vitagraph. Other concerns whose players in numbers were seen in their booths were the Universal, the International and the Mutual.

The motion pictures shown on the big screen at the Fourth Avenue branch of the Vitagraph were presented as the result of being long-considered and carefully thought-out. The Vitagraph's management seen in the presence of the exhibitors was a most pleasing appearance. The advantages and disadvantages of the various companies and sides were added the many details of the individual booths. Flowers, the real thing and the well-simulated, the artificial, were in profusion. In artistry the Paramount, the Vitagraph, the Biograph and the Essanay were especially well filled, some of the occupants refusing to leave for counter-attractions in other parts of the hall.

As was pointed out in the Moving Picture World of last week, the Garden, with its many decorations, presented a most pleasing appearance. To the imagination of the public were added the many details of the individual booths. Flowers, the real thing and the well-simulated, the artificial, were in profusion. In artistry the Paramount, the Vitagraph, the Biograph and the Essanay were especially well filled, some of the occupants refusing to leave for counter-attractions in other parts of the hall.

For the successful issue of the initial show of the Board of Trade the credit will in large measure go to Executive Secretary J. W. Binder and Publication Committee Chairman Theodore Storey. Binder, aided by Edwin A. Cochrane, general manager of the General Lithographing Company, and President R. H. Moel, president of the board, was in continual attendance. Other officers of the board were present every evening.

During the week there were many events that stood out. One such was the decision to make the hundred exhibitors from Manhattan, Brooklyn and the Bronx, who on Tuesday evening entered the hall and paraded around it. They had been marshalled by Samuel H. Trigger and Samuel Speedon, the latter of whom was in command. The little diversion was arranged to prove the good will of the exhibitors toward the Board of Trade. The committee of Chicago exhibitors at present in New York arranging for the exposition in Minneapolis. The Motion Picture Expositors' League of America remained throughout the length of the show. This delegation was composed of William J. Sweeney, Fred Schaeter, of Jones, Linick & Schaeter; L. H. Frank and Fred W. Hartshorne, Rear Admiral Nathaniel R. Usher, Collector Dudley Field Malone and Rabbi Stephen S. Wise.

Among the features of the week were the addresses in the concert hall on Wednesday by F. H. Richardson and J. H. Halberg, their general subject being projection. Nicholas Power was chairman. There was a good attendance of theater managers and operators. On Thursday Paramount showed the Morosco feature, "Pasquale," in which George Beban is starred. At the close of the subject Mr. Beban addressed the largest audience and told the pathetic story of "Colombo," the old horse of the San Francisco Italian, from which "Pasquale" had been adapted. The story was presented in a simple style, and its telling was heartily applauded. Saturday was Vitagraph day, and the big Brooklyn studio was represented by all its players, who were introduced from the stage in a specially prepared setting.

The closing day was given over to the International Film Service, which presented its players, who had journeyed from up state to be present. Directors Theodore and Leo Wharton of "The Mysteries of Myra" also attended. The interesting scenes showed the girl who was also several of the cartoon comedies drawn by the Hearst artists. There were sketches drawn on the stage by George McManus, of "Bringing Up Father;" George Herriman, of "Krazy Kat;" Tom McNamara, of "Us Boys;" Cliff Sterrett, of "Polly and Her Pals," and Hal Coffman. Announcement was made of the winners of the new talent contest, of the six young women who will be given a chance to appear in International pictures. The big silver award for the best of the women in the silver was the largest number of votes as the most popular motion picture actress went to Irene Castle.

One of the pleasant sidelights of the week was the luncheon given the exhibitors by the trade press by the International. John W. Grey of the publicity department sat at the head of the table, and at his right hand was E. A. McManus, general manager of the International. Every one of the twenty-five dinners got away from the two-hour session in good shape, praising the menu and the host who conceived it. J. K. Burger was so successful in creating a new edition of his famous "Yellow Jacket" that the party combined in drinking his health in an "International." It was a real party.

More than one hundred exhibitors, many of them accompanied by their wives, accepted the invitation of the Vitagraph Company to visit the Flatbush studio on May 11. Under the guidance of General Manager Samuel Speedon and Sidney I. Tischler of the Vitagraph stars in the making and met a number of the Vitagraph stars, Edith Storey and Lilian Walker among them. A buffet luncheon was served. After a tour of the plant the exhibitors expressed themselves as being much impressed by the completeness of the equipment and the activity in all the studios.

On the afternoon of Saturday Commodore Blackton was formally presented with a large gold painting of himself. The gift was presented John Moel, president of the General Lithographing Company. Mr. Binder made the presentation speech, which was fittingly responded to by Mr. Blackton. The show came to a successful conclusion on Sunday evening, and the final attendance through the nine days was twenty thousand. In public it had been one of the best that New York has seen. What has been accomplished in spite of handicaps augurs much for those to come in the future. The Board of Trade has introduced itself to the citizens of New York as makers.
of entertainment. It has drawn new attention to the industry, from the financial and from the manufacturing side. It has made the much to-do about the public the greatest question of legalized censorship, of its inequities, of its evils. One of the fruits of the exposition should be a wider public knowledge of the handicaps under which the motion picture is created.

When asked on Sunday evening for his impressions of the exposition Secretary Binder said:

"The exposition has been a great success. We will make a little money, but what is even more important, we have brought the public the biggest exposition of motion picture apparatus. There were a Power 68 projector, a Model C and a Simplex; a complete miniature stage setting of the Rialto Theater; Klieg spot lights, American Twenty-five search lights; a sound board; a Rialto screen and a Satin Gold Fiber; Speer carbons, Carlisle automatic ticket selling machine, parade wagons, changing outfits, new Hallberg adjustable armchairs; Speedco Arc Controller; Hill Brothers furniture from the Peabody Furniture Company; Peister Non-ReWind Ma chine; the autokinematograph projection device for window display. Mr. Hallberg was in charge, assisted by W. H. Rabell."

Universal Stage Lighting Company.

At the booth of the Klieglight company, George C. Dodds demonstrated the devices of the concern which have been so intense light for motion picture purposes. One of the more striking of these is a table lamp of fifteen amperes, approximating 8,000 candle-power. There was also shown a new lamp that will give five times as much light as the 8,000 candle power. This is designed to give directors an unusual light for extraordinary effects. There was also a floodlight that swept the big arena during the week. Other lights were the burglar, for picture making purposes, and the studio lighting units, the Klieglight and Liliput.

Vim and Knickerbocker.

At the booth of the Vim comodies and the Knickerbocker Star Features Mark Dintenfass entertained his friends.

Kinetic Cartoon Corporation.

In the booth of the Kineticartoon were many of the famous censorship magnets, which afterward were animated, by Charles Raymond Macauley. There were done there by Mr. Macauley's associates, Dan Smith, F. M. Follett and A. B. Heath.

Panchromatic Twin Arcs.

At the headquarters of the Panchromatic Twin Arcs were five types of arc lamps. There also were shown the Panchromatic lamp and a large line of imported cameras. Mr. Allison, of Allison & Hadaway, was in charge.

Acme Lithographing Company.

President John M. Lakin, assisted by Reginald Belcher, entertained visitors at the Acme booth where he showed samples of pastel posters and lithographs in from four to twelve colors.

Eastman Kodak Company.

The Big Eastman booth in the balcony was in charge of George Blair, Richard Brady and W. P. Wetts. The wall of the booth was ornamented with many photos of the Eastman manufacturing process.

Menger & Ring.

In the booth of the Menger & Ring Company were many small and large sample frames for theater display, ticket boxes, mirrors for dressing rooms, flower boxes for side decorations and changeable signs.

Pierson Film Cleaning Machine.

M. C. Darby, manager of the company, demonstrated to visitors his big machine, really two in one, for cleaning, softening and redeveloping film.

Paramount Pictures Corporation.

The Paramount occupied 1,500 feet of space, the largest single exhibit. It was also one of the most artistic. There were three distinct divisions, divided by low railing. The first was a lounging room in the lobby with a reception room and a distribution room. The entrance to the second was a bowler of mirrors before which there were large oil paintings of famous Paramount stars, the leaders of the programs of the Famous Players, Jesse L. Lasky company and Metro-Go-Palais. A large illuminated trade mark of the company was a conspicuous feature. The general scheme was a replica of a Venetian gondola, treated after the fashion of M. Giraud. Among the decorations was a large picture of the famous Ben Hur. A few feet in front of the paintings and extending the entire length of the booth were garlands of magnolia leaves covered with gold and suspended on short obelisks. The latest thing in Chinese lamps, too, were in evidence. The wicker chairs and couches were all furnished with the most comfortable cushions. The heads of the company were constant visitors during the week. These included W. W. Hodkinson, the president, and James Steele, of Pittsburgh and Chicago; William E. Smith, of Philadelphia; William L. Sherry, Raymond Pawley and Hiram Abrams, of the board of directors, and other members of the company.

Los Angeles Chamber of Commerce.

The Los Angeles Chamber of Commerce had an elaborate industrial display designed to give an idea of the more prominent of the products of Southern California. Among the exhibits were those of the International Service Corporation, the American Twin Arcade, the Universal Electric Company, and others.

Essanay Film Manufacturing Company.

The Essanay Company had a booth in charge of Gardner Wood, the eastern representative of the concern, and B. H. Stern and E. F. Logan. There was a display of portraits of the company's players. The furniture was in wicker.

Nicholas Power Company.

On display at the booth of the Nicholas Power Company were three Six B machines, two Six A machines and one Six combination, the latter comprising the small Six and the large Six combination. Among the displays were some framed pictures of popular Universal players. Also on show was the big silver cup presented by the company for the coming twenty-four hour stock chassis automobile race. Big electric lights called on all beholders to "Demand the Yankee Doodle Program—Universal Motion Pictures." H. H. Shank was in charge, and during the week was Nicholas Powers, Treasurer Edwin Earl and General Manager John F. Skerrett.
William Fox Company.

The Fox booth was artistically arranged. The scheme was blue. The layout was semi-circular in form. Large oil paintings of the manufactu-

ers and manufacturers of the various lines were displayed, and blue and white couch in the prevailing color extended the length of the room. The chairs were in white wicker and blue and white striped.

International Film Service.

There was a pronounced military coloring to the display of the Inter-
national Film Service. A good-sized tent, two regulation three-inch field pieces and one six-inch, all wired to the frame, were prominent. The display was the thousand-dollar cup to be awarded the motion picture actress

receiving the largest number of votes during the exposition. There were also two smaller awards to be given "alike." John Gray was in charge of the exhibit. Aiding him were James Driscoll, Frank Hudson, Harry Josephson, Joseph Buhl. During the week they were

E. A. McManus, general manager; J. K. Burger, manager of exchanges;

Joe E. Engel, manager of the New York Exchange, and Leo Brooks.

Novelty Slide Company.

The booth of the Novelty Slide Company was decorated with a foun-
tain and artificial flowers. Two large revolving illuminated cylinders carried 300 samples of the company's products in the slide field. General

Manager Joseph Coughal was in charge.

Westinghouse Electric Manufacturing Company.

The Westinghouse Company was represented by a large display of goods adapted to motion picture purposes. There was a large motor generator set, amper and volt meter, panel for generating set, No. 1 Sirocco blower and a Westinghouse Cooper Hewitt mercury arc rectifier. The exhibit was in charge of E. P. Crowell, salesman for the moving picture department, and B. K. Strader.

Automatic Ticket Selling and Cash Register Company.

The Automatic had five machines on display, including a single, a double, a triple and a quadruple. The exhibit had much interest for the public as well as for the trade. In general charge of the booth were

L. C. Manning, H. L. Coleman and Mr. Perrin.

Arthur Leslie Publicity Headquarters.

The Leslie booth was responsible for some of the enlivening influences during the earlier days of the show, but the general public had begun to flock to the Garden. Many trick balloons were distributed. On the Sunday evening following the opening thousands of sweet peas were distributed as souvenirs. Many of the unattached players here made their headquarters. Mr. Leslie was aided by Mrs. Leslie and his charming daughter.

Film Fire Prevention Company.

The interesting display of the Film Fire Prevention Company was in charge of the inventor, Anton Szilagyi, and E. L. Wood and R. L. Bars-

low, Jr. Mr. Wood exhibited his ingenious device, by which, in case the film catches fire, many things automatically and instantly happen. Chief of these is the cutting of the film and the sealing of the two magazines, the closing of the port, the throwing on of the house lights and also of a small lamp placed where it can be seen by the operators. In addition, the operators get back a direct and most intense light in the projection machine itself is extinguished. All this is done in 0.04 second. This, as the company is shown, is said to be fire proof. Mr. Szilagyi was for some years associated with Pathe French in Austria. He was a brilliant chemist, not only to ide in their enamel and it is only recently that the machine was perfected. Patents have been taken out in practically all countries.

Cooper-Hewitt Electric Company.

The Cooper-Hewitt Company had on display one of its elevator wag-

ons with many more features than the original of this ingenious device, by

which, for the making of pictures, were in constant use throughout the 19th century. It was also an exhibit in which, in trying to find a Cooper-

fit for making titles and animated cartoons. Those in charge of the booth were W. C. Hubbard, A. S. Hubbard, W. A. D. Evans and J. P. O'Shea.

Motion Picture Apparatus Company, Inc.

Robert Hastings, agent of the company, had on display a large number of specialties in motion picture apparatus. Among these were cameras, tripods and a printer which may feature In the future.

M. J. Wohl & Co.

The Wohl company displayed its Broadside and Duplex lamps and a portable ten-cent-pound affair. There were several varieties of diffus-

ers with spun glass. A top light had a cone-shaped container of spun glass. There were in all six types of lamps. M. J. Wohl and M. Mayer were in charge of the booth.

National Carbon Company.

The National had a large exhibit of carbons, for stereo and motion picture apparatus. In charge of the display were Carl and Fred Delamatch. One of its features is its metallic pencil carbon, designed to do away with shadows on the screen. W. C. Kunzmann, formerly an operator and theater manager, who has been recent carbon specialist in carbon line for the company had spent thousands of dollars in experiments. He said he was convinced from those experiments that there was carbon and only carbon in the world able to do the work. In addition to the manufacturers and the department of the company.

Motion Picture-Scope Company, Chicago.

W. J. Patterson was demonstrating the Pictureoscope, a portable motion picture projector for churches, lodges, clubs and homes. The weight of the machine itself was 45 pounds. The Pictureoscope is adapted to standard film and stereopticon.

Collection from National Museum.

In a small case were several models of primitive motion picture ma-

chinery. The exhibit was loaned by the National Museum, where it has been for twenty-one years. It represented the development work of C. Francis Jenkins of Washington. Among the exhibits were a printing ma-

chine, a lantern projector and eye piece, one 3/16-inch 35-mm. camera, one 3/8-inch unmuffled; in a rough box was a camera of the inter-

mittent type of the vintage of 1890. There were also a camera of the continuous type of the period of 1896 and a Phantoscope of the early nineties.

The Screen Club.

The Screen Club had a booth attractively fitted up with period furni-

ture and statuary and proved a welcome resting place for the visiting members of the club.

National Cash Register Company.

The N. C. R. Company exhibited its 1002 ticket printing register. These machines print, count and issue tickets in rapid manner. As illustrating its simplicity of one of the little film actors manipulated the two-color machine with efficiency.

Typhoon Fan Company.

The Typhoon Fan Company had on display in different parts of the arena six types of its product. The largest of these was a twelve-foot affair over the main doorway in the charge were Ernest Glanzberg, Doug-

las Faulkner and James F. Daly. They reported forty-two orders taken during the show, for theaters all the way from Colon, Panama, to West-

minster, B. C.

Simplex Photo Products Company.

The Simplex company, specializing in lamps and cameras, displayed portable arc lights, motion picture cameras carrying 50 and 100 feet of film, film projectors and reflecting lamps for photographic work. Present during the week were A. H. Hotto, B. J. Nasief and Richard Pollard.

Paragon Films, Inc.

At the booth of the Paragon throughout the week there was conducted a lunch court which made much amusement for visitors. Arrests were made of the prominent as well as of the lesser known persons, and in-

variably a line was formed. Some escaped with a levy of 17 cents, while others were forced to contribute as much as $1, all of which was turned over to the Board of Trade fund for fighting censorship legisla-

tion. The Paragon also conducted its campaign for the securing of signatures against the Cristman-Wheeler bill, now before the Governor. The number of names at the end of the week, which represented the ef-

forts of the Paragon company for several weeks, totaled $0,000. Tim Cunningham presided as judge. Irving Hay was the prosecuting attorney, Joe Edmonds portrayed Bad Bill and Gaddie Corbett was the linger print expert. Among those forced to say "Good morning, Judge," were Commodore Blackstone, Harry Houdini, James J. Corbett, Eddie Foy, John T. Kelly and Blanche Ring.

The Trade Press.

Among the motion picture trade papers at the exhibition were the Moving Picture World, Picture Play, the Morning Telegraph and Motion Picture Mail, as well as the Motion Pic-

ture Story Magazine and the Motion Picture Classic.

LOUIS TRACY TO WRITE FOR PATHE.

Noted picture maker met noted author the other day when J. A. Berst, vice-president and general manager of Pathé, entertained in his office Louis Tracy, the English novelist, and persuaded him to lend his talents to screen work. Mr. Berst was one of the pioneers in believing that if a man-

ufacturer was to spend fifteen or twenty thousand dollars in producing a picture the services of trained minds were neces-

sary in the writing of the scripts. Several years ago when Mr. Berst was considered a large price for a scenario, Mr. Berst purchased the work of men and women of trained

literary ability, and paid sums running into the hundreds. The wisdom of his policy is proven by the fact that today every large producing company is doing it, and large sums are being paid for the motion picture rights to well-known novels and plays. The list of Pathe's Gold Rooster Plays bears ample witness to this tendency of the day.

As the Ender of Days of Meuse, Mr. Berst and Tracy, the author is to write "The Grip of Evil" for Pathe, a serial story which will be pictured and released probably during the early summer. Among Mr. Tracy's books are "The Wings of the Morning," "The Pillar of Light," "The Silent Barrier," "Karl Ender," "A Son of the Immortals" and "The Great Mogul."
Protest Against Censorship

Splendid Assemblage of Public Spirited Citizens and a Host of Film Men Appear in Executive Mansion and Tell Governor Whitman Why They Are Against the Cristman-Wheeler Bill—Advocates of the Means to Make Film Showing.

By W. Stephen Bynum

WHETHER the hearing before the Governor of this State will result in a veto of the Cristman-Wheeler bill time alone will tell. There can be no doubt whatever about the spendid showing made by the film interests. There will be no doubt that the most prominent element in the State is opposed to censorship. It is most significant too that this element is neither directly nor indirectly connected with motion pictures.

There were other evidences of anti-censorship sentiment manifest in the heaviest and most memorable hearing in the Executive Chamber. The film interests or rather the foes of censorship not only used more than their allotted time, but they had a mass of reserves which were never called into action. On the Fin hand Comr. of the E. A. Was all well and strong before their time had expired. The applause which followed the speakers on our side was spontaneous and prolonged. Frequently applause interrupted them. There were but faint ripples of interest in the failure of the witnesses to win them over. There was force, conviction and dignity in the manner and matter of every man who spoke on our side. No argument commanded more attention and respect than that made by the woman who spoke briefly and so vigorously for the freedom of the screen.

The advocates of censorship expressed in their delivery no less than in their logic all the mental crudity and all the confused notions of morality which inspires the fanaticism of self-appointed moral guardians. Often it was admitted by many that the atmosphere of the Executive Chamber was distinctly charged with anti-censorship feeling. There is something in the American mind which sets up the cry of rebellion whenever any ancient instrument of oppression is dragged into the open and exposed to public view. We became transported with righteous anger when we take a close view of the pillory or the thumbscrew. Censorship belongs to the age of the torture chamber.

All Filmdom Was There.

The anti-censorship hosts went up to Albany on a special train. John C. Flinn, of the Lasky forces, had accepted the responsibility of getting the great crowd together and seeing them safely bestowed on the special. It was commendable foresight to have a special train. The scheduled train at 8:45 would have looked like a subway express at the rush hour if the foes of the Cristman-Wheeler bill had been forced to seek accommodation on it. As it was the ten-car special afforded room and comfort to every one. One of the cars bore the name of the Universal Camera, dedicated to the memory of John Davis. There was also an intensive national, Hugh Hoffman, representing Blue Bird; J. Robert Rubin, National President Fred. J. Harrington, Edwin Thanhouser, Walter Longener, Arthur James of the Metro, William M. Seabury, W. A. Johnson, John J. Flinn, J. W. Wilson, Walter W. Loomis, Dr. Charles H. Parkhurst, Lawrence Abbot of the People's Institute, Dr. Transon Brenton and Dr. Orrin G. Cocks of the National Board of Review. There were plenty of exhibitors too. The up-State delegations in the Lobby were crowded and almost all of the Albany and Schenectady men were there. Greater New York was represented by Samuel H. Trigger, Louis Smith, Louis Blumenthal, Louis Manheimer, Benjamin Title, A. Lewis, and others.

Never was the train to the State Capital made more smoothly and swiftly. The three hours on the train were largely devoted to consultation among the speakers. The result of the deliberations in the Lobby was most pleasing. During the course of the hearing, a perfect and complete program had been mapped out, each speaker covered some particular angle of the subject. there was no overlapping and no waste of any kind. The one feature of hearing which impressed the most was the amount of paper men present lay in the fact that but two of the speakers were interested in films and that only one or two hurried references were made to the position of an organized body within the industry.

Immediately after the arrival of our delegations camera men got busy and filmed the different groups as they emerged from the depot and afterward as they ascended the steps of the costliest capitol in the world.

Governor Bows to the Camera.

At the top of the steps and just as the delegations were about to enter the building proper Governor Whitman appeared and was immediately beseeched by the indefatigable and fearless camera men. The Governor, who is one of the most affable and approachable men in public life today laughingly consented and did all the camera men asked him to do. He jokingly deprecated the presence of Dr. Parkhurst, saying he had the best right to be in the picture.

The Scenes in the Executive Chamber.

The Executive Chamber is one of the most notable features of the re-building of the capitol in 1884. It is perhaps the most historic spot in the annals of the State and has been the scene of many a memorable moment. Crowded to its utmost capacity the chamber may hold a scant three hundred people. On the afternoon of Thursday, May 11, it was crowded somewhat beyond its capacity. Neither ingress nor egress were all allowed at any time before their time had expired. The applause which followed the speakers on our side was spontaneous and prolonged. Frequently applause interrupted them. There were but faint ripples of interest in the failure of the witnesses to win them over. There was force, conviction and dignity in the manner and matter of every man who spoke on our side. No argument commanded more attention and respect than that made by the woman who spoke briefly and so vigorously for the freedom of the screen.

Colby's Brilliant Attack.

It was thought very fortunate for the film side to have for its first speaker Bainbridge Colby. Mr. Colby is incisive, forceful, he has a perfect command of language. He possesses the rare gift of humor and as it is humor not tinged with sarcasm it is invaluable in a speaker who sets out to convince others and to do so in a moderate manner. When the forceful and striking utterances of the anti-censorship speakers sounded much like the reverberating echoes from the editorial files of The Moving Picture World. Mr. Colby, as he had the unique charge of the hearing, announced the subject of the hearing, reading for this purpose the enacting clause of the Cristman-Wheeler bill. J. Robert Rubin, counsel for the Exhibitors' League, acted as master of ceremonies and introduced the newsmen and others on our side. He jockeyed a little bit for the best position in the argument, i. e., the last part. In this, however, he was unsuccessful and the foos of the bill had to present their side first.

"This matter," he continued, "concerns every liberty-loving American for censorship means an attack on our popular form of Government. The Colby demanded to know who were to be "these three or five demi-gods" to be entrusted with the regulation of public morals. No matter how great our expectations they will, in the end, appear as just "two ordinary samples of the two-legged species willing to take a job at $4,000 a year." "Third thing," he went on, "the use of the public institution of our system, whatever to our legal system, it is hard to classify under our form of Government. It is nothing new. It is the attempted revival of an old odious abuse, which has proved an absolute failure. The tendency of the State's, among others, has been condemned and ridiculed by all the great contemporaneous writers of Great Britain, such men as Arthur Pinero, Israel Zangwill and George Bernard Shaw."

Advancing a step toward the Governor, Mr. Colby spread his finger at the Executive of the Empire State, and addressed directly and personally: "You sir," he cried, "are not clothed with arbitrary power; you are a statutory officer, whose powers are checked and regulated against by proper laws. Because censorship originated with the churches it is not necessarily sound. Censorship and intolerance have nestled under the eaves of the church for centuries. I do not doubt that the church has helped in the up-building of good citizenship and that it is one of the finest
forces in the community, but the churches have a bad record in the matter of censorship. You know they used to burn each other's bishops because there wasn't sufficient conformity among the You know, it was a hard thing to do. He has had a lot of imitators since. In England, censorship had its origin in political corruption. The powers of censorship were employed by the father of bribery, Horace Walpole, who resented the exposures of his methods by Fielding. Keene, in the United States, has adopted the same method of cleansing the public taste within the industry itself. This influence has been great in the past and we have every reason to suppose that it will be greater in the future. Stop this assault upon the noble cause of the military, and upon the manhood of this country, back to the days of the witchburners and to all the crude absurdities of Puritan days in New England."

For what seemed more than a full minute, the Executive Chamber was enveloped with bursts of applause.

The Governor Had Seen the Picture.

The next speaker was Walter W. Irwin, representing the V-L-S-E, of which he is the general manager. After declaring that the motion picture had the same right to preach national defense or other propaganda as the editor of a newspaper, Mr. Irwin explained, in detail, how his campaign and support of the Race Track bill, which as he explained, meant the fulfillment of one of the provisions of the State Constitution. No bill ever had so many powerful organizations actively in opposition. The worst elements in the State were at work to destroy the greatest asset in the mass of the people, as usual, spoke in favor of righteousness.

This characteristic of the American public is conclusive proof that the motion picture could not have attained the universal support it possesses if it had not been for its strength in moral and educational standards, as well as in dramatic and technical standards. If the question of censorship were submitted to the millions of people in this State, who, through their chief means of entertainment and education, the answer would be almost unanimous. Solely by virtue of the merit of its product, this industry has become the fifth largest in the United States.

He then went on to ask the Governor whether he had seen the picture. The Governor nodded his head emphatically and followed the rest of Mr. Irwin's argument with considerable attention. Continuing his speech Mr. Irwin said:

"In fact, it has been stated by many people of the Middle West, that the cordial reception tendered President Wilson upon his recent trip to St. Louis and other cities in that section of the country, for the support of the National defense, was primarily due to the fact that 'The Battle Cry of Peace,' had previously been extensively exhibited. In no State other than Pennsylvania, not even in Ohio, has there been the slightest exception taken to this picture. On the contrary, it has been tendered its تصنيف."

"Are we to be denied the same right to preach national defense in a motion picture as is possessed by the editor of a newspaper? Is a vehicle of thought transmission of so potent a nature as the picture 'The Battle Cry of Peace' will go a long way toward making the people of the interior States recognize their duty to the sea-boards and thus vote for a proper appropriation for national defense — to the extent necessary for the welfare of individuals who do not agree with the policy advocated? It is significant to note that the chairman of the Pennsylvania Board of Censors is Mr. Breitinger, while the secretary of the State was a Presbyterian minister. Is it possible that these gentlemen had something to do with their arbitrary determination to destroy the vital parts of this picture.

"In Ohio and Pennsylvania, where censorship is imposed upon the people, the situation is somewhat similar. The facts demonstrate that censorship consists of intolerance born of ignorance, prejudice, malice, spite and jealousy. For instance, in Ohio, the great picture of 'The Life of Christ'—a picture which has been extensively exhibited in every Chris-
recourse to what he described as the unfairness and illegality of the State’s action, and arbitrarily recall their favorable decision, but which gave them moral support. In the contemplation of the draftsmen of the law, that a license already granted might be revoked by the board of censors at any time.

There is no provision for giving the proprietor of the exhibition, any hearing, or opportunity of being heard before his license is revoked. There is no provision for a judicial hearing before the license can be revoked, and no provision for censors to be appointed by the Legislature, and hearing, the statute is in conflict with the fundamental law of this State. It has been repeatedly declared by the Court of Appeals, in the tax case, that no tax is valid unless the citizens have a right to be heard. Equally, this statute is invalid which authorizes the revocation of a man’s license to carry on a particular business, without hearing and without a hearing as to whether he has committed any offense. A man has a property right, and it is constitutional to be heard on the statute books of this state, nor, I think, on that of any state.

Senator S. W. Cristman, the author of the objectionable bill, acted as the master of ceremonies for the advocates of the measure. The honors on his behalf were assigned to William Sheaf Chase of Brooklyn. The Canon frankly admitted in his opening remarks that the bill might be defective, but he thought that it made little difference. He said:

That the Bill had been introduced to prevent censorship, and to prevent the right of the State to license any exhibition, unless it has been legally licensed. He believed that just as the chauffeur and the doctor and the lawyer had to be licensed, the film producer and exhibitior ought to be licensed. Here the Governor intimated to the Committee that he was willing to remove the revocation of the stage. The Canon dodged the question, but claimed that the Parliamentary Committee appointed to consider that question had reported in favor of stage censorship. The Canon said he was a great friend of the three gentlemen who said he represented some Methodist churches. His name was Frank L. Brown. Mr. Brown favored the Cristman bill, because in his opinion it would prevent the children and adults from being driven to look at these pictures, and to be licensed. Mr. M. Manheimer, the representative of the Bar, made some remarks on the reverend gentleman whether he knew that under the law of the state no minor under sixteen was permitted to enter a moving picture theater except in the company of a guardian. Mr. Dunney spoke against pictures in general and against the Chaplin pictures in particular. Mr. Manheimer, the representative of the Bar, made some remarks on the reverend gentleman whether he knew that under the law of the state no minor under sixteen was permitted to enter a moving picture theater except in the company of a guardian.

A. J. Niles, who represented a Sunday School Society, admitted the defects in the bill, but thought that its good points should induce the Governor to sign it. Rabbi Morris H. Harris, of New York, contended that there was too much pleasure in modern life and that men went wrong not in pursuit of work, but in pursuit of pleasure. Francis J. Sullivan, a youthful lawyer from Brooklyn, representing the Catholic Holy Name Society, joined the speakers in favor of the censorship. He was followed by another man from Brooklyn, Robert Sutherland, who said he represented the Brooklyn Sunday-School Union. Howard Clarke Barber, of the Society for the Prevention of Crime, spoke in favor of the bill. There was some opposition, and it was close to six o’clock when the last word at the hearing was spoken. The Governor, good naturedly allowing the newspaper men to press him as to his probable decision, gave no inkling of his decision. The statute he had signed was not vetoed, but was signed with the advice and consent of the people of the State. THE MOVING PICTURE COMPANY.

DOCK WILLAT WITH TECHNI-COLOR COMPANY.

C. A. Willat, who has been connected with the New York Motion Picture Company, for several years, has left that company to join the Techni-color Company of Boston, Mass.
Lois Weber, Talks Shop

Author of Innumerable Photoplays and Director of As Many More May Remain in the East to Make a Big Picture

A FEW weeks ago Lois Weber closed her desk at the Universal Company's Hollywood studio, banished plots and counterplots from her mind and set forth on a vacation. As she had been breathing the atmosphere of the west and the studio without interruption for four years, she concluded that a change of scene might be invigorating. Phillips Smalley, her husband and producing partner, conceded as much and remained at home to direct the artistic tastes of the family, single handed, for an indefinite period. In fact, it is not at all improbable that before returning to Hollywood Mrs. Smalley will make a big picture in the east; something bigger than "Hypocrites" or "Where Are My Children?" or "The Dumb Girl of Port Chester". But all that is in the future, and just at present her program calls for relaxation and only such journeys from her rooms at the Astor as the whim of the moment inspires. Nonetheless, this is a "shop" talk.

Mrs. Smalley is a practical idealist, a woman who through long experience has learned the value of her trade. Knowing what is mechanically attainable, she does not write scenarios calling for impossible effects, nor is she content just to turn out workable scripts. Her ideal is to bring the screen into a closer relation with life, to make long photoplays necessarily, but to make true photoplays. Her personality suggests inexhaustible vitality, a clear, active mind and the determination of a woman accustomed to dealing with men and beating them at their own game.

In accounting for the human touches so frequent in Mrs. Smalley's work—the subtle bits of sympathetic characterization—it is worth noting that she was closely identified with interesting phases of life during her most impressionable years before she became an actress. "I did missionary work in the slums of New York and on Blackwell's Island, especially among poor girls," she explained. "I know them and their problems, and not a few of my stories have been suggested by incidents recalled from those early experiences. This was the way with 'Shoes,' one of my most recent pictures, a story in which the central character, a poor girl, is drawn directly from a life filled with the keenest sort of drama and pathos.

"When people ask me, as they sometimes do, how I have kept on turning out scenarios month after month for the past half dozen years, I reply that I have sympathy, can sit alone at a table, resolved to write, and the paper remains blank. Once I was quoted as saying that all I needed was an idea scribbled on a shirt cuff, and for weeks after that mail was filled with such casual ideas, none of them actually scribbled on shirt cuffs. The only trouble was that the suggestions suggested nothing.

"But when the right kind of an idea does occur to me, the story immediately shapes itself without any conscious effort on my part. I outline the scenes, complete and condensed, and as my hand can travel and very seldom do we find revision necessary, unless, of course, we decide to lengthen the story, as in the instance of 'Shoes', which I first conceived as a two-reel drama but later amplified because the subject matter and the leading player justified the increase."

We asked the name of the leading player and learned that it is Mary MacDonald. Then, not unnaturally, we inquired, "Who's Mary MacDonald?"

"The luckiest find I ever made," replied Mrs. Smalley. "When the film was run in the Universal projection room every man in the room fell in love with her. She's only sixteen and beautiful; but, more than that, she is the most sensitive and intelligent girl I ever directed. Her face is a veritable mirror of emotion. In describing a scene to her I would express in voice and gesture the emotion I hoped she would convey, and then after a dozen attempts had been made with failure, I would ask her to do it. When the actors are untrained, and they are manufacturers of photoplays still believe that, having paid the writer of a scenario, their responsibility to the originator of the story ends. Putting aside all artistic pride, there are sound reasons for this: there's something of a name attached to a picture carelessly sub-titled and bereft of plausibility because of the elimination of essential scenes. This must not be taken as a personal grievance, rather as a protest against a condition from which nearly all authors and directors are suffering.

"On the other hand, the danger to which producers are constantly subjected was illustrated in the history of 'Where Are My Children?' An extraordinarily nervous little woman called on me one afternoon with a script the outlines aroused my interest, and I promised to read her scenario that evening. I liked the idea, we gave the woman a check, and had started the production before discovering that precisely the same plot had been sold to another company. Mrs. Smalley wrote the story entirely, preserving only one of the original situations."

Loyal as she is to the west, Mrs. Smalley recognizes some advantages enjoyed by eastern producers in the comparatively ease with which extra capable of appearing at case in a drawing room may be obtained. The western studios, it seems, are not overrun with people accustomed to the manner of fashionable society, and the handicap is not inconceivable for directors particular about the correctness of details, as are the Smalleys.

The Author Wins

Action Brought by Richard Barry Against the American Film Company and Others Decided in Favor of the Plaintiff.

WHEN the American Film Manufacturing Company contemplated producing the big feature picture, "The Secret of the Submarine," someone, in the preliminary negotiations for the story, brought out the idea of using the same, with the result that that individual became a very troublesome person and commenced a suit to establish and protect his rights. The author in this case was Richard Barry and his action was brought in the Supreme Court of New Jersey for an injunction to restrain the American Film and the Mutual Film Corporation from producing the picture. Arguments in the case were heard on Thursday, May 11, by Justice Henry D. Hotchkiss sitting in Special Term. Justice Hotchkiss's decision is handed down on Monday, May 15. It reads as follows:

Plaintiff claims to have been the author and sole owner of the play and of the "right" of adaptation. He admits, however, that Smith (Russell & Smith) was at one time authorized to obtain and submit to plaintiffs for the sale of the play, but he asserts that even this authorization was revoked. Smith's affidavit leave no room for doubt that he had no proprietary interest in the play and that at most his sole function was to act as plaintiffs' agent for the effect of such of the bills of solicitation Smith gave to defendant American Company he affirmed that he was the author and sole owner of the play and of all "rights." In the second of the two bills in finding it asserted that he was the "originator of the story that was written by him as the dramatic." These statements were clearly false, and it is apparent that in forming the sale he represented to the purchasers of the play the plaintiff's relations to the play and his rights therein, but that he effaced the sale by means of false representations.

In the case of the play the American Company dealt with Smith in his own right and in no sense as an agent of the plaintiffs, and its title rested upon the bill of sale. The idea then was that if plaintiff had any proprietary interest he could show by title the plaintiff's agent, and, inasmuch as the decision of this question at this time depends in so large a measure upon Smith's credibility, I have no hesitancy in finding in favor of plaintiffs. In plaintiff is the defendant Company is about to produce. Whether rights there may be in the play, either of them adverse to the other, is submitted to the jury. There is no evidence to show that a probable plaintiff will secure. The amount of this bond can be suggested by one or more what are entirely adequate to the circumstances. In conclusion, we are limited to the operation of the injunction to such of the defendants only as are shown to set up some claim in hostility to plaintiffs. Order on notice.

As the matter stands now the American Film Manufacturing Company will put up the required bond, if it decides to produce the play, the amount of which was to have been determined on Wednesday, May 17.
Members of Chicago Local in Harness

The Various Committees Busy as Bees Preparing for the Big National Exposition and Convention.

THE members of the Chicago branch of the Motion Picture Exhibitors' League of America are at present busy preparing for the Sixteenth National Convention and Exposition of the M. P. E. L. of America, which is to be held at the Coliseum, this city, July 10 to 18, inclusive.

The following committees have been appointed:


Committee on Printing and Badges—Chairman, H. Liebenthal; M. S. Johnson and Sidney Smith.

Mr. Wm. H. Levy, who was appointed as a special representative by the convention committee to attend the recent convention and exposition in Minneapolis, was well pleased with his success. He reported that many of the exhibitors there are much interested in the coming national exposition and convention in Chicago, and that they have promised to send a large contingent, and in the meantime to boost the big event in every way possible.

Mr. Sweeney also reported that he had gained some good ideas in the way of decorating and displaying advertising at the Minneapolis convention and exposition, which he intends using to good advantage in Chicago.

The special representatives appointed by the Chicago branch to report to the Chicago branch of the M. P. E. L. of America at the exposition in Central Palace, given by the Motion Picture Exhibitors' League of New York State, and the exposition given at the Madison Square Garden by the Motion Picture Trade, Sweeney, Schaefer, Louis H. Frank and Fred W. Hartman. These members will prolong their stay in New York to sell space for the coming exposition here, and will also try and make arrangements with producers for the presence at the Chicago exposition of some of the leading moving picture stars.

The members of the press committee of the Chicago local state that the Association of the Chamber of Commerce of Chicago is taking a very active part in working hand in hand with them to make the convention and exposition a great success. Thus far the members of the Chamber of Commerce have taken up the matter of special rates for exhibitors from points all over the country with the different railroads, and they have been assured of liberal reductions in the regular rates.

In addition to the big special features in the way of entertainment, there will be dancing every evening, also practical demonstrations showing how moving pictures are made, with many of the popular moving picture stars in the roles.

G. M. Laing, who has charge of the plans for decorating the Coliseum, states that nothing will be left undone in the way of beautiful light effects and decoration to make the interior of the building a sight of the worthy of the event.

Other committees are working and meeting daily in room 1413 in the Masonic Temple, where allotments of space for the exposition will be taken care of in the order in which applications are received. It is requested that all applications be made to Wm. J. Sweeney, chairman of the convention committee, or Louis H. Frank, manager of the exposition, at the address given.

EDGAR LEWIS WILL DIRECT "THE BARRIER."

Announcement that the important task of making a super-photoplay production of Rex Beach's novel "The Barrier," which has been entrusted to the Lubin company, is to be directed by Edgar Lewis will be welcome news to all patrons and exhibitors of motion pictures.

The goal of the Lubin company, in this important undertaking, is a screen presentation of Mr. Beach's popular novel, which is making such a distinctive advance in feature productions and in this direction a long step was taken when the direction was assigned to Edgar Lewis, a recognized past master in screen craft.

Mr. Lewis is enthusiastic over the opportunity to supervise the first production in the Rex Beach series. Now actively engaged in directing "The Light at Dusk," the Lubin company's forthcoming feature by Anthony W. Kelly, the taut work of selecting an ideal cast for "The Barrier" is receiving attention from Mr. Lewis. This item is to be made commensurate in strength to the story, which popular vote has decided to be Mr. Beach's most striking achievement.

Balboa Not Backing Contests

President Horkheimer Says His Company Has No Connection With Campaign for Actresses.

M. HORKHEIMER, Balboa's president and general manager, announces that his studio is in no way back of the classified advertisements that have appeared in various parts of the country, inferring that Balboa is promoting a contest whereby aspirant film actresses can get a chance to appear before the camera.

"There's said that five ladies were wanted to play leading parts," Mr. Horkheimer explained. "No experience was required and no salary would be paid—simply an opportunity provided to break into the film profession.

"It should be unnecessary for me to have to deny that such an offer emanated from Balboa. It has never been our custom to ask players to contribute their services. Our relations with all employees are on a strictly business basis.

"I have, lest some persons reading the advertisement should get a wrong impression of the Balboa Company, in the absence of knowing it personally, I will state that we are not in the habit of seeking cheap notoriety by encouraging inexperienced people to give us their time. To play leading parts in Balboa productions, only qualified players of experience are used.

"We have grown from modest beginnings and overcome many handicaps, until today Balboa is the largest actually independent picture producing studio in the industry. Hence, I am exceedingly desirous of preserving its good name and reputation. I cannot condemn too strongly the person who inserted the objectionable advertising with the unauthorized use of the Balboa Company's name."

Henry Otto, Now a Metro Director

HENRY OTTO, who is counted one of the most artistic directors in the country, has joined the Metro forces and in the future will direct the Metro wonderplays in which Harold Lockwood and May Allison are starred. Until recently Mr. Otto has been with the Universal. Among some of the notable productions made under his direction with that company is the Bluebird feature, "Un- dink," one of the most finished and artistic features made last year. Other productions directed by Mr. Otto recently are "Half a Rogue," starring King Baggot, and "The Will of the Wisp," with Jackie Saunders.

Mr. Otto made his debut in motion pictures with the Selig company.

When Mr. Lockwood left Selig and went to the American company Mr. Otto followed him, as he has to Metro. While with the American Mr. Otto directed Winfred Greenwood and Edwin Coxen for more than a year and a half. Before going into motion pictures Mr. Otto was identified with the speaking stage for nine years.

Mr. Otto expects to do the best work of his career with Mr. Lockwood and Miss Allison, as he thoroughly understands these stars and is in hearty sympathy with their every ambition.

BOSTOCK ANIMALS COMING EAST.

The well known Bostock Wild Animal Show, which has been exploited for the past year in connection with Horsley's pictures, at Los Angeles, Cal, is scheduled to come East and be incorporated among the Luna Park attractions at Coney Island, New York. It is said that the collection will continue in the motion picture business at Luna Park, where they will be used to make pictures for the Mutual program, with the public as spectators of the work of production.
Tips to the Law Makers

J. A. Berst Picks Flaws in Federal Censorship Bill—Gives Dudley M. Hughes Strong Arguments.

In connection with the Federal censorship bill now before the House Committee on Education at Washington, J. A. Berst, vice-president and general manager of Pathe Exchange, has written to Folder Dudley M. Hughes, chairman of the committee, a letter rejecting the bill to a keen analysis. Mr. Berst's reputation as a broad-gauged deep thinking business man is well known, and he has made a very careful study of the bill, his views will have a decided interest to everyone in the film business. Certain defects in the bill which have heretofore escaped notice are dealt with by him briefly and to the point. The letter follows:


Hon. D. M. Hughes, Chairman Committee of Education, House of Representatives, Washington, D. C.

My Dear Sir,—I have read with great interest the notice that you sent me regarding briefs and statements of the Federal Motion Picture Convention.

There are several matters which I would like to point out, and with your permission I will do so briefly.

I notice that the bill calls for the appointment of five commissioners to be located in different cities, and that these commissioners shall have the power to appoint deputy commissioners. I think this is wrong. For instance, if the appointed commissioner of New York be a clergyman, he might select for deputy commissioners all, or nearly all, clergymen, and that would be a very poor representation to censer motion picture films. I also feel that a certain fixed number of censors, and that a picture should not be rejected by the vote of one person. As today the majority of the pictures are five reel features which cost at least $20,000.00 each.

I believe also that the Board of Appeal should be composed of a fixed number of members. In this that by our industry obtain fair treatment.

I think the salary of the commissioners and deputy commissioners should not exceed $5000.00 and $2000.00 respectively.

During the showing of the pictures to the censors, no one except the censors shall be present. This provision has passed in the past motion picture companies who sent a representative with force to prevent the censors from seeing the film in the time in which the pictures were passed, while films of the same character of other companies were considered. I believe that no films can have this kind of persuasive talk, and therefore, in order that the board can act more freely, it should have no relations with representatives of motion picture companies.

Section 8 of the bill excludes actual bull fights and prize fights. This should be forbidden. The safety and condition of bull fights, and bull fights in certain states. Bull fights, for instance, are in good taste and wanted in New Mexico, Texas and Southern California. Prize fights are a federal offense and make it certain that any state may prohibit. It is easy for the censors to exclude from these films any part there has been.

Section 9 requires the manufacturer to file a statement under oath that the pictures were treated with regard to the feeding of any one working, but not destroyed. All manufacturers will be very much opposed to destroying negatives, as they have use for these negatives in foreign countries. It is a well-known fact that the tastes of Americans is entirely different from that of the Spanish or Slavish countries, and it cannot be expected that there will be no censorship of films. Therefore, it should be limited to films which are to be shown in Europe and South America.

Under Section 10, it is not quite clear if films can be transmitted through the United States for the promotion of certain films. I suggest that the end of this section be added the words "in the United States." All films which have to be shown to the public immediately and very often on the same day they happen, be seen by boys of the censors. This would necessitate the modification of Section II.

Under Section 12, the fees are fixed at $2.00 per reel. The fees are too high. Under Section 13, the commission is stated to be $1,000 instead of $2,000.

I feel sure that Section 9 provides that no copyright shall be issued for a film not licensed. This would be very injurious. For instance, many producers make films for releasing companies offer these to several companies until they have a contract with the purchaser. It is always up to the purchaser to attend to the censoring as the film has been reconstructed and resold to meet his particular requirements. Therefore, it would work a hardship for the producer to have his work copyrighted and place himself under the danger of having his production pirated, if he could not have it copyrighted.

The foreign manufacturer should want to make special films for foreign countries, which films would not be adaptable for the United States market. Section 11 makes such films from his company. There is nothing in this section to compel the manufacturer to exhibit his films in the United States.

Under Section 10, a manufacturer could not export his films unless they were previously censored. This provision would make his concern parts of the country, shipping the film to him, and he could not transport them (but not developed) positives or negatives. This would prevent the manufacturer from selling to the film business. Section 12 would place a prohibitive fee on the whole industry. All manufacturers will be eligible only for double copy. This is superfluous, as the commission is not spending any time in looking into duplicates.

For more than twenty years Mr. Post has been active as an artist-journalist. His services at various times have been in demand by the Associated Press, the Times, World, Herald and Journal, the Philadelphia Inquirer, Boston Globe, Tribune, Daily News, Post, Washington Post, New York Post, the New York Times, New York Daily News, and the Chicago Tribune. Mr. Post has been a member of the New York Central Club, the New York Athletic Club, the New York Yacht Club, the New York Golf Club, and the Metropolitan Club.

LE SAINT TAKES A REST.

Ed. J. Le Saint, the widely known director, has resigned from the Universal company and is taking a rest before entering into the largest picture film company. He is regarded as one of the most capable producers in the business. Stella Razeto, who in private life is Mrs. Le Saint, left the company at the same time. At present she is residing in the new home which recently was completed for them.


June Bluebirds

"Shoes," a Loie Weber Production, and Other Good Subjects, Will Appear During the Month.

AMONG the Bluebird releases for June is "Shoes," a feature to be credited in its production and development to Loie Weber. It is immediate assurance of as near an approach to perfection as may reasonably be expected, says General Manager M. H. Hoffman, in announcing the forthcoming program of his organization.

"Shoes" is a Collier Weekly early this year, contributed by Stella Wynne Herron, and based on an expression used in one of the works of Jane Addams, wherein it is related that a shop girl was compelled by relentless fate to submit to the decrees of poverty and literally sell out for a pair of shoes.

"Mary Ida McDonald makes her first appearance on the screen as the star of 'Shoes,' being a 'find' Miss Webster herself discovered. She is a girl of striking beauty with a most expressive face and illuminating eyes, a type exactly fitted to the character she portrays.

"There is more opportunity for exploitation in 'Shoes' than in any Bluebird we have produced, not excepting Mine. Sarah Bernhardt's 'Jeanne Dore,' with which our season opened," continues Mr. Hoffman. "Every girl who toils long hours behind a counter; every person who labors half-paid for an existence, will be responsive to the tremendous appeal of its homely atmosphere.

"Socialists and humanitarians will be especially attracted and the exhibitor who starts an immediate campaign to let his community know that Bluebird Photoplays are sending Mary McDonald, in 'Shoes,' to entertain them, will reap a great profit when the feature arrives. June 26, beside being the means of awakening his people, to the humanitarian appeal of the film."

"'Bobbie of the Ballet,' in which Louise Lovely will appear in her regular order as one of our stars on June 22 will have a feature, directed by Joseph De Grasse, with a strong element of the stage dominating its exciting story. But the principal feature of the plot will be an exemplification of how some self-appointed 'mission workers' do more harm than good. Conditions can overcome in the progress of their zealous pursuit of 'faddisms,' that they complacently believe is 'charity work.'

"The Three Godfathers' is another humanitarian feature that will thrill with its heart interest. Pat B. Kyne wrote the story for publication in the Saturday Evening Post, and it created an unusual amount of favorable comment when, a few months ago, it was printed. We secured the rights and Harvey Gates turned it over in scenario form to E. L. Le Saint for production. The result is a feature of exceptional merit.

"June will be the best month Bluebird exhibitors have had, in my opinion," Mr. Hoffman concluded. "We will deliver the goods and it will be their interest to exploit the features with every faith in their public being pleased,"

Diversity in Pathe Program

A Serial, a Series, a Comedy, a Scenic and Educational, a Cartoon and Two Issues of the Pathe News, for Week of May 22.

P ATHE offers, for the week beginning May 22, a program of five reels in a variety of subjects. "The House of Serials," has a new episode of "The Iron Claw," a chapter of the "Who's Guilty?" series, a "Lonesome Luke" comedy, a split reel scenic and educational, a Goldberg cartoon comedy, and two issues of the Pathe News.

"The Hidden Face" is the name of "The Iron Claw" episode for release in the week of the 22nd, and in it the identity of the mysterious "Laughing Mask." The foe of evil-doers, the man who in his red and the original version of the sinister Iron Claw, is revealed—but not to us. Its an episode fraught with thrills—and Pearl White.

"The Tangled Web" is "Who's Guilty?" release. It is a realistic portrayal of two reelers of Rusty Rielers (played by Anna Nilsson), and Fleetwood Blair (played by Tom Moore), a pair of lovers. Through the machinations of her guardian, Ruth is made to believe Blair has deserted her. She then marries Kendrick, but after a year finds him. After learning the deception her guardian practiced upon her. Meanwhile Blair, innocent of all this mess and madly in love with Ruth, searches for her. He finds her and together they financially ruin Kendrick, being themselves swept into the discord by his ruin.

"Luke's Late Lunchers" is the name of the "Lonesome Luke Comedy. It's a one-reeler and shows Luke as the proprietor of a bean foundry, where the gentle flies mingle eee... She is peaceful, but the cakes, they are ripe for the picking. Luke doesn't worry for the flies digestions. He does worry though, when the heard of one of his customers gets into them in a manner of speaking, soup, and fixes things by tying said beard around the old one's neck. In the course of this he will treat the audience to a few songs, and lots more like it, and the picture ends with a ludicrous sweep that wrecks the place and is "enjoyed by all."

"Saving the Shad Supply" is an educational film and one of the serial pictures for release through the Bluebird Fisheries and released with Government approval. It shows the various ways of catching the shad, and how the fish culturist selects ripe shad from the catch, sauces mature eggs for the female, and utilizes the small quantity of milt from the males. On the same reel with the scenic is "Yunnen Fou" (South China). "Yunnen Fou" is one of those intimate travel films for which Pathe is so well known, and is short enough not to be tiresome.

Rube Goldberg's second creation, "Boob Weekly," is "Leap Year," which, is to tell it in Goldberg's own words, "the story of a forty-seven-year-old maiden who would have been more popular if all men were near-sighted."

"Leap Year" is on the same reel with "How to Bring Up a Child," a nonsense film, heralded by Pathe as "something with no wives or mothers should know."

Pathe News Numbers 42 and 43 will be released respectively, May 24 and 25. In every interesting numbers if they show such beats as they did in getting the Verdun battle scenes and the shooting of Policeman Reilly by his unwitting mate, Kilroy, at the Police Parade on May 6.

Big Picture Players' Carnival

Manager Rothapfel Arranges to Hold One During the Week of May 22 at the Rialto—An All-Star Event.

THE enthusiastic motion picture, "fan," has in store for him the greatest treat ever designed for his delectation. The most unusual entertainment is planned at the brand new Rialto theater, New York, during the week of May 22, in connection with the Motion Picture Campaign for the Actors' Fund.

A festival of personal appearances of stars of the screen in the flesh will take place at the Rialto, which will write a new chapter in theatrical and motion picture history. For the entire week there will be a series of tableaux presentations of film favorites for the personal greetings of their admirers, S. L. Rothapfel, director of the Rialto, is arranging the affair. Together with Joseph B. Freeman, chairman of the National Executive Committee of the Motion Picture Campaign, and Daniel Frohman, president of the Actors' Fund. The results of their labors promise to be sensational. The program will go to the fans.

The "fans" of the city have been treated to personal appearances of their favorites to quite an extent during the past few weeks, but this Rialto festival is to be on a much larger scale. The fans must be given something more than the most stupendous affair of the kind in the number and prominence of the stars who will appear but in addition many of the leading men and women of the screen will be seen in a general public appearance for the first time. They have been persuaded to break their rule against personal appearances for this occasion on account of the efforts of the film industry to raise $500,000 for the endowment of the Actors' Fund.

The leading figures of the screen world will be seen on the Rialto stage. The presentations will be arranged by days to include the men and women stars of all the big film producing companies. Combination nights will be given to the favorites from such studios as Fortlu, Pathé, Vitagraph, Universal, Mutual, Metro and Thanhouser.

DUNCAN MCRAE, VIOLA DANA'S LEAD.

Duncan McRae, the English dramatic artist, who has been the director general at the Edison company, is now appearing as leading man for Viola Dana in "The Flower of No Man's Land," in which both will make their debut on the Metro program. Mr. McRae is a brother of F. B. McRae, the self-appointed theatrical family, that has given several noted artists to the speaking stage and to the silent drama. Mr. McRae was last seen on the screen as leading man for Florence Reed in the five-part feature, "The Three Lives of Law," which was produced by the Arrow Film Company for the Pathe program.
Paramount Program

Variety of Interesting Short Subjects Strengthens the List for Week of May 29.

S
HORT reel subjects released on the Paramount program for the week of May 29 include a tri-serial action cue,

the unmaking of a cake to a jaunt among the most mur-
derous tribe of the Philippines. The usual features will in-
clude Earl Hurd's "Bobby Bumps Goes Fishing," Paramount-
Bray Animated Cartoon, a Paramount-Burton Holmes


When Bobby Bumps decides to go fishing his Dad accom-
panies him for a fine time. Each takes a seat at one end of

the table. Bobby, of course, favors Bobby and he gets a fish as soon

as he throws his line in. Dad decides to change places, but

as Bobby's luck continues he returns to his original position.

This time the small boy jerks in his line so speedily that

Dad has thrown the water around him so and crosses the

Bobby exits. Here the scene changes to the store where

the hero buys a large stuffed fish, which he equips with a

motor attached to a propeller at the fish's tail, which he

throws into the water. Dad shatters his catch. Dad con-

tinues his fishing, lands the fake fish and stops at once for the photo-

graph gallery, where he has his picture taken with his catch.

Returning home Dad describes the details to Ma, who at

once detects the deception. Recognizing his defeat, Dad

brings Bobby and the latter exits solemnly.

To see the Moros, most troublesome of all the tribes of

the Philippines, on the Island of Mindanao, their native

heath, Burton Holmes continues his cruise through this dis-

tant archipelago in the seventeenth release of the Paramount-

Burton Holmes Travel-Pictures, "The Murderous Moros of

Mindanao." Zamboanga, capital of the Moros, is well worth

seeing and here the natives are comparatively tame, while

in the wilder parts of the island they are in their natural

and proper atmosphere.

Reversing the usual order of things, this release of the

Paramount Pictograph shows a reel novelty in the inter-

esting process of unmaking a Lady Baltimore cake. Butter,

excellent for the mammas and other ingredients are fresh

in the films as they are put together into a snowy layer cake

made after the receipt of Lady Baltimore, wife of the second

Lord of Baltimore, who founded the Province of Maryland.

As this recipe has never appeared in a cook book, the

editors of the Pictograph's house hold department will send

the formulas for cake, icing and filling, to any one writing

to the Paramount Pictures Corporation, 485 Fifth avenue,

New York City. Motion picture audiences will see how such

ingredients may be literally unscrambled under the eyes of

a startled cook and returned to their original forms on the

pantry shelf.

"In Tarnation Babies" of all nationalities make their screen debut

in another feature of this Pictograph, which also includes

more preparedness films, and "Happifat and Rip Van Winkle"

in the "Trickids."

Comming Universals

"The Adventures of Peg o' the Ring" Tops an Attractive

Program for the Week of May 22.

T

HE feature of the Universal program for the week of

May 22 is "The Adventures of Peg o' the Ring," with

Francis Ford and Grace Cunard in the leads. Episode

Four was made partly in Universal City, California, and

partly in New York, where Miss Cunard obtained some

wonderful features of the city. The story, which is

completed arrangements with some big circus people regarding

the sensational "big top" scenes included in the serial.

On Monday, May 22, King Baggot will be featured with

Edna Hibel in "Rex the Red Feather." King is standing in the

Red Feather production, "Half a Rogue," upon which Mr.

Baggot has been working for some time. Special posters

will be issued with this Red Feather feature, including two

six sheets with four-sheet streamers to be used for combina-

tion sixteen sheets or separately in addition to the regular

two three sheets, two one sheets and window cards. On

the same day's program Lee Moran, Eddie Lyons and Retty

Compton will cavort about in the Nestor comedy, "Her

Cell is in the Back," the second of a series of film plays

ments have been made to show this feature in gymnasiuums

and Y. M. C. A. auditoriums all over the country where Mr.

McFadden is known.

On May 28, Fuller leads off the program of Wednesday, May

24th, in "The Limousine Mystery," a two-reel drama to be

released under the Victor brand, which relates an intensely

absorbing story of a murder, which is not solved until the

last fifty feet of film is flashed on the screen. "The Limou-

sine Mystery" is followed by the L-Ko comedy, "A Busted

Hymn," in which Alice Howell and Ray Griffith do the

bustin.' On the same day Universal Photo fans will get

their first glimpse of Animated Weekly No. 21, which Editor

Jack Cohn says is a hummer for hot stuff news events.

On May 25th Thomas Jefferson, son of the late Joseph

Jefferson, will put on the two-reel Big U rural Decoration

Day drama, "Corporal and the Country," a heartstringing

story of mild old man against the world. This is

Ben Wilson, with Dorothy Phillips, appear in a dainty little

Rex comedy, "Harmony in a Flat," which deals in the main

with the troubles of a couple of newlyweds in a Harlem

bird-cage "apartment." The Nestor comedy, "Love and

Brass Buttons," will be released on the same day under the Nestor brand, with Ray

Gallagher and Bille Rhodes in the fun-making roles.

On May 27 Harry D. Carey and Olive Golden appear in

a timely three-reel special Southern Decoration Day drama,

"A Gentle Volunteer," on Sunday, May 29. This feature

story of a man miscircumcised in his nature is an

apparently white octoroon girl into an old Southern family

in Civil War times. Just to finish up the day with a laugh

the L-Ko comedy, "Gamboling on the Green," with Gene

Rogers, Reggie Morris and Anna Darling doing the gleeful

gamboling, follows up "A Gentle Volunteer" and "Leaves 'em

smiling."

POPULAR PICTURES TO RELEASE SHORTLY.

Popular Pictures Corporation of No. 218 West 42nd street,

announces through its president, Milton M. Goldsmith, that

this company's first release will be forthcoming within the

next few weeks. "The Ages of Mirror," which is a story replete with dramatic

climaxes.

The story is by Frederick Chapin, and the picture was

made under the direction of Marshall Farnum, by the Raito

Pictograph Corporation. The leading stars are less stars than Frank Mills, formerly

of Triangle; Bliss Millford, formerly a Pathe star; Harry

Spangler, formerly of Fox; Rudolph Cameron, Lillian

Kemble, Runa Hodges and Jack Curtis will be featured.

There is more than the average touch of heart interest in

this picture, and, as the lives of all the characters are touched and

crossed at some time during the progress of the story.

Mr. Farnum's work as a director is so well known that it goes

without saying that the picture will be up to the highest standards of art.

It is also announced that, beginning September 1, Popular

Pictures Corporation will begin releasing a regular feature program consisting of one feature each week. These

releases will be the product of some of the highest class pro-

ducing companies in the business.

GRACE WILSON IN HORSELY'S COMPANY.

Grace Wilson, late of the Fine Arts studios, has been

added to the company in which Margaret Gibson and William

Clifford are co-stars. Her first appearance will be in one of the

Theosophia dramas, the theme of which is the life of

Jews. This picture has caused wide attention from theatergoers in the

past. Clair Alexander, a young woman still in her teens, is

among the new arrivals at the Horsely studios. She has

already been seen in two of the Cub comedies in support of George Ovey, and is now playing her third part.

May 27, 1916 THE MOVING PICTURE WORLD 1497

May 27, 1916 THE MOVING PICTURE WORLD 1497
Big List of Mutuals
Thirty-one Reels and a Wide Variety Embraced in the Program for Week of May 22.

TWO Masterpictures, de Luxe Edition, with Winifred Greenwood, Franklin Ritchie, Edythe Sterling and Nor-"Thelma Todd," the featured players, head Mutual releases for the week of May 22. Thirty-one reels, presenting a wide variety of themes and subjects, with many interesting and thrilling situations, comprise the Mutual release for this week.

"Nancy's Birthright," a Signal production featuring Miss Sterling and Mr. Myles, is the first of the Masterpictures to go to the public. It will be released May 22. Power of will to destroy inherited criminal traits is the all-powerful theme developed in the story on which this production is founded. Director Murdock MacQuarrie, under whose supervision the piece was filmed, and Clarice Manning MacQuarrie, the author, have collaborated in the treating of this subject along lines never before attempted in screen productions. Director MacQuarrie also appears in the production, playing the part of "John Martingale," wealthy head of a large iron works. Millard K. Wilson and V. T. Henderson are other members of the cast.

"Reclamation," from the American studios, which is to be released on May 25, is from the pen of Kenneth B. Clarke, author of a number of Masterpictures de Luxe Edition which have come from the Santa Barbara studios. It was screened by Director Edward Sloman, who worked for many days with the members of his company in the desert, where considerable of the story takes place.

"Reclamation" is an unusually stirring story of the West, in which an interesting love theme adds considerably to the plot and action of the piece. The scenes, particularly those depicting the great waste of sand, are actual and bring before the public with striking realism the horrors of the desert stewere men and water. For the filming of several of the scenes the great irrigation plants of the Imperial Valley in California were used.

Miss Greenwood is seen in the role of the true daughter of the West. Mr. Ritchie handles an exceedingly difficult role with the ease of a veteran.

"Armada," from the Gaumont studios, based on the celebrated novel of the same name by Wilkie Collins, is the title of the one-reel picture of the same week. It will be released on May 23. This is the first of the new feature lengths to emanate from the Gaumont studios, under the change of policy recently inaugurated. One of these features will be released every other week, and in them will be featured one or more of the stars who have frequently appeared in Masterpictures, de Luxe, screened by Gaumont. Richard Garrick, director of the drama, has made an excellent screen story of this popular Collins novel and has followed the plot and action with unusual faithfulness. Iva Steen, famous for her "vampire" roles in Gaumont Mutual productions, will be seen in the role of Miss Gwitl, the maid, while Alexander Gaden essays the role of Oris Midwinter. Others in the cast are Celia Foster, Lucille Frame, William Chira, Kathleen Butler, Robert Clugston, John Rinnard, James Levering, Charles A. Travis, John Mackin and several others equally as popular.

Four two-reel subjects are included in the releases for the same week. "Repair," first of these short length features, is an American production. It will be released May 24. Lizette Thorne and Edward Coxen have the principal roles.

"For Uncle Sam's Navy," from the Thanhouser studios, with Kathryn Adams and Edwin Stanley in the leading roles, is a stirring story of the nation's navy. It will go to the public May 23.

The Mustang two-reel subject will be released on May 26 under the title of "Jack," starring Anna Little and Frank Borzage.

"The Kaffir's Gratitude," a powerful story of the African jungles, with Margaret Gibson, the star, is the Horsley contributed screen production. In this release the celebrated Bostock animals play an important part. "The Kaffir's Gratitude" will be released May 27.

Mutual comedy releases for the week are comprised of a number of excruciatingly funny single reel subjects, featuring a host of noted Mutual laughsters. "Politics," featuring Claude Cooper and Frank McNish in the comical roles of "Conrad and Oscar" and "Sammy's Semi Suicide," with Walter Hiers, the principal, are the Falstaff contributions. They will be released May 22 and May 29, respectively.

The Vogue comedies include "Rival Rogues," with Rube Miller and Madge Kirby, for release May 23, and "National Nuts," to be released May 28. "Beauty" offerings for the week include "Adjusting His Claim," with Carol Halloway and John Sheehan, to be released May 24, and "The Pork Flotters," starring Oral Humphrey. It will be released May 28.

George Ovey, the diminutive Cub-Mutual comedian, is the hero of "Preparedness," a laughable take-off on the question now holding national attention. It will be released May 26.

Mutual Weekly No. 73, presenting a number of exclusive pictures of Gen. Pershing's Mexican Expedition, "See America First," presenting an interesting scene of life in the American Southwest, Ga., and Harry Palmer's comic cartoon, "The Escapades of Estelle" with "Reel Life" the third issue of the new and exceedingly popular single reel subject, complete the releases for the week. "Mutual Weekly" No. 74, "See America First," will be released May 24. "Reel Life" will go to the public as regularly scheduled on Sunday, May 28.

New Faces at Famous Players Studio
Peggy Hyland, Ann Pennington, Louise Huff and Others Have Recently Joined Pioneer Producers' Staff.

THAT the productive activities of the Famous Players Film Company are rapidly increasing is evident to any casual visitor at the company's studio, on West 56th street. In addition to the many familiar faces of the celebrated stars who have long been associated with the concern, Mary Pickford, who will soon be seen in "Hulda from Holland"; Marguerite Clark, Pauline Frederick, and Hazel Dawn, there are others, too, of which well known in the theatrical and motion picture world, are comparative strangers in the Famous Players studio. Among them are Peggy Hyland, the little British star who is working on "Saints and Sinners," in which she will make her American debut; Louise Huff, whose great success as the country lassie in "The Old Homestead" will give her a prominent place on the Famous players roster. Ann Pennington, the diminutive star of the Ziegfeld follies, already playing Susie Snowflake—the titular character in which she will make her screen debut. Valentine Grant, who won a reputation by her clever work in Irish productions, has just completed "The Innocent Lover," which was staged in Bermuda.

In the directorial staff there has been one important addition, in the person of Joseph Kaufman, who was formerly a member of the Lubin Company, and is now directing Pauline Frederick in an adaptation of E. Phillips Oppenheim's "The World's Great Snare." Robert Vignola, who has supervised Miss Frederick's more recent activities, is now directing a big production in which there will appear several well known players who have not before been seen in Famous Players productions, among whom are Grace Valentine and Crawford Kent.

Louise Huff is now on Block Island doing a sea coast story, "Gull Island," in which she plays a fisher maid. The elevation of Miss Huff to a place of permanency by the Famous Players will be a welcome event for the thousands of admirers which her beauty and rare talents have won for her in her never work in the films of other producers. These increased activities are only indicative of a natural and healthy growth of the producing company, which was the pioneer in the launching of a program devoted to the presentation of celebrated plays and stars on the motion picture screen.

EUGENE HOWLAND JOINS METRO.

Eugene Howland, until recently a member of the Edison forces, has been engaged by Metro as an assistant director. He will be associated with John H. Givens, who is now working on the Metro program will be seen in "The Flower of No Man's Land," in which Viola Dana is starred. Mr. Nowland has many years of training as an artist and draughtsman before he went into motion pictures.
Victor Miller Talks of the Congo
Young Cameraman Describes a Few of His Experiences in Equatorial Africa.

SOME of the troubles of a cameraman in equatorial Africa were outlined the other day by Victor Miller, who in the summer of 1915 spent four and a half months in the Congo country in search of subjects for his camera. Mr. Miller, who is chairman of the press committee of the Cinema Camera Club, is contemplating a return trip to this strange country. If he undertakes it he will be able to profit by the experiences of his first journey; he will make different arrangements for developing his film. It is this phase of tropical work wherein rest the greatest difficulties for the exploring cameraman.

Mr. Miller left New York on January 31 and arrived in the Congo country on April 1. At first he encountered opposition from the Foreign Trade Office of the British Government. I had the job of my life to convince the officials that I wanted supplies to enable me to go into the interior to make pictures," said the cameraman. "I had to appeal to the Belgian Colonial Office to help me out.

"My conception of the Congo country was limited. My only knowledge of it was such as I had been able to gather from reading the works of Henry M. Stanley on exploration in the Belgian Congo. At Metadi I took the narrow gauge railroad to Kinshasa. Here the heat was killing. My assistant, Frank Farrell, of Chicago, was taken down with a serious case of malarial fever. The state doctor told him he must get out of the country quick if he was to get out at all. It was the only thing to do, and he did it. That left me on the job with sixty-seven cases of baggage, camera, chemicals and provisions to handle without the aid of another white man.

"You may believe me when I tell you that a cameraman on a tropical expedition has many things to worry besides the climate. I had my chemicals in specially soldered tins taken over in London by an expert. The English missionary at Kinshasa advised me to proceed to Equatorville—and as you may guess, that just on the equator—where I would find an American missionary, which I did.

"One of my initial difficulties was the fear of the native helpers for the camera. I was forced to appeal to the missionary to explain to them its mysteries, which he did to their satisfaction. They called it the 'jijijimgi,' which in Congo means the reproduction of a shadow, not a half-bad term, you will agree. One of the things that much impressed the natives was a print of a close-up. Another was a flashlight, an electric storage torchlight battery. I finally succeeded in inducing one of them to press the button. They called it the 'wonder of the white man.'"

Mr. Miller had one close call. It was his custom to take his canoe ashore each noon for the midday meal. In the big craft with him, going down the Bussira river, were fourteen natives. On the occasion in question a stop was made at a small fishing village. As a result of a disagreement between the Congose in Mr. Miller's party over an attempt on the part of the inhabitants to charge eight prices for one chicken there was a small riot. In order to stop the fight Mr. Miller got his men into the boat. Showers of stones followed them. The natives got too close for comfort at a bend of the river. As a shot fired over the heads of the attacking party failed to stop them Mr. Miller was compelled to fire into the water, slightly wounding two of the assailants, who had no weapons. There were no more stones thrown.

The remainder of Mr. Miller's experiences were mechanical troubles, mostly in developing, as he modestly expressed it. The ultra violet rays are so strong the cameraman explained, that if the film is not developed immediately after exposure the negative image will fade. In a majority of cases where there was a delay in developing the negative would be reversed to positive, and it seemed to make no difference how much he "cut down" on his exposure. Mr. Miller carried a tent which he used for developing. One of the difficulties was keeping the water cool. He had no means of judging the intensity of the heat. A recorded given temperature of the water seemed in its effects to be higher than what he had reason to expect, or "higher than normal." The lowest water temperature noted was 74 degrees. It was almost impossible to keep the emulsion hard.

Mosquitos proved to be a genuine pest. The insects seemed to be at the height of their power when the cameraman was developing film. "They were filled with malarial germs, and they got on my nerves," said Mr. Miller. "My head would swim. One time I had to run out of the tent and sacrifice 400 feet of film. Remaining was impossible. The next morning the film was lightstruck."

There were transportation handicaps, too. The natives will not touch a burden that exceeds sixty pounds. At the start of his expedition he had sixty bags of salt. This commodity has money value. In fact, the natives were paid in it each night—a cupful. Land travel was especially hard. Much of the country is swampy. For hours at a time, Mr. Miller said, his party would travel over logs. A mis-step would mean a plunge into mud of a most unpleasant sort. Bathing also presented difficulties. Swimming in the river was out of the question on account of the crocodiles. On one occasion, visiting a village, he was provided with a bath. He discovered before he had completed his much needed wash that the function had been seized upon by the natives as a sort of holiday. The embarrassment of the white man did not extend to the blacks.

"Camera work was possible only at certain hours," said Mr. Miller. "I could 'shoot' from about 5 to 10 o'clock in the morning and from about 3 to 4.30 or 5 o'clock in the afternoon. For the rest of the day a white man, if he have any regard for his life, must keep out of the sun. It also takes two or three months to get accustomed to light conditions."

Mr. Miller exposed in all 30,000 feet of negative, but owing to the climate and the impossibility of developing film in the Congo country he lost a majority of it. He was told, however, by an authority in London that he had brought out of the Congo belt a larger amount of stuff than had any of his predecessors. One of the subjects which he particularly regretted losing was a rehearsal of the beheading ceremony performed by some of the tribes. He saved some, but not enough to preserve the continuity. During the taking of this picture Mr. Miller had been uneasy at times that the participants in their fanatic zeal would transform the play into an actuality.

Mr. Miller praised the fidelity of the natives. "Once you can induce them to work for you," he said, "they will fight for you if you treat them squarely. I knew no Congo when I went in. I had a list of names prepared for me by a missionary. One of my men knew a bit of English. Much of our 'conversation' at first was in signs."

The cameraman also took part in the killing of three elephants. The number of flies of the tsetse variety that met
The Moving Picture World

May 27, 1916

Emile Chautard, now working with World-Paragon at the new Paragon Studios, under the direction of William A. Brady, is the honor man of the World roster this week by reason of the completion and release of his most recent effort, "Sudden Riches," in which Robert Warwick again makes his appearance on the World Program.

Mr. Chautard is completing his year at the World Film Corporation and his seventh production for that company. Some of the other pictures were "The Boss," "Old Dutch," "Human Driftwood," and "Sudden Riches," and is now busily engaged on Thomas W. Lawson's elaborate story, "Friday the Thirteenth."

Chautard and Maurice Tourneur were companions during their student days in the Latin Quarter, Paris. Tourneur was studying art, while Chautard was endeavoring to learn the intricacies of stage technique.

Several years later they met at the Theater Francois, where Tourneur and Chautard were engaged in making a production. They separated and were again drawn together in the early days of film making in the various studios around Paris.

Chautard took up film production and when the Eclair Company began operation in Paris, he was one of the mainstays of that organization. Mr. Brady has assigned a number of highly important productions to Chautard for the coming season and beginning with "Friday the 13th" will keep him busy right through the hot months into the fall. Chautard, in addition to being an actor, director and film author, is at work on a book entitled "Film Photography," which is to be published by a French publishing house and it is thought will be translated into English and published here.

Van Deussen Internationalized.

Cortland J. Van Deussen, one of the youngest and most successful directors in the country, has signed a long time contract to produce Metro wonderplays and his first feature will be "The Flower of No Man's Land," in which Viola Dana is starred. This production will also mark Miss Dana's debut with Metro. Mr. Collins is but twenty-three years old and when he was a general stage manager for seven directors in the Edison studio, where he supervised the construction of more than 5,000 studio sets during the two years he held that important position.

Julian Finishes the Transformation.

Director Rupert Julian, at Universal City, has finished a two-reel society drama entitled "The Transformation," from a story by Elsie Jane Wilson, who also appears as a featured lead with Julian, supported by Douglas Gerrard and H. F. Crane. The scenario was prepared by E. J. Clawson.

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At Leading Picture Theaters

Programs for the Week of May 14 at New York's Best Motion Picture Houses.

H. B. Warner at the Rialto.

H. B. WARNER headed the bill at the Rialto in a Triangle production, "The Man of Vain Desire," a sociological study of the "upper crust." by C. Gardner Sullivan. The star was seen as a young clergyman, who "goes right" in spite of the efforts of the social set to reduce him to a ballroom ornament. In addition to this feature Director S. L. Rothafel provided an attractive program of spring novelties, both from a musical and visual standpoint. As a seasonable offering a beautiful botanical study was shown. The travelogue took one to Egypt and for a visit to a typical New York city. The feature also included late developments on the battle fields of Europe and in Mexico and current events of a general character. A Keystone comedy of the Keystone standard of absurdity completed the bill.

Hazel Dawn at the Strand.

The Strand theater presented Hazel Dawn in "The Feud Girl," a sequel to the famous players' film company. As the title indicates, this photo-play concerns itself with a mountain feud. The principals were taken to the mountain regions of northern Georgia, where their number was augmented by many pictures of the local types, who brought to the mountain of the picture an authentic touch that could never have been given by supers. The rugged country in which the pictures were taken made a striking background for the elemental story of feudal peoples.

"Alien Souls" at the Broadway.

Sussex Hayakawa, the noted Japanese actor, is at the Broadway theater, in the Jesse L. Lasky-Paramount production. "Alien Souls," a photodrama written by Hectar Turnbull. In "Alien Souls" Hayakawa is seen as a wealthy dealer in Japanese curios. He is deeply in love with a young Japanese girl, for whom he is supplying an education at a leading American school. How this beautiful young Japanese girl falls into the clutches of a money-mad young American, and is finally bought to realize that "East is East and West is West," is shown during the action of the play. Hayakawa is supported by Tsuru Aoki, the niece of Madame Lacco, the famous Japanese Bernhardt. Charlie Chaplin in "The Floor-walker," his first Mutual two-part comedy, was added to the program on Monday and remained throughout the week. The last of his plays from over the world, colored scenes and cartoons were also shown.

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THE rats are at the cheese again in Washington. The long and profound silence that followed the introduction of the several censorship bills at the National Capitol on March 16th has given way to a majestic roar that reason and logic have prevailed against the rantings of the agitators and the lawmakers who dropped the measures. It now appears that the bills were not dead, but only sleeping. Simultaneous with an announcement that Rev. Crafts has started from Washington an extensive campaign across the country to sway sentiment in behalf of his censorship ideas comes a statement that within a few days the Educational Committee will favorably report to the House the Smith-Hughes bill with modifications. Senator Hoke Smith, of Georgia, has presented a new bill on censorship to the Senate. It is not antagonistic to the measure now in the hands of the Educational Committee of the House, but is what may be termed an accident insurance policy. Despite all conditions and cost the agitators are determined to keep up their battle. If the Smith-Hughes bill should be defeated in the House they will have the Hoke Smith bill in store as ammunition for another battle.

With Washington once more upon the job, the fight against the Cristman-Wheeler bill, in Governor Whitman's hands now, and against the other efforts of the censorship laws being made in Indiana and Massachusetts, the main topic of discussion in moving picture circles and the leading periodicals devoted to the trade is censorship. For the immediate present New York is the chief battle field of war. The producers and workmen who are fighting for the signal that is to start the march upon Albany to convince Governor Whitman that the obnoxious Cristman-Wheeler bill should not prevail. One of the chief events at the expositions of both the Eastern and Western General Boards were campaigns for signatures to protest against the bills and if there is any virtue in the number of signatures to petitions the bill is already a dead one.

In a recent issue reference was made to the conversion of one of the most prominent exchange men of the country to the Federal Commission idea, as the lesser evil. Since making the declaration the exchange man has been communicating with the chairman of the Educational Committee at Washington on the Federal bill. When we first learned of his conversion we were at a loss to understand it, unless his object was to pulchritudinously endorse Federal regulation as against all state and local censorship. After reading his letter to Chairman Hughes we must plead ignorance as to his conviction in any respect. It would take a Philadelphia lawyer to accurately interpret the meaning of the movement and the interests, or for or against the Federal measure. One of his objections is to a section of the bill which fixe a fee of two dollars on each reel of negative passed upon. Mr. Berst says this fee would be too small to cover expenses and it should be fixed at four dollars. Now what do you think of that? As a moving picture man we think he has gone outside his latitude. These politicians need no advice as to the regulation of fee schedules. In his line of business with them and if the bill passes with an under estimate of revenue they will lose no time in raising the fees. For this the exchange man deserves a slap on the wrist.

Our esteemed convert asks that pictures of prize fights and bull baiting be included in the bill, because they are wanted in New Mexico, Texas and Lower California, and prize fights films are big money makers and in great demand in all states. There is another poser! It is a mighty good thing that in announcing his conversion to the Federal measure he did so in an individual not as a representative of the moving picture industry as a whole. It is inconceivable that any one could seriously arrive at a train of thought that would induce him to accept censorship of all moving picture films evidence upon propositions and The other is that condemned parts of negative should remain the property of the producers. Little need be said of the first proposition. The experience the moving picture people have had with most of the clergymen who have been active in censorship matters justifies the protest and there is no reason why a Federal law of censorship is to be opposed because it should not be absolutely impartial. As to the second proposition, the condemned parts of negative should remain the property of the producer because to confiscate them is to impose an unwarranted penalty. They represent a value to the producer. Although rejected here they might easily pass in the foreign market and prove of great value to the products in that market. If a producer should comply with the requirements of the bill they cannot sell the footage over him. If he cuts out objectionable parts and subsequently uses them within the jurisdiction of the board— in the United States—the proposed measure provides for his condemnation. The other is that condemned parts of negative should be exported to foreign countries because the proposed law gives the censors jurisdiction over imported films.

Mr. Berst also objects to news, or topical films being included in the censorship bill, because it is necessary that such films be exhibited immediately to keep their freshness. In this contention he brings the moving picture films and the newspapers to the same plane, but we scent a personal motive. There seems to be an intention on the part of the Washington committee to exclude news films, the intention being to grant a special permit which may be revoked if the films be found improper. If this prevails, the moving picture people who are unqualifiedly opposed to official censorship will have an opportunity to shoot full of holes in the courts that there will be nothing left of it but the record of its passage. What Mr. Berst suggests with regard to news pictures is what the moving picture industry is contending can be provided to apply to all pictures by a brief amendment to an existing Federal law and without censorship in any form.

Another interesting problem is Mr. Berst's theory that it is opposed to film copyrighting, which provides that no film can be copyrighted until it has been approved by the censors. It says many companies produce films to sell to others and are obliged to exhibit them several times, perhaps, before securing a copyright, and if a producer copyrighted a film before a sale is made Mr. Berst would have the law changed so that the producer could copyright the films and the purchaser could deal with the censorship board. There is not much weight in this argument, however. It saved the pig in a bag. In the first place, under the proposed law, what right would a producer have to sell, or exhibit for selling purposes, a film that has not been censored? In the second place what power has the Government to fix a copyright in one department and refuse to license it for censorship reasons in another?

We cannot agree in this contention of Mr. Berst's for another reason. The kind of producers he refers to, at least so far as them, are the ones who are in the moving picture industry. Their interlocking methods have put the business in a precarious condition. With little or no capital they have invaded the field and with productions of little value they have built up a cut-rate market that has seriously interfered with the legitimate efforts of those who have invested real money and spent years of labor to advance the moving picture art to its true standard. If the Smith-Hughes bill, or any similar measure, is to become a law, the provision for censorship before copyrighting should stand. It will save the Government from getting into controversies and will protect the purchasers of the pictures. If a producer has not enough confidence in the merits of his films to wait for the federal censorship board, before he makes the film he could not get a copyright and has no claim for protection of the law. If he is afraid his film will not bear inspection he should not expect a copyright, much less should he expect the law to allow him to take the money of a purchaser and leave the purchaser to the mercy of the censors.

There are two points Mr. Berst makes in his letter in which we fully concur. One is that no board of censorship should be created in which the clergy have controlling power. The other is that condemned parts of negative should remain the property of the producers. Little need be said of the first proposition. The experience the moving picture people have had with most of the clergymen who have been active in censorship matters justifies the protest and there is no reason why a Federal law of censorship is to be opposed because it should not be absolutely impartial. As to the second proposition, the condemned parts of negative should remain the property of the producer because to confiscate them is to impose an unwarranted penalty. They represent a value to the producer. Although rejected here they might easily pass in the foreign market and prove of great value to the products in that market. If a producer should comply with the requirements of the bill they cannot sell the footage over him. If he cuts out objectionable parts and subsequently uses them within the jurisdiction of the board—in the United States—the proposed measure provides for his condemnation. The other is that condemned parts of negative should be exported to foreign countries because the proposed law gives the censors jurisdiction over imported films.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Overshowing.

OCCASIONALLY George Editor Carpenter brings out Real Reels with something exceptionally good. Any issue is worth reading, but now and then he makes a bulls eye that spreads clear to the edges of the target in its sweep. In a recent issue he does one of his fake fables, this time about the common process of trying to hurt a competitor by hooking all the regular services and running as many reels of this as possible, while paying for it all. The hero of his tale is praised by some for his generosity in showing twelve reels, but the same element rises to remark: "Behold motion pictures are an amusement: not hard labor."

Let just that phrase sink in. Ten or twelve reels of pictures in a straight run is not amusement. It is hard work. It is an inflection to the intelligent person to sit through a twelve reel show, particularly when the same backhanded reasoning that leads an exhibitor to show so long a program also induces him to speed up to get the show over and another house in, and as George E. further puts it, "the glad tidings of the satisfied patron hath ten sheets on the mark, yet of a burg hunter to a frazzle." And for this same reason George E. puts in a plea for the rebooking of the feature that has made a hit. More and more the exhibitors are coming to realize that the show that has made better than merely good is a better repeat than any unknown day run. If you have not tried it, do so, and boom the repeat because it is a repeat.

And as a further shaving from the Carpenter shop, read this:

When the other fellow down street gets all het up and starts in to put you out of business by taking a crack at your show and methods through the medium of slides on his screen, many little untruthful digs in his newspaper and bill board advertising, you can afford to smile up your sleeve and leave him alone, because you have got his goat!

When bus bodies are romping up your foyer with the startling news that Mr. Jones is knocking you and your show in every saloon, cigar store and pool room in town, you have another smile coming because the more he keeps this up the more will the general public wink the other eye and aver that your show must be something out of the ordinary if it gives Jones such temperamental spasms every time it is mentioned in his presence.

Do you get the point? Leave Jones and his show alone. Every move he makes is a boost for you, provided you really have the goods.

Own Their Boards.

H. C. Clauer, of the Dreamland, Galena, III., sends in a photograph of his private bill board. It is a real photograph, too. Also it is a real bill board, though we do not quite like those date strips. Since it is to be presumed that he regularly runs three changes a week, it would be creative if he have permanent boards, or at least letters, that could be affixed to the top of the board, running the width of the paper and prominently lettered with the days, or the boards could be arranged to be changed as might be necessary. A few screw hooks and eyes, about three to a board, would permit any changes to be made.

In the boards if the eyes and hooks were regularly spaced so that any board could be hung from any set of hooks. Some managers say that it costs too much to paste paper, and they borrow or hire loose sheets of board, but here is a 216 house that finds it pays and that hangs up the boards with newspaper advertising and a lot of lobby frames with stills and portraits. You can make it pay if you have the goods and know how to sell them. Mr. Clauer does. You can.

Is He Kidding?

V. M. Kidd, of the Dominion, Victoria, B. C., sends in a slip the house used as an advance for "The Chest." It is nicely done with press compos-
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the usual machine stuff, but a slightly fancy face; the cuts are suited to the paper; the stories are well told, and about the only thing the most captious object to is that the black-letter for titles is not wide enough, hence the best periodicals are not as attractive in appearance as they should be. For the rest of the job is about as neat as anything we have seen from anywhere of late. If you want to see a really pretty job, write and beg a program from Mr. Dipson.

Their First Full.

Some people complain that business is looking bad. Others go out and make it better. Hunt's theater, Wildwood, N. J., is located in a summer resort colony, so they make business instead of complaining. W. C. Hunt writes:

"Herein we send you our maiden effort in making up a page advertisement, and will be very please to have your criticism on same.

"Many valuable ideas have come to us through your columns. During the winter months it has always been very difficult for us to make our business pay here owing to the small population and what there is being scattered by over a distance three miles long by nearly a mile wide. In this large area we have only about 2,800 population, this winter, many families having left the island from that has stayed through last winter. In spite of this and increased expense for a Feature program, in place of an ordinary commercial service, we have increased our business over 30 per cent. this winter over the previous year, and we have been here nine years. We attribute this solely to our having had a good program and letting the people know it. If there is anything about this that isn't done and seen by us every week this winter, it's because they are laying around waiting for Mr. Undertaker to come and take them away."

That Thirsty North.

Tom North must be so dry that in comparison the Sahara looks like the desert part of the State of Washington. When dry he has been letting his tongue hang out so far that it looks like the suspenders buttons on the waistband of his trousers. First he printed George Hisler's "Lorelai" with a few longing remarks, and then he broke in with a note of regret that he could not show strangers around as he could in the old days, but lately the Seattle Arts & Crafts has claims that of gripe germs, quinine and a picture show is a passable substitute for the gone but not forgotten glories. The V-L-E-E Palace is a great organ house, but it is not the voice of the W. C. T. U.

An Invitation Worker.

Edmund Reid, inventor of the one-page daily newspaper and now manager of the Palace, Barnesville, Ga., sends in an Invitation to Culture, the idea for which he got from the department. He wrote that he mailed one of the invitations to every automobile owner within a radius of twenty miles, and that as a result he got the greatest collective letter he has ever had. The invitation was nicely displayed, though we do not like the face of type used, a wedding text that is not as fashionable for invitations as it was some years ago. Reid's trick or that is done with the same face shaded, or all shaded, would have been better, but probably the printer did not have it. The main point is that it made business.

Do you follow Mr. Reid in circulating the automobile owners? Most States permit the addresses to be copied from the license lists, and if you really think you can make money while a twenty-mile run is merely part of the fun of the outing.

Mr. Reid also sends in a one-sheet monthly program, and on the verso has a large box, "In 100s to your church." It emphasizes the fact that the house is not open Sunday, and also pleases others than the ministers.

Something New.

The News, published by the Mary Anderson management, Louisville, Ky., has something that beats the misspelled word and similar devices. It sends out a card of white paper worth while, a twenty-mile run is merely part of the fun of the outing.

Mr. Reid also sends in a one-sheet monthly program, and on the verso has a large box, "In 100s to your church." It emphasizes the fact that the house is not open Sunday, and also pleases others than the ministers.

Knows in Advance.

F. H. Gray, of the Idle Hour, Wellington, Col., writes:

"I am enclosing a little weekly program which we are getting out.

"It is, of course, very cheap, and I know far from your perfection, or even good, but I have gotten so much help from your department in making up a list of questions that I am writing "The World, that I would be very glad indeed of any suggestions to better it. If it is all wrong, that is what I want to know. I feel sure that you will not favor such a venture, but I know that I am sending the ads pay for the program, and as this is such a very small ad, we cannot command a big price for ads.

"This is my first attempt at a program, and this is the second issue, so hit it as hard as you can, if by so doing I may make it better.

"Mr. Gray wins on his premonition. There is too much advertising in that the advertiser is permitted to dominate the sheet. The pro-

into wedlock with Art"; the fourth is also based on data from the biographies, as William Farnum was born July 4th; the fifth reply is found in some notes, and the last in an editorial announcement to the effect that the question is one that cannot be answered to the satisfaction of the experts. It takes not a little skill and intelligent application to get at the questions, even when the puzzler knows that the reply is in the same issue, and not many get it; but we have always seen the puzzle readers read the house thoroughly. In the issue in question it is probable that the fourth and sixth questions kept down the percentage of correct replies.

There is a much broader use of quibble novelty, and the quibble puzzle schemes so often used and which are objectionable in many ways.
gram is four pages, 6 by 9, with a type page 7 1/4 inches long. This gives 29 pages in size. Of this 14 inches go to the advertiser. This is too much, and yet not more than others give and still get a display. Apparently the house runs three days a week and then let the short run as it will. If they will take the same amount of space, divide by three, and that much space on each of the three pages other than the cover, they can get the same space and yet, by boxing it in, can also get a real display. This may necessitate a little smaller type, or a rearrangement of the stuff, so that each day gets the same amount of space, but, by taking the space in the center of each page and cutting it out from the advertising with six-point border, the result will not be bad, though not as good as more space could be gained. Another additional advantage will then be that all advertisers will be on the same page with reading matter. The front page is divided between two 2-inch advertisements and the house name, the latter in the center. A space of this kind is ready for something like Buxton or any similar solid border, and the same would be even better than white space in throwing out the house name.

The rearrangement would be very simple. Take the four advertisements in the center of the back page and the two at the bottom of Page 2 and the other two at the bottom of Page 3. Make permanent panels of six-point rule to frame in the white space and set one day in each of these spaces. Take the "Concerning prices" from Page 3 and put it in the front page box where it belongs, resetting the date line and the other two minor lines to get the room. With this done, the program will look as neat as can be asked, and at no sacrifice to the advertising, though we are afraid that the advertising space is selling at a dollar an inch across page instead of double that, which should be the least accepted. It doesn't pay to be too cheap to the advertiser. If a house has left off 50 cents an inch, and the whole town has left off the local paper, point out that your circulation is more direct and is kept in the homes a week instead of being read and thrown out the same day it is issued. We hope that Mr. Gray will send in the new editions if it tries these changes.

COMING EVENTS

**MONDAY & TUESDAY**

**Mme. Petrrova**

in **MY MADONNA**

Wednesday and Thursday

**"The Beloved Vagabond"**

IN COLORS

**The REVIEW**

Catering to those who desire to see the best
in an atmosphere of refinement

**FRIDAY & SATURDAY**

**Con Waltz**

in **"The Mystery of Carter Breene**

Hot Scott.

The April issue of the Big Four Clansman, the organ of the V-L-S-E Kansas City exhibitors, is out. Editor L. J. Scott prints a cut of the obit given him by the Amusement Association of Kansas for getting in the largest number of members in the first ninety days of organization. The following is the sincerely written farewell to Charles Hardin, of the Fox exchange, who is leaving that territory for a more important post. It speaks well for a man when he is so respected by his competitors with him and it speaks well for the competitors that they are big enough to admit that there are others.

E. E. Pearson, manager of the exchange, contributes a page on the value of subjects, the essence of which will be found in these paragraphs:

Your patrons come to your place to see a good entertainment, and don't care much what length of subjects just so they are all good. As a matter of fact, they rather prefer the variety; thus possible for each week.

We have some single reel comedies, subjects that foot for foot are as valuable entertainment as our features, and to a large extent this article was prompted by being told by many exhibitors that so far as they were concerned one single reel was as profitable as another. This condition, if general, is a terrible and critical calamity soon to be pronouncedly noticeable to the entire industry.

How long will it be before the same exhibitors will be saying one feature subject is as valuable as another? How long will it be before those exhibitors comment commercial suicide? I tell you, the industry cannot afford to have those theaters die because with their determined and many motion pictures through patrons, and that is a tremendous loss to the industry itself.

Frequently I am appalled at an apparently truthful report of conditions surrounding this business. It is not a desirable motion picture point. Inquiry and analysis always reveal the same story of abuse of the patron's confidence, by the them. Management. Fugitive reports of on occasions have come to me and been just as much to blame as the exhibitors. Always in these cases the business is just as low as it dare go without actually closing the theaters. Note that I speak of in these cases at once, and usually one or the other of these exhibitors realizing the seriousness of the situation, are ready and willing to suggest a plan that may bring about success.

In the line of stunts Mr. Scott offers much. He writes some stunts for his own service and reports the work of others. Dr. E. E. Trunelle, of the Baxter, Neovinger, Mo., offered six tickets for every twenty pounds of paper. The paper was baled and sold at ten dollars a ton, the proceeds being donated to a local fund. With the Government issuing warnings against the destruction of paper stock, this is a pertinent timely stunt for the advertising manager. The Secretary of Commerce, Washington, will probably bring some printed matter.

Too Cheap.

The Strand theater, Fremont, Ohio, recently felt the need of marking its anniversary. The result was a plain white sheet, eight by ten inches printed in 12 point Roman with not the slightest effort at any decorative line. There is no date limit in which there is no greeting, there is a signature. It should at least have been in the form of a letter on regular letter size sheets, but it would have cost little to put the same text on a neat folder just large enough to slip into the envelope. The circular speaks to the great success the house has enjoyed in its first year, but the job gives not the slightest hint of success; rather it suggests a policy of rigid retrenchment. It would be better to do nothing at all than to seek to mark an anniversary with such cheap and casual printing and preparation. Even some limited advertisements in 600 copy one and done with much better than well worded, but the effect is nullified to some extent; probably to a large extent, by the cheap format.

**A NEW HELP FOR MANAGERS**

**Picture Theatre Advertising**

By EFES WINTHROP SARGENT

**GUIDE OF ADVERTISING TO EXHIBITORS IN THE MOVING PICTURE WORLD**

**TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing on paper, how to run a newspaper advertisement, preparation of proofs, how to prepare your newspaper advertisements, how to write form letters, postcards or throw-aways, how to run a house advertisement, how to get matinee business, special schemes for hot weather and rainy days.**

Mr. Sargent tells all he knows and this includes what several hundred exhibitors have told him. He is the result of his introduction and then 250 pages of solid text. All practical because he has help other others. It will help you. Hardware, book binding, etc. By mail, postpaid, $2.00. Moving Picture World, 17 Madison Ave., New York
THE PHOTOFILMWRITER
Conducted by EPES WINTHROP SARGENT

INQUIRIES.
Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therewith.
A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Fat for Fives.
Alice C. Brown says a lot when she remarks that she finds that in a five reel she must have at least three threads of plot to get enough to keep a five reel from dying on third, and to show that she knows adds that this is not the same as sub-plot in fiction because these threads all be a part of the plot and not merely invention, and that they must be established and prepared for in the early reels and not dragged in when the story commences along about the middle of the third reel.
If you can catch Miss Brown’s idea, you will have the full secret of writing fives. You must, first of all, have enough plot. It must all be the same plot and not be two separate inlets. In other words, there is a complete plot but with more than one angle because a simple and direct plot will not last through five reels. It must be all one plot, because we cannot give the time and the leaders required to explain sub plot. We must hold it all to the one idea. And all of the idea must be prepared for in the first reel. It must be that sort of a plot that is capable of this preparation. Then you’ll have a story that will fill the climax, and there is no thousand feet with no sagging action in the middle. There are a lot of professional writers and researchers who make the grave error of running on a single plot theme until they give it up, and then they have to make the additional length needed by trying to build an aftermath plot on the first, though it is seldom that this second plot can possibly be more important than the first.

Sane.
Recently we wrote a long letter to a woman who wanted to know about writing photoplays, and we wondered if we were again wasting our time, but she paid us by writing that she was going to try out on plotting and if she found she could, she would get a copy of Technique of the Photoplay and go to work. Then we knew she was real. She was entitled, and it had not been wasted. It pleased us more than an order for the book would have done, because she is one of the few who had the good sense to realize that plotting came before the technique of form and development.

Keep Going.
Writes a lady: “If manufacturers please synopses only, what use is there in studying the technique of photoplay writing?”
In the first place, you must be able to write good plays before you can write good synopses.
In the second place manufacturers who buy only synopses or who maintain staffs of editors and directors who purchase synopses only will presently give place to other and more intelligent manufacturers who will buy full plays because they will know that only by this means can they gain a sufficient diversity of production. Keep on studying. It is not so long ago that writers were asking what use it was to write plays at all since nothing but book and drama adaptations were being made. And do you remember how—almost overnight—editors were falling over their own and each other’s feet trying to find original fives? Cheer up and keep on writing.

Got It Anyhow.
One author got mad and vowed that the business is all a snare and a delusion. “I shall write for the amusement hereafter,” he announced to a shuddering world, “and shall send out a story only now and then to assure myself that I am right when I say that no stories sell.”
If he writes persistently for his own amusement and makes an honest effort to write well, some day he will send out a test script and be shown that he has the capacity to do it. In return he will get some good ideas, and he will get them under any condition, you prefer, but do your practice work before you try to sell. You’ll have it the first time you offer a script and have stamps against the time when you will need them for good scripts.

Bargain Prices.
William F. Hart, of the Keystone staff, sends in a funny book letter. We wonder what companies bought plays at prices ranging from $14 to $20. Pathe in the early days used to pay in odd prices, but this was because the directors marked the scripts in francs and the busi-
Manufacturers' Notice.

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

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply to the many inquiries sent in during the last few 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 separate 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 answer at least five of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 138.

Best answer will be published, and the names of others sending replies of equal value in a separate booklet. Those answering these questions will be admitted to the department, on the form, looking for high class men will do well to wait for the Roll of Honor.

If you are projecting a 10-foot picture and it is proposed to enlarge to 15-foot on an 18-girt projection frame, how would you be able to copy the same screen brilliancy?

If 35 amplers were used in the first instance, how many would be necessary in the latter?

Roll of Honor on Question No. 131.

I would refer particularly all of the answers of question 131, including the Roll of Honor men, to the published reply of Brother Martin. It is interesting; also, it will show some of you the amount of knowledge one may possess on any given topic if one really studies. All the Roll of Honor answers were correct as far as they went, but none of them came anywhere near covering the ground Brother Martin covered, nor making as perfect a statement of the matter as Edward Marshall. Joseph Marshall frankly admits his lapse is a copy of what was published in December 25, 1909, issue. But that does not rot matter, so long as he has the knowledge. I don’t care how he gets it, so long as he has it, though I would have preferred them to put it in his own language.


I have selected the reply of Brother Martin for publication, although I believe he is stretching things a little in attempting to connect moving pictures with the carvings of ancient people. I am also publishing Friend Marshall’s reply because it more nearly fulfills the real intent of the question.

Reply to Question No. 131.

By Ralph W. Martin, Los Angeles, Cal.

The Question:

Explain, in full detail, just what the phenomenon called “moving pictures” consists of. Come, now, let us see how much you know about this subject anyhow!

The Answer:

The phenomenon called “moving pictures” is as old as man himself, and has been observed in the works of art dating clear back to the Pleistocene and Eocene Periods when the Pithecanthropus Erectus and the Heidelberg Man were walking around with their foot on the ground and carved on cave descriptive sketches of bears hant on the walls of cliffs and caverns.

But coming down to a little later time, the ancient Assyrians, Babylonians, Egyptians and Greeks give abundant evidence that the fundamental notion of the moving picture was well understood and utilized. The ancient bas-relief carvings in particular, which adorned the walls and friezes of temples were intended as a kind of pictorial story, relating the progress of events in the history of a nation, or career, of some famous personage.

Later on, this same idea was adopted in the comic supplements of modern newspapers, and today this form of moving pictures represent the most fundamental basis of the industry, i. e., in a technical sense. In following the action or progression of ideas which are shown in a comic serial by watching the Sunday supplement, the technical condition from one picture to the next following is very crude. Persistence of vision is out of the question. Movement is merely suggested by the two side of the picture and the thing that one is interested in the artist comes greatly into play in order to suggest to the imagination all the occurrences and movements that take place from one picture to be the other.

This form of moving picture can present a very complete theme, but the details of its presentation are left largely to the imagination of the observer. Its relation to the comic strip is the same as that of a silhouette to an actual photograph.

A little nearer approach to the technical moving picture of today is to be found in the ordinary comic strip. Other artists, however, have even made the strip a booklet and usually furnished with a number of slides, among which was one moving picture. This slide contained two pictures and was mounted in a camera which was placed on a table. From one picture to the next, the artist causes the pictures to move by means of a slow, steady action and the picture is immediately followed by another picture, showing the mule’s rear quarters and the rider going over his head.

Even in this method, persistence of vision does not come into play. No imagination and patience are required, but the actual persistence of vision really operates, or whether only the memory impressions are so close together as to actually overlap in the consciousness. In fact, persistence of vision and the existence of memory are so closely allied in function that they practically amount to the same thing in effect. At any rate, the further perversity of the analysis would concern only psychologists and the like.

However, oftentimes the animated cartoonist will forsake entirely the tedious labor which persistence of vision pictures demand, and fall back upon the old magic lantern. For example, one was shown in the Boston department, in which the old Col. Heeza Liar will be shown looking in a certain direction with an expression of joy on his countenance, and the picture will then suddenly change, showing him being struck a blow to the face in the expression of chagrin. The two poses will often be switched back and forth on the screen several times in order to drive the idea home to the audience.

Here it is seen that while persistence of motion has required a great number of pictures instead of only two.

But even the modern director makes use of the same process by using the expeditious known as “swinging there and back.” When it is desired to show the logical connection between two occurrences, the intermediate steps of which would be uninteresting, or require useless time and film the cause or beginning of the action or the action and later on the results of the same action are shown, oftentimes without much reference to the intermediate occurrences.

This is seen that while persistence of motion is the most prominent technical factor in modern moving pictures, still the old psychological stunts known from time memorial and a very prominent factor in modern motion advertising, are still in force in the present day.

Persistence of vision is merely an optical refinement, which permits drama to be presented on the screen in its true Shakespearean reality, and, really constitutes the vital definition of the picture. The technical accomplishment of persistence of vision overcame those limitations of all other forms of pictures, which were all essential elements in being able to show things actual and true to life, which art in the long run usually costs the money.

The humor intended in a cartoon may appeal to one individual but not another. A fine oil painting and other similar forms of art, usually appeals to only a limited number; but a human figure moving about on the screen in a truly life-like manner and actually doing everyday things in every time the audience sees it potential with a jitney in one hand and a market basket in the other is a pretty close equivalent to the mental effort that can be depicted in the average photograph. For the desires and requirements of today are not a great deal removed from the times when the Pithecanthropus Erectus and the Heidelberg Man were walking around with their foot on the ground.
Questions.

Oklahoma orders a Handbook, and says:

What focal length condensers would you use with a 5½ inch E. F. projection lens? I am told that you now advise the use of a 5½ inch rear, where before I would have, as a rule, used two 7½. How many amperes does a mercury arc rectifier pull from a 110 volt A. C. line? I have never had an ammeter on the line, and was asked this question and could not answer it, unless I knew the ohms resistance. What about the new Chemical Violet Ray Screen?

Don't know anything about any Chemical Violet Ray Screen, unless you refer to the Lums-Lite Screen. If that is what you mean, why I have not heard of it for quite some time. They were going to give me an introduction, but something seems to have happened. I never have advised a 5½ inch condenser at the rear. The focal length of the rear condenser will depend upon circumstances. See page 72 of page 141 of "The New Moving Picture World." Study "Matching Up the Lens System," page 133 to 146 carefully.

As to the mercury arc rectifier, I would recommend you to study the transformer, page 38, and the mercury arc rectifier, page 42, carefully. "A figure you might do as to the amperes taken from the line would only be approximate, and you would first have to know the amperage at the arc. Multiply the arc amperage by 50, and add to that product 25 per cent. of itself; then divide by the line voltage, and you will come about as close to it as you can get, but it won't be correct, because you don't know the power factor of the current, and are assuming that the apparatus has an efficiency of 10 per cent., whereas it might be lower."

A Rap on the Bean.

George E. Carlson, Burley, Idaho, says:

The fact that I am one of the ghosts should at least entitle me...
Here is his opinion of the third edition of the Handbook. The opinions of such men cannot be bought. Their approval may only be obtained for articles possessed of real merit.

Eye Strain.

William Peach, Freeport, L. I., says: I have been twisting the crank for seven years, five of them on the job at the Plaza theater of this city. Find I cannot get along at all without the department and the Handbooks. Am up against it and come to you for advice. I suffer something awful from eye strain. Have paid out good money to eye doctors and oculists for expensive colored eye glasses, all to no purpose. Do you know of any eye glass that will enable the operator to look at an operator's view for a while, and yet protect the eyes from the terrible glare?

over, it is most restful to the eye. In your condition, however, the to do this results by looking at the screen only? However you can very easily protect yourself from the glare by mounting pieces of pale green glass, somewhat as per Figure 30, page 72 of the first edition of the Handbook, copy of which I understand you to say you have or may also use other constructions. Moreover, it is more restful to the eye. In your condition, however, the only thing to do is stop looking at the spot. It is not really necessary to look at the screen and learn to gauge your light by the results there.

"Brain Exerciser."

W. W. Dilley, Jr., Akron, Ohio, says: I note Brother Edison's answer to my "Brain Exerciser," February 5th issue, also your reply, which brought the following to mind. You say the voltage is between 45 and 55, and others ask why can you pull a longer arc on 220 than on 110! This is my version of that proposition. On 110 volts, one-half of the voltage, which also goes to the rheostat. Amperage on both sides of the rheostat is the same if rheostat capacity is ample. On 220 volts the division would be 110 volts, one-half. You are all right except that you are all wrong; outside of that there is nothing wrong with your version, Brother Dilley. The reason why one can pull a much longer arc with a 220 volt supply than he can with a 110 volt supply, is quite simple, only it is inside. You seem to have misunderstood my meaning. The voltage of the D. C. projection arc is between 45 and 55 when operating of its best. It may not be, be much less or much more, but why it can't get the best light; also in this I am dealing with ordinary amperage, say less than 50. And now suppose you are running along with a normal projection arc, 110 volt supply, and open the rheostat. What happens? Why you increase the resistance of the arc, hence instantly decrease the amperage and increase the voltage of the arc. But the process of lengthening and increasing arc voltage, of course, he carried nearly so far with a 110 volt as with a 220 volt supply, because the resistance becomes great enough to break the arc with a low supply voltage much sooner than with a high one and—there you are.

Incandescent Lamp.

J. H. Pooley, Toledo, Ohio, writes: In the issue February 26th you say you never heard of an incandescent arc light, therefore I call your attention to the fact that there is such a light. It was fully described in the Electrical World, issue January 1. If you can't get this particular copy you can get information with regard to the light by applying to the manufacturers, Edison & Swan, United Electric Light Company, Ltd., Furnessend, and more- over, England. This light burns in a gas filled bulb without consuming its electrodes. I trust that this will be of interest.

Yes, Brother Pooley, it is interesting merely as an additional bit of knowledge. If it ever transpires that this lamp is adapted to projection, or for use in the moving picture theater, then it will become of practical interest. But until that happens, I don't believe I will trouble writing to England. Many thanks, nevertheless, for your kindness.

"Anyone," the Operator.

E. D. Tinker, manager of the Feature Phoenix Film Corporation, Ellensburg, Ws., writes: The writer is manager of an exchange catering largely to the smaller towns of eastern New England. I am deeply interested in the discussion of film abuses, and methods employed in the inspection department. I am not interested in the inspection department of an efficient projection department in all their exchanges. In every case, no doubt, the wishes of these men are followed (wish I could think so.—Ed.). Their subordinates must see that the judges are right. Judging from my own experience with several companies, every branch manager is glad to keep his reels in the best condition possible. Yet there are many exhibitors who have no desire to being put into effect. I may be permitted to express an opinion the entire trouble is due to lack of co-operation between the exhibitor and the exchange men, supplemented by the exhibitor's belief that "anyone can run a picture machine," and the fact that in many cases "anyone does run it." (Amen.—Ed.) My acquaintance with exhibitors in my territory is wide.
I personally know every one of them, and they are all good fellows too. Many of them have been in the business for years. They believe in good music. They run what is, in their judgment, the best pictures obtainable. Many of them go so far as to occasionally exchange pictures with each other. They know that to be poor, is, merely to add prestige and to please patrons. The exhibitors of Maine are a painstaking crowd; also many of the home operators are such. Under no guise only. In my estimation an operator is not merely a man who will run the show through without a break or a flier, but a man who when he puts his machine into a position that it is in a proper condition, and who sends it to the next town in as good condition as he receives it. I am not making this statement with a view of obliterating the exchange system. In the majority of cases it is poor condition of film, but merely claiming that if more efficient operators were employed, a far better film service would be in the hands of the public. Under no circumstances did I mean this. However, if an operator is criticised it means that favor with the exhibitor is most always lost. Therefore instead of getting after the exchanges, who are, I suppose in some measure to blame, have a series of talks with operators on the importance of the proper handling of film while in their possession.

Exchange men know they are very much at fault, but operators, many of whom are at fault yet do not know or realize it. Every operator I know of in the east reads the projection department. They are keen to adopt every suggestion, yet they do not, as a rule, realize that a film is a valuable piece of property. It is necessary in many instances, in this as well as many other exchanges serving in the smaller towns, to circuit films. There is no good reason why films could not be worked on circuit indefinitely, always, of course, provided the operators were as anxious to please the exchanges as the exchanges are to please the theatre. But to circuit films past two or three houses is out of the question. How about this, operators of Maine?

Brother Tinker writes a sensible, gentlemanly letter and, more over, a good large degree, therefore I make this remark: What about it, operators of Maine? But I take the liberty of applying that remark also to operators of forty-three other states. I do not mean to say that there is anything altogether on the side of the exchange, but I do say that (there's that compounded if again) the exchanges can, or would get together and do something they could force exhibitors to employ operators who would take better care of film, or see that their present operators took care of it by adopting a rigid inspection rule, and compelling payment for damages. I believe this would be done, but in this case, whereas, I have held, and do still hold, that the exchange is the greater offender, still the operator does not by any manner of means escape, too. However, that is an instance, among many instances, very cheap labor is employed for film inspection, and the inspector is expected to do so much work in a day that he or she can only make a bad job of it, with the result that in those exchanges is largely a farce. I do not agree that no tree can be viewed indefinitely. It is up to the operator to repair such damage as he does to the film. It is unreasonable to expect him to make a regular inspection before it is shipped away, unless you are willing to pay him extra for the time thus expended. I hold that if a film is through the machine perfectly on the last run, the operator is justified in shipping it away. But to examine this fact remains that a film which may run perfectly on a given machine may still be in urgent need of inspection and repair, and may show up on the next machine—loose patch, broken sprocket hole on one side, etc. But the operator who is careless, who keeps his machine in poor adjustment or sends films away knowing them in bad condition, yet sends them off, is clearly not deserving of discharge. I have talked to operators on this subject and will, from time to time, continue to, Neighbor Tinker.

Of Interest to Operators.

Robert Dauphine, Lincoln, Neb., says:

I am very much interested in knowing what will be the effect of connecting a compensator wound for 60 cycle current to a 135 cycle circuit. Now I had never really looked this matter up, but thought the practical effect would be heating of the compensator and considerable added noise. I concluded, however, to check up this particular piece of what appeared to me rather important in view, and in view, I consulted the Engineering Department of the General Electric Company, Port Wayne, Ind., and here is the result. I presume the same thing will apply to all other low voltage transformers. I see no reason why it should not.

Referring to your letter of April 6th, with reference to using 60 cycle compensators on 135 cycle circuit, and vice versa, beg to state that on these compensators, such heating characteris-
tics, due to a certain amount of inherent reactance in the wind-
ing and are, therefore, adjusted for the proper frequency when connected on a 60 cycle circuit, and then, as far as the reactance is the same for different compensators, and since reactance varies di-
rectly with the frequency, a compensator built for 60 cycles when used on a 135 cycle circuit will give the same result on a 135 cycle circuit than it does on the 60 cycle circuit. The compens-
ator, however, will not be in any way injured. It will simply give a smaller degree of current at this frequency. If the 135 cycle compensator is used on the 60 cycle circuit, then the reverse condition will follow, i.e., since the reactance will be lower when being used on the 60 cycle circuit, it will result in obtain-

ning more current than the device was adjusted for. The addi-
tional current would probably be sufficient to cause heating on the carbons, but the compensator itself would probably not be injured. Therefore, the reason these devices are not inter-
changeable in regard to frequency is on account of the results obtained at the arc.

Of Interest.

F. J. Merkel, Brooklyn, N. Y., sends in some sample carbons which illustrate the effect of a different carbons. Faults 1 shows an imperfect core, falling out at intervals; forming a brown spot in the center of the screen. Another specimen shows an imperfect core caused by a large film on the bank, which again is pronounced on the crater. Another specimen shows cracks formed on the film, caused by a poor condition of the carbon, which is very pronounced on the crater. Brother Merkel claims these cracks form varicolored streaks on the screen. Another specimen shows a crater which was caused by the carbon being too soft. This sets up a bluish light at the center of the screen. The fourth shows a perfect core with a tolerably shallow or flat crater, which is as Friend Merkel states, the result of a good condition of the carbon. The above is the result of many weeks of careful study. I am convinced that many cases of carbon which have been laid to the much maligned condenser is really caused by using carbons which form too deep a crater. I also find that the more shallow, or flat the crater forms, the more uniform the light will be on the screen. These various experiments were made with the crater in focus at the cooling plate. If this is of interest I will send more dope later. Radi) cracks in carbon positively do make a difference in the light on the screen.

As to Brother Merkel's last remark, it does not coincide with my own experience when I was twisting a crank. However, that does not prove my contention that longitudinal cracks running lengthwise of the carbon do no damage. If I am in error in this the quicker that fact is discovered the better, and I would like to hear from operators on this very important point.

With regard to the faultless core, there need, of course, be no discussion on that part, as we all agree that faulty cores are very, very bad. As to deep craters forming a ghost, well this too is an exceedingly important matter, and I believe it is quite possible there is something defective in carbon, because if the crater be deep, then its edges in approximate focus at the cooling plate, the light emanating from the center of the crater would be badly out of focus. That this would produce a ghost on the screen I am not prepared to admit, neither am I prepared to dispute it. Let's hear from you, gentlemen. This is a matter of very great importance. As I said in the first place, Brother Merkel to the best of my recollection, that the determination with regard to the deep crater versus flat crater, sounds reasonable on the face of it. If he is right then we ought to know this fact, and take the matter up with the carbon manufacturers to the end that the crater be properly done. That being so, I am led to believe that the crater will burn comparatively flat. I am told by a carbon manufacturer that the deep crater is evidence of lack of uniformity in density of the carbon, due to lack of pressure.

Acquires Nerve.

W. B. Allen, Edmonton, Canada, sends in answers to several questions, and says:

It is but lately I got enough nerve to answer the questions. I have, nevertheless, followed them right from the start, as not only might have done before, but if I had answered. One therefore cannot judge the amount of good being done by the questions simply by looking over the Roll of Honor. I believe it is helping some of the men in Canada and the United States to be informed. If possible, so made that the craters will burn comparatively flat. I am told by a carbon manufacturer that the deep crater is evidence of lack of uniformity in density of the carbon, due to lack of pressure.

Richardson's

Motion Picture Handbook for Managers and Operators.

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever before been attempted, nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances MOVING PICTURE WORLD 17 Madison Avenue, New York.
Motion Picture Photography

Conducted by CARL LOUIS GREGORY

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 quite proper that the editor of this department make some notice of the death of Emmet Williams, which occurred on Friday, April 28th.

Mr. Williams was popularly known in the profession as the cameraman who worked with Mary Pickford. Miss Pickford thought so much of his work that she would have no other photographer make her pictures.

Emmet Williams received his early training in motion picture photography with the Thanhouser Company, but his name was associated with the Famous Players Company.

Some weeks ago he was taken to the New Rochelle Hospital suffering from septicaemia, which later spread to his liver. On April 26th his condition improved, and hopes were held out for his recovery, but he finally succumbed despite the efforts of physicians and specialists. Everyone known to medical science was brought to bear in the case, the Famous Players Company providing eminent specialists and rare antitoxins to overcome the disease, but all in vain.

In the death of Emmet Williams the profession loses one of the foremost photographers, a man held in the highest esteem by his co-workers, whose amiable disposition was one of the features of an estimable character.

Besides his wife, he is survived by his parents, four brothers and one sister.

The Cinematograph Society has received with deep regret the news of the death of Mr. Emmet Williams, a member of the Society, and extends to his bereaved family its profound sympathy.

E. E. CLARK.

The Cinema Camera Club.

The Cinema Camera Club, the organization of Motion Picture Photographers, have recently moved their club rooms to suites 1006-1007, Times Building. Here are housed the offices and meeting rooms of the club, together with the offices of the Corresponding Secretary.

The Cinema Camera Club is making an effort to supply high grade, efficient photographers to those concerns desiring this service. At the office of the secretary, a list of all available cameramen is always on hand, and these men can be supplied to producers at short notice.

On Friday evening, May 5th, the Cinema Club attended in a body the Exposition of the Motion Picture Exhibitors' League at Grand Central Palace, and also attended the exhibit of the Motion Picture Board of Trade at the Madison Square Garden on May 12th.

The Cinema Camera Club numbers among its members some of the best photographers in the profession. Cameramen who are photographing the leading features meet at the club rooms and compare their work with the experience of some of the members who are doing special stunts in far away lands, the jungles of Africa, or those who are engaged in making photographic records of the gold mining industry in Alaska.

Photographic Chemicals.

We are indebted to Mr. Samuel Weins, B. Sc., specialist in photographic chemistry for the following list of photographic chemicals.

Common Name. Chemical Name. Formulas.


Citol Metol in the concentrated form.

Dianol

Diogen

Diphen Sodium- amido- naphthol- di- sulphonate.


Eukensine Sodium- sulphonate, C, H, Na, SO, H.

Glyce Para- oxyphenol- glycid, C, H, OH, NH CH, COOH.

Hydrochinol Para- dioxy- benzole, C, H, OH, NH.

Hydroxylamine

Kachin Pyrocatechol, C, H, OH.

Kinocyanine

Kino- carbol

Metacarbol

Metol

Methylglycin

Methyl- amine- phenol, C, H, OH, NH CH, H, COOH.

Nerol

See Amido- phenol.

Orotol

Mono- methyl- ortho- amido- phenol with hydrochinone

Paramido- phenol

Pyragolol

Tri- oxy- benzole.

Reducin Diamido- resorcin, C, H, (NH, ) C, H.

Reducin Tri- amino- resorcin.

Rhodol

Rodinol

Safrol

See Metol.

Unal

Compound Radical. Name. Group.

CH, Methyl

C, H, Ethyl

C, H, Propyl

C, H, Phenyl

CO, Ketonic

IO, Aldehydic

C, H, OH, Hydroxylic or Phenolic

NH, Amino or Amidic

NH, Imido

OH, Carboxylic

C, O, or COOH, Sulphonic acid

NO, Nitric

NITRO,

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Cameas Exhibited at the Show.

On exhibition at the Motion Picture Exposition conducted by the Board of Trade at Madison Square Garden, May 6th to 15th, are several of the popular known makes of cine cameras.

The Bell and Howell Company are showing their latest camera, the widely known Bell and Howell, probably better known among the American made cameras. Many unusual advantages are incorporated in this machine, among them the mounting of four separate lenses in a revolving lens mount, making it possible to fit any size lens to the work in hand by simply revolving the lens mount to bring the proper lens before the aperture.

Bell and Howell cameras are quite generally used in the West, and having them on display at this show will give the Eastern producers an opportunity of familiarizing themselves with the popular camera.

The Motion Picture Apparatus Company, under J. H. Hastings, agent, has on display a De Brie, several Pathe's (Professional models) and the Moy. It is rare indeed to see any quantity of these cameras with the present market as it is on imported cameras.

The Simplex Photo Product Company are showing the "Almo" Camera. This tiny model will appeal to the amateur, as the film capacity is 50 feet. The Almo is equipped with a B. & L. Zeiss Tessar F. 5.5 lens, carry daylight loading magazines and is a thoroughly compact little instrument.

Simplex tripods, developing outfits and accessories are also displayed.

Black Leader Stock Formula.

C. W. V. R., Geneva, N. Y., writes:

Will you be kind enough to advise me through your column of a suitable formula for making black leader stock from old film? It is to be cleaned and that on which the emulsion still remains. I have tried several methods and found that it is quite easy to color the cleaned stock, but that the film having the emulsion still on it does not readily take the color.

The following formula has been tried out quite successfully and is now being used by several manufacturers:

Formula for Black Leader.

Perric Chloride, 20 lbs.

Water, 50 gals.

Sodium Sulphate, 30 lbs.

Water, 100 gals.

Put film through first solution, and then rinse in clear water, then through second solution, when film will immediately assume dead black color.
Music for the Picture

Conducted by Clarence S. Inn and S. M. Berg

Inquiries.

Q U E S T I O N S concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Musical Page.


Suggestions Prepared by S. M. Berg.


This "Musical Suggestion Cue Sheet" is not designed to solve every possible musical requirement of the film, but is intended as a partial solution of the problem—what to play for the picture. It has proven to be of great assistance to the leader, not only by relieving him to degree the tedium of rehearsals but by assisting materially in overcoming those conditions encountered when the film is not available until the hour of performance.

Musical Suggestion Cue Sheets can be obtained (free of charge) by managers from their local exchange in advance of the date of release, and a sufficient number should be secured to provide one for each member of the orchestra. This will afford to the progressive leader an opportunity to acquaint himself with the general character of the film drama he is to portray with his orchestra.

The above cue sheet is based on a period of 15 minutes to a thousand feet. The time indications will help the leader to anticipate the various cues which may consist of the printed sub-title (marked T) or a description (marked D). For instance: 37 T "The magistrate dismissing—" is a sub-title and is printed reading matter on the screen. But 18 S D "The Apache dance" is a description of action.

The story of old Mother Dufrange, Queen of the Apaches, is sentenced to jail for theft by Judge Le Foine. The old lady vows vengeance and, with the aid of her older son, stouts Julie, the Judge's baby girl. Julie is brought up in the Apache environment and though she becomes a clever thief, the instinctive restraint of her noble blood causes her to rebel against the life forced upon her. In a cafe she meets a young artist who falls in love with her, and one day when she is severely beaten by Mother Dufrange she runs away taking refuge in his studio. The Apaches trace her here and take her back to the den. Julie's old nurse, now a trinket seller, having seen her in the studio recognizes her strong resemblance to the Judge's dead wife. and goes to him with her information. Together they go to the Studio but as they arrive the artist has just discovered Julie's absence. They all hasten to the Apache's den where, with the aid of the gentleman, they rescue Julie as she is being strangled to death by the orders of the Infurintted queen. Julie and the young artist are then united in marriage with the blessing of the Judge.

The whole action of the picture takes place in the city of Paris. Personal care must be taken by the leader in following the picture. In many parts there are scenes of dancing in cafés and specialty dances such as as at 18 S which is an Apache dance. Care should be taken in following the tempo of the dancers. From 37 S to 43 there are continual flashes of Carnival scenes. It is impossible to satisfactorily change the music to portray the dramatic moments blended in with these scenes so as to overcome this difficulty the music should be "O" at the Carnival scenes and "p" at dramatic situations. It is logical that the noise of the Carnival can be heard in the cellar where the action is portrayed.

The THEME selected is "Allegretto Movement in 6-8" from the Overture of "Orpheus aux Enfers" by Offenbach. Schedule time: 71 minutes. Five reels (about 4,800 feet).

Time: Suggestion or descriptive cues.

0 D Opening.
3 T Sentenced.
5 T The magistrate, dismissing—
15 T Months later news comes.
5 T With the that—
7 T An eye for an eye.
8 D When the Apache steals child.
10 T The child-wife sings—
15 T The Apache's child.
15 T In the bohemian quarter.
15 T Through the years—
17 D Artist decorates himself with money.
17 T At the cafe des Ambassa-
dors.

18 S D The Apache dance.
20 T D Artist asks Julie to dance.
22 T D "I had a scar—"
24 T D The daily settlement—
25 T A trailer whose punishment—
27 T On the following day.
28 T D "Won't you let me know—"
30 T D Studio scene (Drummer's traps).
31 T And so the little Apache—
31 T D Knocking on door.
31 T D "My father and mother—"
31 T D The unhappy return.
31 T D In cruel contrast (Carnival scene—flash only).
34 T D Carnival scene.
34 T D When Julie sees the artist.
35 D Julie knocks on artist's door.
35 D D Cabaret scene (flash only).
36 D D "Want a little of the artist?"
40 T D How Julie pays for her.
52 T D Jacques knocks on Julie's door.
51 T D "I've got to go back—"
55 T Bell—knocking on door.
55 T D "You go in there—"
56 T D When Apaches come to—
58 T D Studio. 
61 T D "Where's Juliette Mort!"
62 T D "She cried 17 Rue Mort!"
62 T D Julie is brought to Apache—
62 T D Job.
63 T D "If you will come with—"
67 T D "You've found Julie—"
67 T D "Judge, yes Julie is your—" Repeats THEME.
70 T D End.

Note.—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1000.

To the Lone Pianist—Example No. 2.

By S. M. Berg.

For a second example to the lone pianist, no more fitting picture could be found than the Triangle release of May 22 "A Child of the Paris Streets." The complete sheet will be published in the film columns and in the following paragraphs I will endeavor to state the reasons for the suggestions named.

The character of the picture is French in action wound around the desire for revenge by an old woman, queen of the Apaches. When her son is sentenced to the gaolies by the Judge, and later dies in prison, she vows vengeance and with the aid of an older son steals Julie, the Judge's baby girl. In many parts of the picture it would be impossible for an orchestra to properly interpret the action unless a musical setting had been especially printed and arranged. Even then every care would have to be taken by the musical director. To the solo player, however, excellent results can be obtained if the action is carefully followed.

The story opens in a French Court of Law with the prisoner being sentenced and the mother pleading with the Judge for leniency. Naturally the music must be an Andante Pathetique. Then at 34% minutes the magistrate is seen in his own home with his young wife. This is the logical place for the theme which is selected to be the Allegretto Movement in 6-8, key of F Major, from the overture "Orpheus aux Enfers" by Offenbach. Then we have what might be described as a neural scene where a pleasing valse lento is appropriate. At 8 we see the Apache spying around the Judge's house, finally stealing the baby. The music must be a dramatic allegro. When the news of the reaches the mother of the child it causes her death. Here naturally the theme should be repeated. At 11% we have a title "In the Bohemian Quarter." Then follow scenes of the Apaches' den, dancing in the Cafe d'Embassadors and a scene of an artist's studio. Characteristic French numbers must be played interpreting the action of the dancers as closely as possible following the indications. For instance: 31 T D a title "A traitor whose punishment, etc." showing an Apache, who has been true to his oath to death by his fellows. Of course an Allegro must be used. The next we have a title "I've found Juventus." Julie who has been threatened by the Apache is in her room planning how she can escape to her artist lover. She reflects upon the fearful vengeance of the Apaches while outside the Carnival is in full sway with all gavotte
This is where particular care must be taken. Of course it is logical that the noise of the Carnival can be heard in the cellar where Julie's room is located, therefore when the actual scenes of the Carnival are on the screen the music can be "ff." When the action depicts Julie's misery and indigence the music should be "pp" or suggestive of the theme. It is in such actions as these that the player has the opportunity of showing how he can interpret the picture. I recall some considerable time ago a picture which had continual change of action. The story was of two sisters, one of a plious and the other a worldly temperament. In one part there was a continual change of action showing the one sister in church during the service and the other in a lively cafe where a cabaret show was in progress. Again here was a problem which appeared insurmountable for the orchestra. My suggestion at that time was for the organ to handle the church scene while the orchestra took charge of the cabaret, each alternating according to the action. This I believe solved the problem though of course it would have presented no difficulty to the solo player.

To continue with our picture, from 201, on, we have for ten minutes a misterioso, then a hurry, closing with agitato. Here is one of those situations which must be carefully worked up. I have often found that players will start an agitato noisily and at a particularly fast tempo. Instead of which far better effect could be obtained if it were commenced somewhat softly increasing the tempo and volume as the action progresses. Then again with regard to the playing of the theme. With the many kinds of orchestra organs now in use in theatres, a considerable variety of coloring can be obtained by at one time playing the melody as a flute solo, at another a cello solo, etc., besides changing the tempo. All such attempts will help towards the better interpretation of the picture. To the successful playing of motion pictures there is no royal road. Of course experience counts a great deal, but until the player entering the industry endeavors to use some of the common sense with which they have been gifted, the difficulties will appear great.

Once again I would remind my readers that the musical settings are not designed as a hard and fast musical interpretation of the film but are intended "as a partial solution of the problem." The one point I have always laid stress upon is that at every change of music

the character of the same is marked by its musical interpretation, so that the player can seek from his own library a number with which he is acquainted, thereby avoiding expense yet at the same time giving the scene the same character of musical interpretation.

At a later date I intend dealing in greater detail with the classification of film music. In the course of this I may discuss this important question and I was told that he had a quantity of plain manilla covers in which he had sorted his music under such headings as Pathetic, Semi-pathetic, Neutral, Indian, Mexican, Spanish, etc. By these means he could quickly get the required music together. Possibly some of my readers have worked out other ideas with regard to this. If they would let me hear from them I should be delighted to publish what they have to say in these columns.

**Figures That Point Success**

Grand Central Palace Show Brings More Than $14,000 Worth of Bookings on First Episode of Pathe's "Who's Guilty?"

**PATHE EXCHANGE, INC., and the Arrow Film Corporation both found, in their display at the Exhibitors' Exposition in the Grand Central Palace, success in the way that, more nearly than any other, concerns the distributor and the producer of motion pictures. This is actual film bookings backed up with advance cash payments against collections.** Under the supervision of Arthur S. Abeles, manager of Pathe's Twenty-third Street Branch in New York City, "Puppets of Fate," the first of the fourteen photo-novels comprising the "Who's Guilty?" series, was screened publicly for the first time in the projection room at the Palace for the benefit of the exhibitors attending this big exposition.

As Mr. Abeles checked up on the evening of May 4, he found in the Palace Show itself more than $14,000 worth of "Who's Guilty?" bookings had been written. To be exact, $14,116 worth of business had been contracted for in four showings of one photo-novel alone, out of the eight "Who's Guilty?" pictures which the Arrow Film Corporation, producer of the series, had already turned over to Pathe. At the closure of business on Saturday, May 29, the various Pathe exchanges had reported to the home office gross bookings totalling $275,014 on "Who's Guilty?" series. Under the Pathe system of contracts this means assured gross collections on the bookings already signed of $275,014. Yet C. R. Seelye, head of the Pathe sales force, says he has only just commenced to "point with pride."

**PIONEER ACQUIRES "THE END OF THE WORLD."

The Pioneer Feature Film Corporation, Nathan Hirsh, president, 130 West 46th street, have just acquired the New York and Jersey rights for the production entitled "The End of the World," which they intend to release on or about the 18th of May.

The public have been looking forward to such a masterpiece and the exhibitors certainly cannot afford to overlook this production. Several critics who have screened the feature have been very favorably impressed with the construction and spectacular effects.

**"THE MIRACLE OF AMBROSIA" COMPLETED.**

"The Miracle of Ambrosia" will be completed at Universal City within a week by Robert Leonard. In this story, prepared for the screen and written by Leonard, Ella Hall is featured in the role of a little girl. In the supporting cast are Adele Farrington, Betty Schade and Harry Depp.

Crowd at Presentation of "Alice in Wonderland" at Parkway Theater, Baltimore, Md., April 22, 1916.
Regarding Conventions of Exhibitors.

I HAVE attended many conventions of exhibitors in my time, and while I can easily discern a great improvement in the manner of conducting them, I must confess that there is much to be deplored in the attitude of many members after the conventions have been held.

Perhaps it is due to the close attention paid to his theater, a week in and out, and month in and out, that the average exhibitor shows a lack of strict business methods when he arrives at these conventions. He is more like a boy at school and is out for a good time. It is almost impossible to round him up and get him to attend the meetings—meetings that are of vital importance to his interests and those of the organization.

The officers are obliged to carry the whole burden. They plead and they rush around in a vain endeavor to herd the delinquents, with the result that much of the energy that they require for the proper conduct of the business in hand is wasted in trying to acquire it by work.

At the recent convention and exposition in Minneapolis the officers worked like beavers; but they were not supported in a worthy manner by exhibitors. Many of the latter came in with the best of intentions and never showed up into the convention. This showed not only neglect, but a woeul ignorance of the many dangers that now confront the business.

Get together, exhibitors, and keep close together.

The Author of "Gloria's Romance" Describes How It Differs from Other Film Serials.

Under the head "What Are We Trying to Do?" Rupert Hughes, who was connected with "Gloria's Romance," contributed an article to the Chicago Tribune of May 7, the following excerpts from which will be timely for exhibitors who are interested in that moving picture novel:

In a few years the moving picture has passed through all the phases that older arts were centuries in passing through. It has the advantage of the same elements—time, space, the imagination, and immediate and immense audiences.

The audience has itself grown better and better, promoting itself every year to a better awareness of the need for high-level production. That story tellers who wish to enlarge their resources and get constantly closer to real life.

The demand for genuine art, craftsmanship, imagination, observation, drama, is being supplied more and more honorably. In the shorter forms the one-reel, two-reel, five-reel pictures and the feature films that occupy a whole evening, some of the creators have accomplished as much as would want any other art.

There is a general feeling that the serials have not done their opposite, that they have not made use of marvelous machines that science never heard of. They still make up their minds to start a story tellers who wish to enlarge their resources and get constantly closer to real life.

The moment any story begins to drag, the audience is quick to get back where the audience was on the solid ground of human feeling.

With a few exceptions the serials that have been offered to us thus far have been largely made up of mysteries that were too artificial to interest us long.

In such films incidents that could not conceivably occur happen to people who could not possibly lie. Pretentious gorillas of crime, who would be clubbed to death on sight by the first policeman, steal the city streets unnoticed, take cars without difficulty, enter millionaires' houses with ease and steal their daughters and their diamonds. They fight ludicrous battles, put on and take off disguises that could deceive nobody, and make use of marvelous machines that science never heard of. They are everywhere and nowhere at the same time and never pause to explain how they got there. They never have to answer questions.

The managers may like these concoctions, but the audiences seem to endure them because they must in order to get to see the next film. I have heard the usual old story of举办的 and annoyed by these inopportunities: they have laughed or yawned aloud at the scenes of most brilliant action, they have yawned and squirmed as they sat through the laughter, tears, and applause to a film in which real emotions were portrayed, with a basis of human possibility.

Such serials have not been extended to us, as to most other authors and glittering terms offered, but I was not interested.

To write a serial for Miss Billie Burke, the situation was different. She is not only a famous beauty, but an actress of unusually thorough schooling, of magnetism, high spirit, and peculiarly human appeal. She has also an extraordinarily flexible femine gift and what is known as "screen value" to a degree that may be called "serience.

With great enthusiasm I undertook the task in collaboration with my wife, who has been of greatest help to me in my other work. We have interested the usual master of formula, the script panels, and the phantasm gags. We have laid most of the scenes in an atmosphere of wealth and traditions, and others have tried to avoid the usual ridiculous millionaires of the film. Our heroine has adventures, and we hope that they will be interesting. We have tried to make the fascinating young girl of today through a succession of events that might happen to a young girl of her charac-teristics, and to have triumphs and to make her motives and the motives of those about her human and convincing, and to play out the story in scenes that picture life charmingly and most vividly.

In this ambition we have been aided and guided with the utmost enthusiasm by the star herself by the important and experienced people who are backing the enormous enterprise, by the gifted director, and by a splendid company.

We are sure that we have done nothing to be ashamed of. In fact, we have all taken sincere pride in building for the public a big, honest, splendid serial in which everybody concerned has done the best that he or she could.

Pathé's Chicago Exchange to Have "Rooster-Booster" Night.

Tuesday, May 16, will be "Rooster-Booster" night for exchangemen and exhibitors in Chicago. H. C. Holah, the live-wire manager of the Pathé Exchange in this city, is the instigator of the affair, the object of which is to bring about a spirit of good will and understanding between them.

It will open here next week at the Columbia Theater. As a send-off to Mr. Coleman and in appreciation of his friendship, Mr. Holah has reserved a section of the third floor for the Pathé exchange men in closer touch with one another. In fact, this will be about the first time that exchangemen and exhibitors have gotten together socially in this city, but the future looks bright since Holah has started things for us.

It also happens that Dan Coleman, a particular friend of H. C. Holah, formerly associated with "Johnny and Emma Ray," who are now making the "Ray Comedies" for the Reserve Photoplays Co. of Cleveland, O., has entered burlesque and at present is playing "Harry Hastings big show," which will open here next week at the Columbia Theater. As a send-off to Mr. Coleman and in appreciation of his friendship, Mr. Holah has reserved a section of the third floor for the Pathé exchange men in closer touch with one another. In fact, this will be about the first time that exchangemen and exhibitors have gotten together socially in this city, but the future looks bright since Holah has started things for us.

It is planned that some time during the performance Mr. Coleman will be in the audience. There is no knowing of the nature of which for the time being is kept secret, but which, undoubtedly, will prove a very interesting event.

After the show the whole party, including Mr. Coleman and the film company, will proceed to the North Star Inn, where an elaborate supper will be served. Present indications promise that the party will be a great success, as nearly all the tickets have been sold at the time of writing.

Chicago Film Brevities.

Mary Miles Minter will arrive in Chicago Monday morning, May 15, and will stop over for a luncheon given in her honor at the hotel Sherman before she resumes her journey to the American Film Company's studios at Santa Barbara, Calif. Miss Minter is still the favorite in Chicago, where she made one of her biggest stage successes in the title role of "The Littlest Rebel," "Little Mary," as she is affectionately called by moving picture fans, began her stage career when only a few years old, appearing with Nat C. Goodwin, and later with Dustin Farnum in "Cameo Kirby." She is only a little over fourteen years old, and President Samuel S. Hutchinson, of the American Film Company, Inc., is much gratified at having acquired a star who combines the many essential qualities of endurance to the public," said Mr. Hutchinson recently. "She has them all—youth, innocence, naiveté, ingenuousness, beauty of face and form, screen presence, dramatic ability and an exuberant spirit. She is as big a box-office success, particularly the younger set. We believe she is coming to us at the most significant period of her career, and that her greatest work is possible under our direction. A large company of guests is invited from various branches of the trade will be present at the luncheon in the Hotel Sherman. Nu-

Chicago News Letter

By JAS. S. McQUADE.
merous requests from exhibitors and others to meet “Little Mary,” in person, led to her stop-over here. She will leave for the Coast Monday night.

Will B. Cameron, owner and manager of the Englewood theater, 63rd and Halsted streets, this city, has sent out an invitation card of admission to his theater, which he is proud to call “Chicago’s finest photoplay palace.” The Englewood is thoroughly up to date in construction, having perfect ventilation and being absolutely fireproof. On his programs he includes the world’s best feature subjects. Among the symphony orchestras accompanies the pictures and talented solists. A $10,000 pipe organ has also been installed. The Englewood is showing to fine business.

The great ball-room scene in the Carvel home, St. Louis, before the Civil War, which is shown in the production of “The Crisis,” was taken out at the Selig studio under the direction of Colin Campbell recently. Many hundreds of superannuaries were employed in this scene, which is considered one of the most expensive and elaborate sets ever taken over by the camera in Chicago. The dining room set can boast of the complete dinner set at one time owned by the late Joseph Jefferson. The occasion was of such spectacular and artistic interest that many ladies and gentlemen of Chicago, prominent in business and social circles, were the guests of William N. Selig at the studio. The members of “The Crisis” company now in Chicago will soon leave for St. Louis and Vicksburg to work on several cars loaded with special properties, to be used in the scenes taken there, have already been sent on, accompanied by a force of stage carpenters and special scenic artists. Elaborate night scenes connected with the same epic, in which Abraham Lincoln figures prominently, in the production of “The Crisis,” were taken at the studios last week.

Harry Weiss, manager of the Metropolitan in this city, gives a glowing account of the business done by his office. He announces that Metro service is now used by 188 people in Chicago. When it is remembered that the records at the City Hall show that 542 theater licenses have been issued, the Metropolitan people are more than willing. William S. Schenker, assistant of Mr. Weiss, has just returned from a two weeks’ trip in southern Indiana and southern Illinois, where he was very successful in his contracts. Mr. Weiss tells me that the members of the F. L. M. club, with which he is one of the leading supporters, made their announced trip in eight automobiles on Saturday, May 6. They left Chicago for Lyons, III., where they held a meeting in the Chateau des Plaines, and enjoyed a country chicken dinner. The last meeting of the F. L. M. club was held at the Movie Inn Friday, May 12, when it was arranged that another automobile trip would be made Saturday, May 20, to Cedar Lake, Ind.

H. M. Berman, manager of the Metropolitan service in Kansas City, Mo., resigned Saturday, May 6, to take charge of the Cincinnati office of the Universal Film Co. Mr. Berman’s resignation is in line with an accelerated motion picture business. It was only six months ago that he entered the business as traveling representative for the Metro product in Pittsburg.

The following programs have been announced at the prominent downtown theaters in Chicago for the week beginning Sunday or Monday, May 14 and 15:

Strudelbaker—“Gloria’s Romance,” second chapter; “Caught by the Seminoles” (George Kleine), and Hazel Dawn in “The Peud Girl” (Famous Players). The Billie Burke moving picture novel is evidently on for a crowded run, as chapter one packed the theater all through the week. I visited the house one night last week, and was obliged to wait twenty minutes before I could possibly get in with the long line ahead of me and secure a seat.

Fine Arts—Francis X. Bushman and Beverly Bayne in “A Million a Minute,” and other pictures.

Orchestra Festival of Harry Pickford’s greatest screen triumph, “Tess of the Storm Country” (Famous Players), a travelogue on Switzerland and a Paramount-Bray animated cartoon. Sibyl Sammis-MacDermid, a soprano soloist, will be in the large soloist, follow the concert numbers. The admission in afternoons is 25 cents, and evenings 25 and 50 cents. The opening week’s program was well patronized, and indications point to a successful summer season.

Colonial—Alice Brady in “Tangled Fates” (World), Harry Watson in a Musty Suffer comedy (George Kleine), a George Kleine scenic picture, and the Hearst-Vitagraph weekly.

Strand—William Collier, Jr., and Anna Lehr in “The Bugle Call” (Kay-Bee), a Nestor comedy, and a Bruce travelogue.

Gage Christopher is the soloist.

Ziegfeld—“The Unwritten Law” (California), featuring Beatriz Michelen, and other pictures.

La Salle—Second week of “The Little Girl Next Door” (Musical-Pathé film). Crowded houses were the rule the opening week.

The Selig Polycope Co. will shortly release a series of one-reel Tom Mix comedies through the General Film Co. The Selig series will number over nine subjects, each with an original plot and teeming with hair-raising Tom Mix stunts.

A grand benefit performance in aid of the American Theatrical Hospital association is announced at the Auditorium for Sunday, May 14. This hospital will be the first of its kind in the United States, when finished. The patients will include both stage and photoplay actors and actresses and also others connected with the business. It is expected that the hospital will be opened next October.

To provide space for the new Rialto about to be erected on State street, this city, between Van Buren street and Jackson boulevard, Jones, Linick & Schaefer were obliged to remove their little Lyric theater about 100 feet north of its former site. This was done, and the Lyric opened Monday, May 1, with a daily change of General Film programs, with Louis J. Jones as manager.

Edward (“Spike”) O’Donnell, business agent for Local No. 110 of the Moving Picture Operators’ union, and Michael Thibeau, who were indicted for the murder of Hugh Coogan on March 26, were placed on trial Wednesday, May 10, before Judge McDonald. After hearing the case as outlined by the state, Judge McDonald announced that he would take the case from the jury and direct a verdict of not guilty, the evidence introduced not being sufficient to warrant the charge. On request of John R. Murphy, assistant state’s attorney, Judge McDonald deferred action until the following day, when the state will argue a motion to dismiss the murder charge and substitute a charge of assault with intent to murder.

The representatives who recently voted to report favorably the Smith-Hughes federal censorship bill were as follows: Chairman Hughes, of Georgia; Doughton, of North Carolina; Abercrombie, of Alabama; Stone, of Illinois; Hildard, of Colorado; Towner, of Iowa; Fess, of Iowa; North, of Pennsylvania, and McCracken, of Idaho. Exhibitors in these states would do well to remember these men when they come up for re-election. The state legislators who will vote on the minority report are: Rucker, of Missouri; Key, of Ohio; Powers, of Kentucky; Platt, of New York; Ballinger, of Massachusetts, and Sears, of Florida. These representatives should be particularly well remembered by exhibitors, only in a different way, when they come up for re-election.

The Great West Film Company, of St. Paul, the cowboys and cowgirls of which made a spectacular turn-out at the recent Minneapolis exposition and convention is planning to build a studio and plant somewhere in the northwest. Formerly they confined themselves to the production of commercial films, but will make their initial step in feature productions on May 20 by their new feature, “Daughter of the Dugout.” A daughter of Wallace D. Coburn’s poem of the same name. Mr. Coburn will be the star. He is a rancher of Malta, Mont., and is known as the “cowboy poet.” Mr. Coburn is known from the country as over the author of “Ride from a Roundup Camp” and other western stories in prose and verse. He had charge of the company’s booth at the exposition in the Armory. A. R. Tobin is manager of the Great West Film Company.

Mrs. Martha Durnion, of this city, has entered suit against the United Photo-Plays Company to ascertain what has become of $30,000 which she invested some time ago in that enterprise. She claims that she was approached not only by agents of the company, but by officers as well, who assured her that the stock of the company was at a premium. She states that she bought $30,000 worth and has waited patiently for returns. Mrs. Durnion alleges that she has found out that the rock in reality is worth not 20 per cent. less than par, and that her money has withered away. Mrs. Durnion desires an accounting because the plant of the company, under a heavy overhead charge, lies idle most of the time.
News of Los Angeles and Vicinity

By G. P. Von Harleman and Clarke Irvine

TWO SCENARIO MEN KILLED.
Famous Lasky Authors Die in Tragic Auto Wreck; Third Man Escapes.

CLINTON HOLLAND STAGG, well known New York writer, and Malcolm Strong, author, both employed by the Lasky Company, were killed here last Wednesday night when he were riding turned turtle on the road to Santa Monica.

The car, in which they were speeding south on La Brea boulevard, near Santa Monica boulevard, threw tire and rim from the field just north of and, richocheting from a telegraph pole into a ploughed field, turned over several times before coming to rest.

J. T. Platt, forty years old, another scenario writer, was hurled clear, but his back was broken, his arm crushed. He was hurriedly taken to the Sisters' Hospital, but because of the shock could give no coherent story of the accident.

Mr. Strong was killed instantly. Mr. Stagg lived fifteen minutes after Motorcycle Officer Roeder of Hollywood Station had pulled him from beneath the overturned machine. Both had crushed skulls.

It appeared from what could be gleaned from the incoherent explanation given last night by Mr. Platt, the three had eaten supper together in the Hollywood Hotel. Following supper the three took the roadster and started for a ride.

The clear night and the apparently deserted boulevard lured the driver into a lively pace. Then suddenly something went wrong. This something was later discovered to be that the left front wheel had become disconnected.

The machine careened to the left of the road and hit a telegraph pole. That's the last I remember," Mr. Platt said at the hospital.

The sideswipe given the car by the pole threw the car over and, turning over and over, it rolled crazily through the plowed field just north of Santa Monica boulevard for several feet, fifty feet, finally coming to a stop, upside down, with Stagg and Strong beneath.

WOMEN START SOMETHING.
Sex Revolt to Be Revealed in Films from Studio of American Woman Film Company—Activities Start Here.

Here is a new film company. A new variety, and it is a rich one. It is a picture concern run by women.

The American Woman Film Company is its name, and it is financially backed almost entirely by wealthy literary society women of this locality, whose avowed intention it is to produce motion pictures of the highest moral and artistic tone.

J. Farrell Macdonald, ex-director-general of the Biograph Company, is to head the new firm and is to have full scope for the exercise of his talents and the working out of his artistic ideals. J. McDougall, former theatrical and newspaper man, will be Macdonald's co-director.

The studio is being prepared for action. It is on Gordon street, in Hollywood. It is reported that unlimited capital backs the concern, which is to do only ten-reel features.

Negotiations are under way with several well-known picture stars, who will begin work within the next two weeks.

Details as to the names of the stars and the features to be made will be announced during the coming week.

Macdonald is one of the best known and most successful directors. His ideals are of the highest concerning the scope and possibilities of motion pictures, and as director-general of the new studio he will have ample opportunity to work out many plans and ideas in regard to the making of pictures.

Mrs. May Whitney Emerson, president of the company, is a writer of national reputation. She has obtained the exclusive right to produce Mrs. Emerson's stories in motion pictures. The first one made will be "Saul of Tar-sus," a Biblical setting, embodying the chief incidents of the Holy Writ narrative concerning the earthly life and conversion of the Apostle Paul. Mrs. Alice L. McCaldin, a noted society woman of Pasadena, is vice-president of the company.

Many other local society women of wealth are associated with the organization. J. C. Parker is secretary and general manager of the company and Paul F. Greer is general counsel.

Lucretia del Valle, star of John McGroarty's famous "Mission Play," who has won a national reputation through her acting in the role of the lovely Spanish senorita, has been engaged to play the leading feminine part in the forthcoming production. Arthur Maude has been engaged to play Saul. Among the other members of the cast are Mabel Van Buren, George McDaniel, P. C. Hartigan, Signor De la Cruz, James Warnack, Francis McDonald, Sidney Dean, Daniel Davis, Jane Starr, Edward Alexander and Roxanne Roth.

While stating that individually their plays do not exploit her philosophy, Mrs. Emerson in her office at 418 Van Nuys building said that underlying them all runs a continuous history of the present revolt of women and its meaning.

According to Mrs. Emerson, the revolt has been started by the universal motherhood of the feminine sex and its race obligation.

"Women have been absolute slaves to the will and standards of men," Mrs. Emerson said also. "It is against that and for a single standard of purity that they are fighting.

"The fight assumes many different aspects and women use different weapons, but all to the same end. When our company invades a new field of industry—in the picture line, for instance—and if we stagger in a St. Patrick struggle militarily for the vote, it means the same thing.

"The women of to-day are struggling for economic independence so that they may dictate who shall be the fathers of the future race.

"No wife whose husband supports her is free from bondage.

"When all women are free, and under a banner of single standard purity, refuse marriage for all men who do not march under that banner, the revolt will cease.'

LAEMMLE PLANT HAS VISITORS
Busy Week at Universal City—Many Interested in Film Making.

A band from the state school at Whittier and four hundred delegates to the annual conference of the Social Agencies of California, which was being held in Los Angeles, marched into Universal City on Tuesday afternoon, May 2.

The visitors spent several hours at the big plant, where all of them, for the first time in their lives, had plenty of opportunity to see the making of the pictures, as many of the company were busily engaged in filming scenes for their respective playhouses.

The western picture in which Harry Carey and Olive Golden play the leading roles and which was being directed by Jacques Jaccard especially interested the visitors, who were held spellbound by the amazing feats of the cowboys in the picture. At the zoo there was a special program of entertainment provided by Superintendent Rex de Roseuell, the chief feature of which was an act with a dozen lions, presented by Louis Furel, the fearless boy trainer.

Another day three justices of the California supreme court took judicial notice of the wonders of Universal City. Nothing was overlooked in the tour of the plant made by the members of the court, escorted personally by Charles Rankin, director of productions at Universal City.

The members of the supreme court were F. M. Angelotti, chief justice; M. C. Sloss and Henry Melvin, associate justices.

The party was taken over the various stages and watched the filming of scenes and then went to the zoo. Afterwards they held a reception in the plant for the members of the court held personally by Charles Rankin, director of productions at Universal City.

The Order of the Amaranth is Masonic in character, and the convocation, which was held in Los Angeles, included members from all parts of California. The Amaranthans visited
the various stages, the electric light studios and the Universal zoo, and left the city late in the afternoon, all delighted with the unusual entertainment that had been provided for them.

HOLDING UP HELEN

Railroad Officials refuse to Allow Daring “Stunt” in “Hazards of Helen” Series.

What promised to be the most sensational and most daring “stunt” yet performed for the “Hazards of Helen” series was stopped this week by officials of the railroad company from which Kalem had rented a big engine, when a wrecking crew had to be called out to repair damages caused by a try-out of the feat.

Miss Helen Gibson, the daredevil Kalem girl, was supposed in the scene to climb hand over hand from a bar used ordinarily for shunting cars beside engines, which was to be suspended in the air and moved over on a long track.

After repeated warnings from the engineer that the stunt would wreck the engine and probably result in loss of life if performed, Miss Gibson persuaded her director and the engineer “to take a chance.” When the bar was thrown from the engine to the runaway box car the tender jumped the track, tearing up rails, and Miss Gibson narrowly escaped being caught between the cars. It was at this juncture that officials of the road issued orders prohibiting the repetition of the scene. Miss Gibson later made a direct jump from the engine to the ladder of the box car, both trains travelling at a high rate of speed, and this scene will replace the one in the scenario calling for the use of the rod.

AMERICAN DOES BIG ONE.

Allegorical Picture with Two Hundred Performers Done in Outdoor Draws Largest Crowd.

An allegorical picture in which nearly two hundred performers took part was enacted Saturday afternoon of this week on the Underhill country estate in Montecito, near Santa Barbara. The occasion was the taking of the great outdoor scenes for the American Film Company’s seven-reel picture, featuring Audrey Munson, the famed model, and written by Clifford Howard. There were nearly a hundred dancers in the picture and fully as many more extras in Greek costume. Of the number, at last a hundred and fifty were girls. The outdoor picture on the shrub bordered lawn and down the avenue of trees giving an outlook to the ocean proved surpassingly beautiful.

Heightening the effect was the fringe of society people about the grounds, watching the shooting of the picture by Director Rea Berger and his camera men, they being in attendance at an afternoon card party given by Mr. and Mrs. Underhill at their magnificent country home.

The dance of the nymphs began far away at the ocean’s edge, painting an exquisite pastoral scene backed by the sea and woods through the wooded avenue. It led up to the lawn, where a dance lasting nearly five minutes was enacted, the premier dancers being the characters of Evil and Pandora, portrayed by Miss Josephine Phillips as Pandora and Mons. Dumont as Evil.

Another outdoor picture on a huge scale will be taken on the grounds of another of the magnificent country homes in Montecito, but this filming will not be of the outdoor picture on the shrub bordered lawn and down the avenue of trees giving an outlook to the ocean. It will be a modern, and in it Audrey Munson will pose as part of the statuary in the grounds. Notable among her life poses will be as “Descending Night,” one of the famous figured seen at the San Francisco World’s Fair, for which she originally posed.

SCREEN AND STAGE AID WAR ORPHANS

Brilliant Event to Benefit Battle Sufferers—Society Participates.

The children of Los Angeles—Come to you with a prayer upon their lips—A prayer for the soldiers, a prayer in behalf of the fatherless children of France.

This is the appeal that has gone forth from the Los Angeles branch of the Orphelinat des Armes, the society organized to assist in caring for the war orphans of the republic across the seas.

May 13 has been named as the date for a grand charity carnival, which will be held in the Italian gardens of Mrs. John P. Jones. On this occasion two thousand school children will attend. Special arrangements for the “Hazards of Helen” series was a humanitarian movement looking to the relief of suffering among their little brothers and sisters of France, and an earnest appeal has been sent out to all.

Incidently, the youngest of them tendered a reception to De Wolf Hopper, who will tell some of his funny stories, while Corporal Smith and Rose Parker are scheduled for an aerial plane flight in which they will drop valuable prizes from the sky.

Elaborate preparations already have been started which will convert the Jones garden into a veritable fairyland of Oriental splendor.

Mme. Alys Larreyne, prima donna from the Paris Grand Opera company, will sing an aria from Mignon. Charlotte Munson, Miss Munson by her bi-line, will give one number. Then there will be Lilian and Dorothy Gish in a film production to be staged by the Griffith players. A full piece band will furnish the dance music.

JOHN BRENNAN COMES BACK

Famous Rotund Former Kalem Comedian Signs with Griffith and Will Shortly Be Seen in New Feature.

John E. Brennan, ex-legitimate comedian, film laugh-maker and director, has connected with the Triangle and will be seen on the screen by the country by thousands of admirers who remember him when he played with Ruth Roland some two years ago. Mr. Brennan has been off the screen for some months, and it was only on account of the large number of letters requesting his reappearance on the silent stage that he has returned to the film fold. He will be seen shortly in a new Griffith feature.

This spring Mr. Brennan, who has a cozy bungalow on the beach at Santa Monica, "the road race city," made a picture consisting of over ninety minutes of excitement race incidents, the famous beach resort, canyon and the beautiful city.

The film will be first seen at Madison Square Garden in New York City. If the time expected is made the pictures will be shown there, the exposition. From New York the film will be started on its way about the country and will be thrown on the screen of picture houses in big and small cities and towns of every state in the union.

Several of the race pictures are amusing, and include crowds massed about the race course, with drivers bunched and racing toward a curve.

Santa Monica canyon is shown with a moving picture battle in connection and the cameras trained on the scenes. Several picturesque scenes in Topanga canyon add greatly to the picture.

An exhibition entertainment for city officials, newspaper men and the Santa Monica chamber of commerce is being arranged for next week with the second print that Mr. Brennan is now putting in shape.

We wish the old merrymaker the best of success!

INCE ADDS TO "CIVILIZATION."

Though "Civilization," the big cinema spectacle now showing at the Majestic, has been indorsed by the public to the extent of three capacity weeks, Thomas H. Ince ordered several changes and additions made to the picture. Several other scenes were added, and two new pictures—"Thank You" and "The New York "Stunt" are being shot. The latter was completed well before the second print was ready, and was arranged for next week with the second print that Mr. Brennan is now putting in shape.

These were incorporated in "Civilization" Saturday night, some 2,500 feet in all. For the most part they are remarkable submarine battles, though the love theme of the story has been strengthened and there are features in advanced photography in scenes where the Saviour returns to earth and houses His being in the dead Count Ferdinand.

Naturally it is the submarine on which all eyes are focussed. The pictures, as it is said, are the real thing, taken with the periscope, and as arranged of Uncle Sam, on some of his underwater sharks. They are shown on the water and under it, wireless messages from convoy cruisers are received beneath the water; how the mechanism is operated is graphically shown, even torpedoes are launched on their mission of death, and later, when Count Ferdinand opens the sea cocks and scuttles the craft, one realizes just what happens when an enemy’s shells find their mark and the war shark becomes a steel, water-filled coffin for a crew which has lived to tell the story of its struggles.

These big scenes climax in the torpedoeing of an ocean liner. In the "close-ups" one sees the women and children, non-combatants, and after one has marked the foamy trail of the death messengers, one little girl’s theme dies, and sends the iron leviathan to the bottom with its helpless human freight.

Los Angeles Film Briefs.

W. H. Clune and Lloyd Brown returned last week from the east and have already taken preliminary steps to start a production on a big new multiple reel picture called "The Eyes of the World," from the story by Harold Bell Wright. Mr. Brown and Director Donald Cruikshank are to confer with Mr. Wright, who is in that city at the present time preparing the story for the screen.

* * *

A rehearsal of the mobs and dancers to take part in "Julius Caesar" at Beechwood Park Amphitheater took place on
Thursday last week. Nearly five thousand persons were engaged under Director Raymond Wells and his assistants. In the face of immense mob and battle scenes. The great amphitheater is nearing completion and is so far advanced that full rehearsals may now be held.

Of the original 128 boxes that were placed on sale less than two weeks ago, only 30 are left. Many of the reservations are for more than one box and several for as many as four boxes.

Abe Stern, the well-known manager of the L-KO Motion Picture Company, and a brother-in-law of Carl Laemmle, has returned from Chicago with a bride. She was Miss Jessie Jacobs, of Milwaukee.

Miss Jacobs is a relative of John R. Freuler, president of the Mutual Film Corporation, and the two met in Hollywood almost a year ago when Mr. Stern went there on business for Mr. Laemmle.

Five automobile loads of employes of the company accompanied by two automobiles filled with flowers and a moving picture camera met Mr. and Mrs. Stern at the Salt Lake depot. After a parade through the business district the party returned to the studios of the company at Hollywood, where a reception was held. Mr. and Mrs. Stern will make their home in Hollywood.

One of the most interesting automobile races ever held will be put on at the Ascot Speedway May 30. The affair is to be sponsored by the Motion pictures People of Southern California, the proceeds of the event to go to the Actors' Fund.


Mabel Normand, the popular Triangle star, was the guest of honor at the Pals Club last Saturday. She was welcomed by a host of Los Angeles friends, and a notable program had been arranged for the evening.

May Bush, the Keystone star, and "Guzzles," a black bear who was to take part in a parade being given last week in aid of Belgian relief fund, came to blows when posing for a picture, and the encounter resulted in Miss Bush having her dress torn from her.

"Guzzles" had been brought down to the headquarters of the relief fund in the Los Angeles Investment building to pose for his picture. Miss Bush happened to stroll into the building to view the prizes donated by the local merchants and which are to be distributed among the purchasers of tickets being sold in aid of the fund. "Guzzles" was not in the mood for having his picture taken, and in order to induce him to pose she says, "Leave the photographer alone to shoot him. Miss Bush volunteered to tempt him with a raw egg, a favorite dainty for bears, and so hold his interest while the picture man operated.

Bear, however, became over anxious about the egg and made an unceremonious grab to get possession of it. The film star cuffed at him to remind him of his good manners and the bear retaliated by grabbing her dress and underskirt in his unmanicured claws and with the aid of his teeth ripped her garments from her. The Keystone press agent vocally for this story.

Jack Longman, formerly leading man with the Monorvia Film Company, has been engaged by the Nevada Film Company to play their leads. Jack lives up to his name. He is only 6 feet 4 inches and is the bane of the camera man's life. It takes about 20 feet distance to get him into the screen.

Bessie Barriscale, last week, received word of the passing of her father, Samuel Barriscale, of New York City. Mr. Barriscale succumbed to pneumonia following a brief illness and his demise is the second shock to be suffered by the beautiful actress within a year, her mother having passed away last May.

With a clear sky overhead, a warm sunset and a delightfully cool breeze from the ocean, more than a hundred bathing girls thronged to the ocean side for a stroll and to be photographed in the latest bathing creations, paraded last Sunday before a throng of more than fifty thousand people at the Santa Monica beach.

The feature was unanimously awarded to Mabel Johnson, Thomas H. Ince's "Civilization" girl, a typical mermaid in a creation of silver cloth.

During the past several months many exhibitors have been fined for failing to pay the tax on their theaters, and all on account of ignorance of the law according to John B. Carter, Collector of Internal Revenue.

The law provides that the new proprietor of a motion picture theater must pay a new tax, no matter whether the man from whom he purchased the establishment had paid his tax or not. The tax is according to the seating capacity; a theater having 250 seats must pay $25; 500 seats, $50; $200 to 800 seats, $75, and more than 800 seats, $100 a year. Unless the new proprietor of a motion picture theater pays a new tax the month when he takes over his theater, he will be fined an additional 50 per cent.

The Police Department, this week, received instructions from the chief of police at Thompsonville, Conn., to detain two young girls, Agnes Curkney, nineteen years old, and Marcelle Leete, sixteen years old, who are supposed to be en route to Los Angeles in search of the moving picture heroes with whom they fell in love while watching a silent drama in the Thompsonville town hall about a week ago. It is the belief of the relatives of the girls that the moving pictures so worked upon their imaginations that they have tried to make the long trip across the continent.

Raymond B. West, the young director of the Thomas H. Ince forces, will shortly undertake an extended tour of the Orient.

Mr. West has now almost completed the Triangle Kay-Bee feature in which Bessie Barriscale is being starred. He has in the making another one for the Ince studios and looks forward with anticipatory pleasure to pack his trunks and leave for Honolulu and the strange countries of the Far East.

H. B. Warner returned to Inceville this week after a brief sojourn at Coronado Beach and is now at work on a new Triangle Kay-Bee feature in which he will be starred.

J. G. Hawks wrote the story, which takes place in the San Francisquito underworld. Dorothy Walton plays the lead opposite, while the remainder of the cast includes George Fisher, J. Barney Sherry, Roy Laidlaw and Louise Browne.

A large force of workmen this week went to work on the construction of two large buildings, one for a resort at Culver City. One of the structures is to be a laboratory and the other a garage, and both will be similar in architectural design to the other studio buildings.

Producer Ince is building a magnificent summer home at Inceville, and work on this construction is being rushed in hope it may be ready in time for the coming busy and hot season. The mansion is being erected far back in one of the Inceville canyons, yet will be near enough to the shore to provide the Ince family with the conveniences both of a mountain and beach resort.

A large company of Ince players under the direction of Walter Edwards went to Calexico on the Mexican border last week to film some scenes for a current Triangle Kay-Bee feature in which Enid Markey and William Desmond are being starred.

Mae Marsh and Bobby Harron with a company of twenty-five Fine Arts players motored last week to Santa Barbara, where Director Paul Powell staged a number of dramatic scenes for the play. The players encountered a thousand miles, which covers the distance he travelled in quest of big trees and rugged settings. He visited within a hundred miles of San Francisco, Santa Cruz, Sequoia National Park and the Yosemite Valley, and in the big woods the Fine Arts director discovered trees from 150 to 300 feet in height with a diameter from 11 to 35 feet.

Douglas Fairbanks will play the lead in this new Triangle production, and the supporting cast will include San de Grasse, George Beranger, Alma Ruben, Tom Wilson, Art Rosson and Frank Brownlee.
Seena Owen writes from Colorado, where she is spending her vacation, that she is feeling fine and has had a splendid time climbing mountains and taking hikes. The popular fine art actress is expected to return to the Hollywood studios within a short time.

DeWolf Hopper returned this week from a flying trip to San Francisco, where he motored to attend the Press Club celebration at the Tivoli. His high powered chauffeur burned up the road and made the trip in the record time of 13½ hours. The next time he goes, however, he will wear a sunshade for something to keep off the sunburn. "When I reached San Francisco," DeWolf Hopper, "my face was perfectly gorgeous. Why, a broiled lobster looked pale beside me."

Courtney Foote has joined the Selig Company and will play leads opposite Kathryn Williams in some coming big feature productions. Mr. Foote's last connection was with the Morocco Company.

Universal Director Linn Reynolds has finished "His Date in Honolulu," with Myrtle Gonzales and a stock cast. It is for Fourth of July release.

He is now completing "The Deacon's Daughter" with the same players. It is a five reeler, modern southern picture, with the Imperial Valley for cotton fields and Bear Valley for Carolina woods.

Preparedness is a watchword with the Signal studio, and in order to supply the buildings of the studios with a more adequate fire protection they this week secured permission from the city of Los Angeles to lay a private line of four-inch paper to the city's water main for the studio grounds. A consignment of several hundred feet of pipe has been received and a crew of workmen are busy at work digging the ditches and laying the line to the street mains.

William F. Russell has added a fancy roadster to his corral garage at Santa Barbara. The new car is white with red leather upholstery and fittings and is equipped with electric cigar cutter and lighter, a humidor and a make-up box. Though the car has been his now for all of two weeks, Mr. Russell has seen it but once, and then but long enough to drive it from its salesroom to his ranch; immediately thereafter he left with his company of American Film players for Bear Valley, thence to San Diego for the Photoplayers' Ball and Day at the exposition. He will spend two early days at Santa Barbara and then return to Los Angeles to take care of some business matters.

Jay Hunt, director of note with Big "U," has taken a connecting train to Eureka, in the northern part of California, to film two and perhaps three lumber camp and mountain plays. The first one to be produced is entitled "The Trail of Honor," and will be made in what is probably the largest lumber camp in the world. Miss Cicelle Young will play the leading role in one of the stories with Jack Holt. Hunt will be away several weeks. Mr. Holt, who is a "comer" at this plant, is admirably fitted to play this part, as he has lived outdoors all his life, having been in Alaska and the great northwest for many years.

That crack scenario editors and writers need experience to land them at the top was shown here this week, when Director William Mcclure got at his wit's end to get an actor to play the leading role in "The Jockey's Triumph," because it required a man who could ride a race horse and also be an actor.

So he appealed to Dr. H. O. Stafford, head of the scenario department of Universal City, and after some persuasion the latter agreed to play the part.

In his younger days Dr. Stafford was a noted jockey, riding under the name of Harry Blake, and was among the first of the race horses to ride blind or "blind brumby.

Later he studied medicine, served as assistant surgeon in the United States navy and, failing in health, took up scenario writing.

Mcclure highly complimented him upon his acting of the part, not to speak of his riding in the race scenes.

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"Smiling Billy Mason" and Peggy Coudray were both injured last week at Universal City when making a leap from a brick wall in the filming of a scene in "Baseball Bill." Mason landed on a stone and smashed his heel pretty badly. Miss Coudray was no more fortunate and is now in crusters having a torn ligament in her ankle. A doctor is able to go on with his work, but his leading lady is laid up for repairs.
Kalem’s June Plans

Month Will See Release of Four More “Social Pirates” Episodes—Sis Hopkins Continues Strong.

FOUR reels a week on the regular General Film programme and the special two-reel release, “The Social Pirates” will be the Kalem output for the month of June. The “Social Pirates” releases will bring that series within one week of closing, July 3 seeing the release of the fifteenth episode of the George Bronson Howard productions. “The Fangs of the Tattler” is the first July release in “The Social Pirates,” scheduled for July 3. A blackmailing society newspaper is the center of interest in the two reels of tense drama which finds Marin Sais and Ollie Kirkby as the heroines of the series, bringing its wealthy banker to justice.

Printing office scenes in screen dramas are notoriously lacking in realism, so for the press room scenes in “The Fangs of the Tattler” showing the home of the “Tattler Director Horne took no chances on building a stage set but converted a printing plant at Glendale into a studio by the use of portable lights.

Following “The Fangs of the Tattler” Monday, June 12, will see the release of “The Disappearance of Helen Minter,” twelfth episode in the series. A shyster “beauty parlor,” of the type that police authorities throughout the country are devoting more and more attention to is the particular evil that calls for the girls’ attentions in this episode.

Unusual marine scenes are supplied in “In the Service of the State,” released on June 19. One of the most novel plots of the series which has been characterized by originality throughout, is presented in “In the Service of the State,” which finds Mona and Mary embarked on a diplomatic mission. The fourteenth episode of the fifteenth week series, “The Music Swindlers,” is the final June release on Monday, June 26th.

The Sis Hopkins comedies continue to be among the strongest releases on the Kalem schedule. Included in the coming issues are “A Baby Grand,” on Friday, May 26, “Sis, the Detective,” on Friday, June 2, and “Juggling Justice,” scheduled for June 9. Sis will find the range of occupations from maid to sleuth, to justice of the peace, in this trio of offerings.

A single reel release every week of the Ham comedies, Ethel Teare comedies and “Hazards of Helen” complete the Kalem list.

Scene from “The Disappearance of Helen” (Kalem).

Serial Program to Cost $5,000,000

During the Next Twelve Months Pathe Will Release Seven Continued Stories.

PLANS for a $5,000,000 motion picture serial program have been announced by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. Pathe will release at least seven picture serials between May of this year and May, 1917.

“The continued motion picture is the serial literature of the screen,” Mr. Berst said. “There always will be continued stories in the newspapers and the magazines, and these stories will be continued stories on the screen. The motion picture serial has come to stay. The public demands this form of screen entertainment.”

Newspaper advertising will be the backbone of Pathe’s serial campaigns. Pathe has contracted for the services of a number of authors of national prominence. Among those now actively engaged in connection with future serials are Louis Tracy, Randall Parrish, Albert Payson Terhune and Mrs. Wilson Woodrow.

Mr. Tracy is an English author. His “Wings of the Morning” placed him in the front rank of present day novelists. He is in Florida now rushing to completion a photograph novel that is said to have an unusual and powerful theme. Arrangements for the syndication of this story are now being made with leading newspapers in all of the important cities of the country. Balboa is producing the pictures under the direction of W. A. S. Douglas, of the Pathé organization.

The advertising arrangements are in the hands of G. A. Smith, serial publicity manager.

For release later in the year Pathe is producing a serial story by Randall Parrish that suggests a present day “Monte Cristo.” This serial is under the direction of Louis J. Gasnier, one of the foremost producers of the country. Mr. Gasnier recently returned from Havana where some of the scenes were laid.


Pathe has been so successful in the serial field that the company is now called “The House of Serials.” Among its successes have been “The Perils of Pauline,” “The Exploits of Elaine,” “Who Pays?” “Neal of the Navy,” “The Red Circle,” and “The Iron Claw.” Variety in material and treatment has always characterized Pathe’s continued stories.

Views of Ince’s New Triangle, Kay Bee Studios at Culver City.
Selig Sport Series
Unique Film Series of Famous Athletic Stars to Come Through V-L-S-E
Releasing there is a big market in smaller cities and towns for a series of athletic films in single reels, the Selig Polyscope Company has announced its intention of releasing these pictures, showing the world's greatest stars in all fields of athletic endeavor, through the V-L-S-E organization. The first reel will be shown to exhibitors in the various territories, so they can see for themselves the drawing power of these pictures, which include the athletic heroes in action in every branch of legitimate sport known to the public.

The first release of the Athletic and Feature Film Service Series will show Mike Gibbons, champion of all middle-weight boxers, in a glove contest that will prove a revelation to lovers of the fistic arena. In addition, Gibbons shows the methods he uses to condition himself for his ring battles.

The next event is a billiard contest between Koji Yamada, the Japanese exponent of the cue, and Albert Cutler, the Yankee champion, of Boston. In addition to the billiard match each expert presents a number of marvelous exhibition shots.

The final event in the first release of the Athletic Films is a wrestling match to a finish between Dr. B. P. Roller, one of the greatest of wrestlers, and Frank Dalkus, the Lithuanian champion. Every move can be plainly seen from the time these two famous wrestlers enter the ring until the referee declares Roller the winner.

J. H. Herman, manager of the Selig Athletic Feature Film department, in conjunction with Messrs. Jones, Linick & Schaefer, are responsible for the development of this unusual film series. It is their plan to film every leading sporting star in action and exhibit the series in their chain of vaudeville houses, among which is listed the famous McVicker's theater of Chicago.

WIL REX DIES SUDDENLY
Wil Rex died suddenly at his home on April 12th of septic spinal meningitis. The end came unexpectedly, as he had been feeling perfectly well for the past two weeks and was on the road to recovery. He was but twenty-four years of age, and had built up an enviable reputation as an actor, author and director. He began his career at an early age in moving pictures, and is a graduate of Stevens College. He attracted considerable attention in 1915, when he appeared with Al Ray, his most intimate friend and chum, in "The Adventures of Smultz and Fish." Rex played the character of Mr. Fish. He received considerable praise for his work by the various trade and film magazines, but he retired from actual work on the screen when he fell down a flight of stairs in one of Ray's comedies and landed on his face, breaking his nose in three places and damaging his face considerably. He then began to direct dramas for the Associated, and his pictures were praised as highly as his acting. His health began to fail shortly afterward, and he gave up directing to write scenarios and magazine articles, and became associate editor of Picture Play Magazine, where he remained in that capacity until two weeks before his death.

Deposit of Copyright Reels
Favorable Report on Bill to Ask Only Selected Prints and Description.

The House Committee of Patents has rendered a favorable report on a bill which would relieve motion picture film manufacturers of the necessity of filing two copies of each completed work in the copyright office in order to avail themselves of the protection of the copyright law. This requirement, the law has imposed a burdensome obligation upon the manufacturers, the committee states, which was not intended. The complete reels are very expensive and they are practically of no greater value for the identification of the motion picture in which copyright is claimed than the selected prints together with the title and description required by the law to be deposited in the case of a motion picture. The deposit of the complete reels is of no service to the Copyright Office, and these articles are of no value in the Library of Congress, and by reason of their inflammable character are dangerous, and their deposit only imposes an added burden upon the Copyright Office to no purpose. Motion picture manufacturers have expressed approval of the purpose of the bill and it is the opinion of the committee that it should become a law.

WINCHESTER WITH PATHE.
Following closely on the announcement that J. A. Berst, vice-president and general manager of Pathe, had engaged C. R. Seelye, comes word that Tarleton Winchester, for the last year and a half advertising and publicity director of Paramount, has also joined Pathe. The first work Mr. Winchester will take up will be the publication of a weekly house organ for Pathe employees along lines already approved and from which the entire organization expects to derive most beneficial results.

Coming to New York three years ago, Mr. Winchester attracted attention by his reviews and articles in the Morning Telegraph. By standing always for dignity and never for "circus methods," he helped in no small degree in stimulating the high regard in which Paramount is held and by holding himself always ready to serve the editor and the exhibitor, he made a host of friends for his company throughout the country.
A Week of Vitagraphs

Entertaining Program of Comedies and Dramas Promised for Week of May 22.

For the week of May 22 Vitagraph promises an entertaining program of comedies and dramas, the s.n.a Blue Ribbon Feature, "The Suspect," and "The Primal Instinct," a three-part Broadway Star Feature, furnish the drama, while in "Kernel Nutt Wins a Wife," "The Cost of High Living" and "The Battler" are found three reels of high-class comedy.

In "The Suspect" Anita Stewart portrays the part of a young girl, who, after her father's murder by the Russian Government, vows to devote her life to avenging his death. After many tragic experiences, she meets an English nobleman and true love overshadows the hatred in her heart. S. Rankin Drew, Anders Randolf, Bobby Connelly, Edward Elkas, George Cooper and Julia Swayne Gordon are seen in Miss Stewart's support. The story was adopted from H. J. Dam's book, "The Silver Shell," and produced by S. Rankin Drew.

Frank Daniels in "Kernel Nutt Wins a Wife" is seen as the proprietor of a matrimonial agency. Much to his chagrin, he is forced to marry one of his clients, a "cold storage chicken." Alice Washburn and Adele De Garde support Mr. Daniels. C. Jay Williams is responsible for the production.

"The Cost of High Living" tells the story of a college boy who is fond of the high life until his father gets him interested in a pretty girl and things seem to take on a different aspect. William Duncan, Corinne Griffith, Carmen Phillips and Anne Schaefer are seen in this pleasing comedy. Joseph F. Poland wrote the story and William Wolbert supervised the action.

When they wrote "The Battler," C. Graham Baker and Lawrence Semon gave us something different. Hughie Mack, in the title role, introduces a new form in the manly art of self defense. When he is pitted against a champion, he uses the "gas bomb wallop" with wonderful effect. The things that follow at the fight club are too funny to be related. Lawrence Semon produced this comedy.

Leah Baird shows to excellent advantage in a sympathetic role in "The Primal Instinct." Miss Baird takes the part of a rich young heiress, whom an unscrupulous lawyer tries to estrange from her husband for selfish purposes. When her fidelity is wavering, her child is born and she realizes that she really loves her father. Don Cameron and Van Dyke Brooke are also seen in this Broadway Star production. The filming was directed by Van Dyke Brooke.

Late May Releases on Triangle Service.


William S. Hart's last appearance in Western character for some time, and the second appearance of Mae Marsh on the Triangle screen, are the features of the late May releases of the Griffith-Ince-Sennett combination of producers. Hart's "The Primal Lure," shown at the Rialto theater in New York week of May 7, and "A Child of the Paris Streets," with Miss Marsh and Robert Harron, are the dramatic releases of the week of May 21. Although placed in the Canadian Northwest, "The Primal Lure" gives Hart the role of a hard-headed Scot in charge of an isolated post of the Hudson Bay Company. Margery Wilson, last seen with Douglas Fairbanks in "Double Trouble," has the leading feminine role. A thrilling fight beneath the surface of a mountain stream is one of the spectacular features of this Ince picture.

In "A Child of the Paris Streets" Mae Marsh shows her ability to make an unaccustomed role her own. She is the cleverest thief in Paris, but her blood surmounts her environment and she flees from the Apache band and takes refuge in the studio of a young American artist, whom she has met in the Latin Quarter. How she is dragged back to the den of her former associates to be strangled as a traitor, her rescue and restoration to her father, is told in a dramatic and spectacular film. Tully Marshall heads a strong supporting company of Griffith players.

For month-end entertainment the Triangle has combined the third DeWolf Hopper picture with the third H. B. Warner drama. The comedian is "Mr. Goode, the Samaritan," and the matinee idol has the role of an earnest young minister with a protest against the indifference of the rich to the teachings of the gospel. Clara Williams, Gertrude Claire and Charles Miller are active in the star's support. Ince calls the play "The Market of Vain Desire." Hopper has Fay Tincher and his familiar cast in the lighter vehicle.

HARRY BROWN IN WESTERN ROLE.

Harry Brown, the distinguished dramatic actor, has been engaged by Metro to play the role of the big Westerner in "The Flower of No Man's Land," in which Viola Dana will make her debut on the Metro program. Mr. Brown met Miss Dana on the studio floor for the first time in several years when he was called for the first rehearsal. He played the "heavy" with Miss Dana three years ago in the noted stage production of "The Poor Little Rich Girl." Mr. Brown, in addition to his studio work, is appearing in a prominent role in "The House of Glass," the successful Broadway play.
Dixon Moves Company
Executive Organization Rapidly Transferred from Los Angeles to New York—Personnel of the National Drama Corporation.

Within the last week the big executive organization of the National Drama Corporation, producers of "The Fall of a Nation," has moved from Los Angeles to New York, preparatory to a country-wide exploitation campaign beginning with the opening presentation of the Dixon-Hall production. A group of prominent actors, including Sydney Tolson, the leading man; Harriet Bosworth, leading lady; and Albert Rees, in the part of Constantine, have signed contracts with the company.

President Gold is of the newer type of alert efficiency in "Big Business." He is a native of North Carolina, where he was graduated at the university and later read law at Richmond City, Virginia. At the age of 34 he founded the Jefferson Standard Life Insurance Company of Raleigh, N. C., and put it in the front rank of such organizations. Of recent years he has been prominent in Wall Street. Thus, when the National Drama Corporation was started a year ago, Mr. Gold interested financially in the enterprise of men of large capital who were attracted not only by the motion picture field as such, but even more by the possibilities it presented for the enactment of national cause of national cause of nation's p.a.rade.

For the last eight months the chief executive of the company has been in California supervising the vast expenditures of the Dixon studios and laboratory and "The Fall of a Nation" filming.

Vice-President Perkins and Secretary White are both men of large interests in the New York downtown district. The former is legal counsel of a great corporation, the name of which has often been mentioned in connection with the rumblings of proposed film mergers.

Although best known as the famed author of "The Birth of a Nation," and of many highly successful books and plays, Director-General Dixon has been actively involved with theatrical management and production for several years past. Bartley Cushing was the chief of six technical directors in the studio and on the field. On the legitimate side, before entering film work, Mr. Cushing was general manager of the New York English Stage, and director for Henry W. Savage, put on the memorable production of "Everywoman" at the Drury Lane theater, London. Harold Sanford is one of the few native-born American musicians of the first quality, and in his association with many famous theatrical organizations. He returned from Los Angeles after two months of rehearsal work with orchestra in the projection room. As a result, the Victor Herbert "Fall of a Nation" music is now finally revised and in practice by the sixty musicians of the Herbert grand orchestra.

John W. Boyle and William C. Thompson shared the heavier photographic labors of the filmed spectacle. Mr. Boyle is now in New York for the purpose of supervising the initial Broadway screenings, while Mr. Thompson, although back in Los Angeles, will take charge of the technical side of the Auditorium opening there and will continue to manage the Dixon laboratory. The laboratory, now open to commercial work, is the finest in the country. It has a capacity of printing and developing 500,000 feet of film a week. Mr. Thompson, its manager, is a scientific graduate of Columbia University and a member of the American Chemical Society. In the smaller experimental laboratory, which Dixon plans to equip for "scientist's work" in his new work, Mr. Thompson is said to have achieved some striking new art-processes and results which will be publicly exhibited for the first time in "The Fall of a Nation."

Billie Burke Picture at Globe.

The widely heralded Billie Burke serial picture, "Gloria's Romance," in process of filming at the George Kleine studios for the past six months, will have its New York opening at the Globe theater May 22. This is the official announcement of the Kleine studios, following negotiations between the producer, George Kleine, and Charles Dillingham. Contracts were signed recently.

World "Warm Weather" Plans
No Let-up on Producing Activities During the Hot Weather Months.

There will be no diminishing activities at the World Film Studios during the forthcoming hot months. William A. Brady, who returned from a short trip this week, has completed the business of assignment and for the months of June, July, August and September, has scheduled twenty-five of the photo-dramas of the new-day type. World's greatest stars and stories are to characterize the warmest months.

Robert Warwick, under the guidance of Chautard, is at work on "Friday the 13th." The work on this production will carry both star and director into June, when another highly important fictional document will be started. Thomas W. Lawson is responsible for the vehicle, "Friday the 13th," and it is thought Mr. Lawson can be prevailed upon to create another story for Warwick.

Alice Brady has completed "La Boheme," and is at work on "Her Majesty," which will be seen on the regular program about August 1. Miss Brady and her supporting players will give a private showing of "La Boheme" to a number of Metropolitan Opera singers some night next week. Her appearance in "La Boheme" was at the suggestion of either Caruso or Canzani that she appear in "La Boheme" and the picture is so promising, it will be shown now to the opera stars.

Holbrook Blinn is at work on "The Weakness of Man," and has just completed "The Way of the World," in which he is supported by an all World star cast.

Kitty Gordon, preparatory to her branching out under the World flag, has made her first appearance on the regular program June 12 in "The Crucial Test," and Mollie King, the little sunbeam of World Film, will star in "Fate's Boomerang," May 29.

Ethel Clayton will make her first appearance on the World Program in a co-starring vehicle with Carlyle Blackwell, "His Brother's Wife," a stirring five-act drama, which comes on the summer program June 5.

Thereafter, Clara Kimball Young, the famous World star, will be seen in "An American" as a sort of vehicle, amply bespeaking the importance of Miss Young, to be followed by Alice Brady in "Her Majesty," and Gail Kane in "The Other Sister" will be offered July 10, and House Peters and Mollie King will be seen together during the early summer months in "The Velvet Paw."

Muriel Ostriche, Carlyle Blackwell, Frances Nelson, Robert Warwick, Holbrook Blinn, Kitty Gordon, Alice Brady, Mollie King, and all the other World stars will be seen at least once during the summer months, and demonstrate General Manager Brady's intentions to maintain his standard during the dull season.

Ivy Close in Comedy
Kalem Makes Announcement Concerning Plans for English Beauty and Star.

Ivy Close, the famous English star and beauty, who arrives in this country May 22d on the St. Louis, to take up screen work with Kalem, will be presented in one-reel comedies. That was the gist of a statement made by William Wright, of the Kalem Company, last week to a World representative in response to a request for further information concerning the company's plans in presenting the prominent star.

England and on the continent have been lavish in their praise of Miss Close for her work in both drama and comedy on the stage," declared Mr. Wright, "but her beauty and talent artistry make her unusually well suited to the type of refined comedy now demanded by exhibitors. Although her reputation is entirely for Miss Close around the talents which have made her a favorite comedienne in Paris and London. While it is perhaps early to be making promises I feel certain that we can hold out to exhibitors the assurance of a type new and distinctive in refined screen comedy."

"Miss Close will probably take a few weeks of rest and sight-seeing after her arrival next week. Meanwhile, as I have said, we are arranging for the official announcement of her screen vehicles. We are not quite ready to announce the names of the players who will be seen in her support, but from the arrangements already made, I believe we may hold out promise of a few welcome surprises in this regard also."
General Film Program

Provides Unusual Features for the Week of May 22—Pictures With a Punch.

GENERAL Film Company's information department lays more than ordinary stress on the importance, strength and variety of General Film Service for the week beginning May 22. Each picture, the department says, carries the needed punch.

The week will have an auspicious start Monday with Selig's three-reel production, "The Test of Chivalry," featuring Jizzi Brunette. This versatile Selig star has in "The Test of Chivalry" an opportunity to display her acknowledged ability and make the most of it.

As the title implies, "The Test of Chivalry," is based upon a love story. Supporting Miss Brunette are Vivian Reed, Edward J. Piel, James Bradbury, William Scott, Frank Clark and William H. Stenberg.

A Vitagraph comedy, "The Cost of High Living," furnishes an unusually strong feature, while "The Mistake," a Biograph drama, helps mightily to round out a strong program for the first day. "A Liar Comes to Town," gives a finishing touch to the day's releases, as all of which are buhlaced by the Selig-Tribune News Service.

Edison's "The Coward's Co-e" will be shown Tuesday and word from the Edison studio in Bedford Park states that the picture will be the studio's nearest three-reel feature. "A Liar Comes to Town," released Tuesday, is a three-reel comedy, and "The Cost of High Living," a feature, and Edison provides "The Cecropia Moth" and "Tom the Tamer and Kid Kelly." Lubi, Selig and Vim will get the spot light Thursday, Lubi presenting "Prisoners of Conscience," a three-reel drama of the old-time comedy, and "Vigilante News Service" will round out the day's releases.


"A Liar Comes to Town," is a three-reel comedy and "Vigilante News Service" will round out the day's releases.

Forest Fire Pictures

Vitagraph Taking Motion Picture Scenes for Pennsylvania State Forest Bureau.

DIRECTOR William P. S. Earle, of the Vitagraph Company, and his family and Miss Dallas Nickerson, are at Mont Alto, Pa., filming scenes showing the old and new methods of forest fire fighting. There will be two full reels made to assist the Pennsylvania State Forest Bureau in its public relations work to collect an amount of money required to improve the present conditions. One part will show the system in vogue now, the old style way and means of carrying out their work and the others will present the advantage of the new and improved methods.

In securing these scenes Mr. Earle has the assistance and co-operation of the Pennsylvania Forest Rangers and School of Forestry. The reels promise to be two of the most interesting ever shown on the screen, not only for the Forest Service's purpose, but as motion picture sequences in general. This is another example of the usefulness of the picture in assisting in State and Government affairs.

Selig General Film Releases

Policy of Playing Stars in Short Length Subjects Meets With Success.

IN THIS day and age when many of the leading motion picture stars appear only in feature film productions of five reels or more in length, the Selig Polyscope Company calls attention to the fact that many of the most popular and well-known stars have been booked in Selig one-reel and three-reel productions released through General Film Service.

That Mr. Selig's policy to exploit his highest-salaried and most versatile star players in shorter length films, as well as in the longer feature productions, is an action appreciated by the public, is proved by the great strides the Selig General Film releases have taken within the past six months. The Selig Company asserts that the business through General Film Service has trebled within the past few months and judging from the compliments received from exhibitors, the Selig releases will set a still greater pace. Among the stars now appearing regularly in Selig productions, released through General Film Service, and in the Selig One-Reel Plays, can be named: Kathryn Williams, Bessie Eytom, Thomas Santschi, Tyrone Power, Ottis Harlan, Edith Johnson, Eugene Besserer, Tom Mix, Vivian Reed, Jack Pickford, James Bradbury, Harry Mestayer, Guy Oliver, Fritzzi Brunette and others.

Among the forthcoming Selig releases through General Film, which are calculated to make filmland sit up and take notice can be named: "Temperance Town," a full-length cast; "The Two Orphans," a fine picture to be released through General Film Service on Monday, June 12. The production is in three reels and for the first time in motion pictures presents what is a series of the same cast. The stars include T. J. Carrigan, Kathryn Williams, Kate Greenwood, Myrtle Stedman, Charles Clary, Lillian Brown Leightton, Adrienne Kroll and others. Very seldom, possibly never before on the screen, has such a collection of talent been gathered together on the production.

A year ago, Mr. Selig asserted that the best one, and three-reel pictureplays were none to good for the public. He proceeded to bend every endeavor to make his shorter length films noteworthy. The result is being proved a success.

General Film to Release Features

Five-Reel Subjects Presenting Notable Stars Will Be Added to An Already Strong Program.

A DEPARTURE in General Film Service will be inaugurated by the release May 21, of the Knickerbocker Star Feature, "Spellbound," in five reels. Heretofore the Selig Company has been confined to releases of lesser lengths.

The General Film Company has chosen "Spellbound" as the vehicle with which to launch this latest addition to its service, inasmuch as Lois Meredith, star in the picture, is conceded to be one of the acknowledged acting personalities of the screen.

May 31, the Biograph five-reel feature, "The Woman in Black," will be offered and in the cast will be found these old favorites in the Biograph Service: Mrs. A. C. Marston, Marie Newby, Elizabeth Eldridge, Millicent Evans, Alan Hale, Charles Bergal, Alales, Frank Evans, Jacques Ma. tion, Will Jefferson and J. Droumier.

It is planned to release a five-reel feature every two weeks hereafter.

FOUR NEW BRANCH OFFICES FOR KLEINE.

The constantly growing demands of the big Billie Burke Serial have induced George Kleine to add to his already long list of branches. New offices were opened last week in four cities. I. P. Rosenberg was appointed manager of the St. Louis branch in the Embrisse Theater Bldg.; W. A. Ratz, Fletcher Savings & Trust Bldg., Indianapolis; F. Rottledge, 707 Broadway Market Bldg., Detroit, and Rudolph Reeger, Bank of Commerce & Savings Bldg., Washington, D. C. These offices are already open and ready for business.
Wallace Beery to Direct Carter De Haven

WALLACE BEERY has been engaged by the Universal Film Manufacturing Company to direct Carter De Haven, the well-known comedian, in a new serial, work on which has already been commenced at the Pacific coast studios.

Beery is well known to the followers of motion pictures for his work as "sweetie" and other comedies. He has been an actor for a number of years—in fact, all his life has been spent in the amusement business. Recently he has been playing comedy leads with the Keystone and his work attracted the management of the Universal company, which saw in him a director for the class of work which is making De Haven as big a screen favorite as he was on the comedy stage.

The new serial will be made under the title of "Timothy's World," De Haven playing the title role. It begins with the comedian working behind a soda fountain with most of his girl customers admiring him. He gets the idea he should be a motion picture star and applies for a studio, at which time his troubles begin. The episode will be practically a story in itself, with plenty of good comedy action—in fact, just the sort of a story for the clever work of De Haven.

Miranda With World Film

THOS. N. MIRANDA, formerly general manager of the B. S. Moss Theatrical Enterprises, the Amalgamated Vaudeville Agency and the B. S. Moss Motion Picture Corporation, resigned to become advertising manager of the World Film Corporation.

Mr. Miranda is a man of excellent business training and has wide experience in the advertising and news service field. Himself a versatile writer, who has contributed to various magazines, and with editorial experience, the World is hailed with congratulations upon securing a man of his calibre.

Might also refer to fact that Mr. Miranda has a liberal education, and has traveled extensively throughout the entire world, being familiar with the atmosphere and the habits of people in most of the civilized countries.

OVERLAND PARK FILM MANUFACTURING CO.

The Overland Park Film Manufacturing Company, of Kansas City, Mo., has been organized with a capital of $200,000, and a studio which cost $25,000, and is now doing commercial work for other motion picture concerns. It proposes to make a specialty of commercial work for universities, railroads and general manufacturing concerns, together with comedies in one and two reels. E. B. Baumtee is general manager.

A REMARKABLE NIGHT SCENE.

A surpassing achievement in the difficult art of night photography in motion pictures will be noted in "The Toilers," the new feature directed by Edgar Lewis for the Lubin Company. The scene shows New York's great white way at its own nigh moon, which, according to Shakespeare, is the witching one when churchyards yawn.

In Daniel Carson Goodman's scenario of "The Toilers," this bit of night life is indicated merely as a brief vision of Annie Brett, the oil worker's daughter, as she listens to the pleading of a wealthy admirer to leave the shacks and derricks and tread the great white way with him. Yet to place this bit on the screen Edgar Lewis and Edward Earle, his camera chief, with their assistants, went over to New York, and setting up their apparatus in the Times Square building, worked for hours in overcoming technical obstacles and were finally rewarded by a night picture of marvelous quality.

Against the screen of black night the incandescents of the numerous advertising signs come and go and play their design with startling realism. The electric signs of the theaters are seen, but, after all, the most effective surprise in the astonishing picture is furnished by the headlight of the automobiles as they first twinkle in the street canyon and enlarge into the advancing globes of white.

NEW YORK METRO IN NEW OFFICE.

The New York Metro Film Service, Inc., distributors of Metro wonderplays, have removed from No. 110 West Fortieth street, to more spacious quarters in the Godfrey Building, at Seventh avenue and Forty-ninth street. The new offices are in charge of Edward M. Saunders, general manager of the branch. In the new quarters Mr. Saunders has been able to enlarge several departments and install several new ones. Among the important departments are the booking and sales, stenography, bookkeeping and auditing, poster and advertising, repair rooms and extensive film vaults. Another important department which has been considerably enlarged is the publicity department, which is run under the slogan of "first aid to exhibitors."

TERRY RAMSEY MARRIES BETTY SHANON.

Terry Ramsey, the able publicity manager of the Mutual Film Corporation, and Betty Shannon, who has been doing motion picture publicity in New York for the past two years, more recently for the Mutual, slipped over to Philadelphia the other day and were very quietly married. They say that there was no reason why they shouldn't, and two very good reasons why they might (both were willing), so they did, and there you are. Congratulations are in order and they have ours together with sincere wishes for a long and happy life.

MASTERS IN HOSPITAL.

It is with much regret that we note that E. Lanning Masters, advertising director of V-L-S-E, is confined to his bed at the Flower Hospital, suffering from an acute attack of appendicitis, which made itself felt on his return with the V-L-S-E censorship delegation from Albany on Thursday last. Victor M. Shapiro, the assistant advertising director, will handle his work while he is away.

MERRILL ON MISSION TO MINNEAPOLIS.

W. L. Merrill, manager of Unicorn's New York exchange, has been sent to Minneapolis to act as the exhibitor of that section with Unicorn films. Mr. Merrill is especially well fitted for his assignment, as for a number of years he was manager of the United Film Service exchange at Minneapolis and is acquainted with practically every exhibitor in the territory. During Mr. Merrill's absence the New York exchange will be in charge of his assistant, H. W. Harwell.

THOMAS H. INCE IN NEW YORK.

Thomas H. Ince, the widely known producer of Kay-Bee Triangle subjects, arrived in New York on Sunday, May 14, bringing his new production, "Civilization," Mr. Ince was accompanied by Jack Barker Read, Jr. Both looked in the best of health. Mr. Ince said he would be in New York for several weeks.
 Among the Picture Theaters
News and Views of Photoplay Houses Everywhere

U. S. PALACE THEATER, ORANGE, N. J.
One of the Up-to-Date Chain of Photoplay Houses Operated by United States Amusement Company. Seats 1,200
—Managed by D. J. Shepherd.

ORANGE, N. J., is a comparatively small town, and when the writer, standing at the Four Corners, New
ark, often heard Newarkers declaring their intention of going to Orange to see the pictures at the Palace, he
decided also to make the trip. Expecting to see a small one-horse theater there, he was surprised to find a modern, up-to-date, fully-equipped moving picture house. A long row of automobiles was in front of the house, which is situated at 504 Main street, between Baldwin and Harrison streets, Orange.

The building is of white terra cotta exterior, and a large illuminating sign, advantageously placed, announces the location of the house. The house is built on a plot 75x140 feet. The lobby is 25 feet long and 40 feet high. The house was built two years ago by Louis J. Finger at a cost of $50,000. It was practically a failure until it was taken over by the United States Amusement Company, of which Frank G. Hall is president. This corporation is the only one in the state of New Jersey which controls a chain of moving picture theaters. There are eight houses in the chain, all showing motion pictures exclusively.

The lobby is of prepossessing appearance. Beautiful and showy display signs are scattered at quite a distance from one another throughout the lobby. The house, which has no balcony, seats 1,200 comfortably. The seats are of mahogany, with metal supports, and are divided into three sections, with aisles between the sections, thus making easy egress from the building in case of emergency.

A program of Triangle, Paramount, World, V-L-S-E, is given at an admission price of 10 cents afternoons and 15 cents evenings. At special performances only 25 cents is charged. Children under sixteen are positively not admitted without being accompanied by parent or guardian.

The ventilating and heating systems have proved most effective. Several ventilators provide fresh air for the house, while large exhaust fans continually carry the stale air out. Heat is furnished by a large boiler in the cellar. There are eight skylights, and twelve windows on the sides which also furnish plenty of air and light. In the summertime twenty electric fans help make the heat less oppressive.

Although utilized for the exhibition of motion pictures at the present time, the theater is also equipped for the presentation of vaudeville performances. In the basement there is a place equipped for a dressing room for actors. The dimmers are also an essential part of the equipment. The mute for the show is operated by the manager.

The projection department is equipped with all the latest improvements. Two 6A Power's machines are used. The house is equipped with its own generator, and the machines are motor-driven. The projection is in the hands of Opera-
tor John C. Tasto, and Assistant M. R. Heslowitz, two of the best and most careful operators in this vicinity. The throw is one of the largest in the state, being 143½ feet. The screen is a sixteen-foot Gold Fiber. The Palace prides itself upon its good projection, and not without cause.

The manager of the U. S. Palace is D. J. Shepherd, a man who has a varied and interesting career. Mr. Shepherd received his first taste of theatrical experience when, at the tender age of seven, he distributed advertising handbills. From this "position" he was promoted to doorkeeper. He proved so satisfactory that he was again advanced, this time to assistant property man and electrician of the same theater. Then followed a period of traveling as chief electrician for a burlesque and musical comedy company. Mr. Shepherd then became a moving picture operator.

From the operator's place, Mr. Shepard advanced to the position of actor with the Famous Players Film Company, where he worked under Director James Kirkwood. He left the Famous Players to found the Shepherd Song Slide Service, at 28 Union Square, New York. He then went to Elizabeth, N. J., where he operated three small moving picture houses at the same time. The recalling of the Elizabeth houses put Mr. Shepherd in a reminiscent mood. "Yes, those were the happy days," he said. "I ran one reel, then, and changed twice a week. Each of my houses seated 120. There was no thought at that time of the magnificent structures to be built for the exclusive use of moving pictures."

After he sold his three houses, Mr. Shepherd assumed the managerial reins of the Goodwin theater, 863 Broad street, Newark, from which place he went to Plainfield, N. J., to look after the U. S. Astor there. This latter place was the last prior to his coming to Orange, where he has already demonstrated his worth in the short time he has been there.
EDUCATIONAL FILM SERVICE CONTRACT.

The proposed co-operative plan for educational film service on an economical basis, as treated in my former articles, has already elicited responses from numerous and widespread sources. Because of the keen interest manifest, and the need, I feel it is necessary that we have become known and understood, I have decided to publish as preliminary information to prospective subscribers an abridged form of contract comprising especially those arrangements that are likely to be of general interest to you who have been conditioned subscription contract. I shall be glad to have you write me, at least briefly, in regard to your institutional needs and intentions in this matter. In view of the fact that the fresh postives will not be printed until the following week—therefore, any number of subscribers, the producers must be notified to print them many weeks—preferably months—in advance of the date (September, 1916) when you are to be provided with the first of the year's series of weekly five-reel programs, as soon as such may be furnished me promptly. By enlisting the co-operation of others and stimulating them also to write in promptly, you will be furthering the interests of many other institutions besides your own.

Following is a simplified summary of the main provisions in the contract:

A.—The subscriber agrees: (1) to pay in advance (as soon as the required list of subscriptions are received) a membership fee of twenty dollars; (2) to use (exclusively in non-commercial institutions, schools, churches, etc.) the film programs furnished under the supervision of the Director, and for..., runs each, said weekly service to be for forty weeks beginning the first week of September, 1916, and (9) to pay for the use of the said films at the rate of thirty-five cents per roll, pro rata; said personal charge, as well as that mentioned under membership fee), said gross rental to be paid as follows: forty per cent, by July 10, 1916; thirty per cent, by November 10, 1916; thirty per cent, by March 10, 1916; the twenty per cent to be paid by negotiated notes; (3) to pay transportation charges from preceding station on any damage suffered by material while under his charge; (4) to bear—cases of his fault in forwarding films—all expenses, including his own expense for the same, to reimburse next succeeding member on circuit. When the estimated as wasted because of delays in the time, and to lose any film at a special cost (sums to be determined by vote of subscribers); (5) to provide proper local care of all film equipment while in his possession, same does служить a facility of inspection, and if he should nick or tear any movies, (c) to have films carefully inspected while being rewound before retaking, (d) to use machine, especially printing machine, to be used for films, (e) to report any number of runs for which each film is actually used; (f) not to admit any member, any school, or organization, or any individual as a member of a circuit, or to be a member of a film circuit, except upon a written subscription agreement; (g) not to have any circuits or organizations, or any individuals on the circuit be in charge of a booth or have other institution not a circuit member in good standing; (h) to follow all reasonable instructions that may be issued from time to time for the good of the service.

B.—The Director agrees: (1) to devote his efforts, so far as may be needed, to the development, organization, and operation of a circuit for the purpose of supplying to its members on a co-operative, profit-sharing plan a school-year series of weekly five-reel educational picture film programs, supplemented with lantern slides and other visual aids to education; both films and slides to be of size to fit standard machines; (2) to accept and subscribe as a member of said circuit for educational picture service, provided transportation facilities and like consideration permit; (3) to select on the basis of the preceding approximately two hundred rolls of standard films especially suitable for educational use, choosing the best obtainable subjects for the stock of all the film producers in the United States; and request them to furnish free of charge, (4) to place orders for said programs as the aggregate of subscribers under contracts like this shall warrant such action; (5) to arrange said two hundred rolls into forty programs of five rolls each, so balanced and varied as to attain desired educational ends; (6) to arrange for the preparation of a series of pedagogical booklets containing information and literary matter closely related to each film subject; (7) to effect complete bookings for the entire yearly series in advance; (8) to have the programs allotted for the forty weekly dates; (9) to pay, and the funds received as follows: (a) aggregate of membership fee, (b) the general subscription fund, (c) cost of balance to be applied toward editorial work—then to printing and mailing of leaves. (b) aggregate of membership fee, (c) balance over to loss—loss to be applied toward educational work on some of the schools and institutions which have been reduced.

One part to supplement the funds available for printing and distributing leaflets, and to help finance the cost of providing on circuit suitable lantern-slides, stereographs, color prints, and other aids to visual education along the lines of the film subjects; one part to be deposited in reserve fund, from which it may be replaced, if the final balance in said fund be returned to the circuit member, (definitely as advance membership fee, (c) part thereof, as the case may be, a circuit to be operated during the following year; a part to be retained by the Director as reward for his planning, developing, organizing and operation of this circuit.

NON-INFLAM STANDARD FILMS.

Many prospective users of educational films and subscribers for this service will be especially interested to know that I am arranging to supply on one or more circuits exclusively the new non-inflammable (acetate of cellulose) film. This four hundred feet of film for each reel—runs to point of durability, but the number of runs for which it may be relied upon—particularly if operators are reasonably careful in handling each reel—seems to be well above the basis of my financial calculations. Naturally, those interested in the already equipped with regulation booths or intending to incur the expense (from $80 to $800, according to type chosen) will care little for this difference in film material; but the hundreds of smaller institutions all over our country, and even some of the larger ones that would be the expense of a booth and the requirement of a licensed operator discouraging obstacle, will doubtless warmly welcome this announcement. Those who are concerned over this service should write me without delay.

POTENTIAL SCHOOL CLIENTELE.

In this connection it is worth noting that the potential clientele for a regular program of five-reel educational reels weekly throughout the school year is easily large enough to justify liberal provision for the needs of various types of institutions—the only prerequisite being that they (elementary schools, high schools, colleges, churches, Y. M. C. A.'s, and population groups) are equipped with regulation booths or intending to incur the expense (from $80 to $800, according to type chosen) which will care little for this difference in film material; but the hundreds of smaller institutions all over our country, and even some of the larger ones that would be the expense of a booth and the requirement of a licensed operator discard the prospect of being an obstacle will doubtless warmly welcome this announcement. Those who are concerned over this service should write me without delay.

HARDIN LUCAS.
BRITISH NOTES

THE two matters still of first-rate importance to the British industry are the new tax upon the exhibitor, which will soon be in operation, and the licensing of film exports. In respect to the first-named, details have now been settled to the apparent satisfaction of most of the exhibitors and removing the great one of contention; the machinery to be employed for the collection of the impost. The general method of collecting the duty from the exhibitor will be by means of stamped tickets, which he will present upon the Theatre Association's receipt, and will, in the exceptional occasion by this method (considering that every ticket issued has to be defaced) in its application to city or show halls with a very large turnover has proved a successful argument to the Government to allow those exhibitors to pay the tax weekly on the basis of their certified accounts. Film exporters are yet skeptical as to the ultimate outcome of the new legislation necessitating the examination and licensing of every consignment of prints sent out of the country. Many firms have thousands of feet of stock held up awaiting the issue of a license and one firm of second-hand film exporters, who only obtained their license before the Easter holidays, was compelled to retain a staff, working day and night, to clear a congested warehouse.

Messrs. Sheehan and Darling, of the Fox Film Co., Ltd., have been hustling up arrangements for the handling of Fox products rapidly during the past few days. Practically the whole of the staff are now appointed, and the offices, at the corner of Old Compton street, will be ready for occupancy by the end of the month. The company's releases may be expected to go ahead now at the rate of one a week, for any day or two ago they took out of bond at Liverpool negatives of the first sixty features. Mr. Darling thinks the company's production program for the season, and on this side, but more definite plans to this end have yet been formulated and it is unlikely that anything will materialize before the end of the war. While considering the English climate will always be a disadvantage to the producer of exterior scenes, he is quite positive that English studio work will compare well with its foreign competitor and holds up as an example the interiors in "The Second Mrs. Tangueray."

At one of the regular theaters in the West End of London, it is stated, the management intends screening a feature film of three or four reels as a curtain raiser to the usual stage performance. This is nearly as complimentary a tribute to the superiority of the picture as that in another theater where the interval between the acts was given to the projection of a single reel. But as the saloon-bar receipts dropped forty per cent, the orthodox "fifteen minutes" was soon reinstated.

According to a Central News telegram from the Italian capital, an American moving picture company, authorized by Cardinal Merry del Val, took films of the solemn ceremonies of Holy Week at St. Peter's. The three cameras working within the sacred precincts created some misunderstanding at the start and several of the clergy protested against the innovation and for some time sternly declined to proceed with their duties.

At the invitation of the Home Office a conference of municipal delegates from the principal provincial cities was held in London last week to discuss the advisability of establishing an official censorship of moving picture films. The British Board of Film Censors is, of course, a self-appointed institution and several of the delegates expressed the definite opinion that it was time the different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor. What perplexes the trade about the whole matter is why should the Government give official recognition to the establishment of a body of chief censors of different cities, who included over a dozen chief constables of different cities, were unanimous in their request for a Government censor.

How has the British exhibitor been faring during the past twelve months of war? is a question one can imagine to be often asked by his American cousin. Statements at the annual meeting of Provincial Cinematograph Theatres Ltd. just held, furnish an interesting and encouraging report of the progress under difficulties of our largest single circuit of theaters. The gross profits on the year exceed £370,000 which, after carrying a substantial balance forward, allows of a dividend of fifteen per cent. being paid to shareholders. Higher costs of films and materials, the payment of £30,000 to employees on active service was insurance for the general all-round increase of nearly twenty per cent. upon whose expenditure are responsible for the unusually heavy outgoings.

There is at times no comprehending the ways of our local legislators. The London County Council, the responsible authority for licensing picture theaters in the Metropolitan area, has decreed that places of amusement and other places where shows are held, must not be under the control of the National Sunday League, a philanthropic institution for the provision of cheap Sunday entertainments. Apparently this arrangement does not suit the London County Council, for it now proposes to levy a specific rate, based on previous profits, upon each show open on Sunday. The proceeds would eventually be handed over to one or other of the city charities at present vying from showing the films, but the bare idea of being compelled to hand over a certain amount, whether he takes it or not, is regarded here as holding the pistol to the head of the exhibitor.

A recommendation to the Government made at a recent meeting of the Society of Authors is couched in the following terms: "A substantial part of the receipts from the showing of films coming from the United States, with the exception of original film plays of British authors or films based on books and plays of British authors from which British authors derive benefit." J. B. SUTCLIFFE.

CHAPLIN VERSUS V-L-S-E.

Charlie Chaplin's much advertised motion for injunction to restrain Vitagraph-Lubin-Selig-Essanay's distribution of the new four-reel "The Tramp" was argued before Judge Hotchkiss of the Supreme Court, New York City, on Friday, May 12.

Chaplin's counsel argued that under contract which he had had with Essanay, that he reserved the right to appeal for distribution of pictures in which he personally appeared, and that because the burlesque on "Carmen" had been distributed in four reels by V-L-S-E. instead of in two, as he had left it, the Essanay Company ought to be enjoined from representing it as his burlesque.

The Essanay Company was represented by William N. Seabury, who showed that the contract upon which Chaplin relied had been entirely abandoned by both parties, and the picture made under a contract which contained no such restriction.

WILFRID NORTH AND HIS COMPANY RETURN.

Director Wilfrid North and his company of players headed by Lilian Walker, Evarl Overton, Denton Van and Robert Gaillard arrived back at the studio early in the week from Highland Falls, New York. Mr. North and his company of players spent two weeks at the country town filming scenes for an adaptation of one of Hamlin Garland's books, which is being produced as a Blue Ribbon Feature. There is an iron mine shown in this picture that has been in operation since 1877. Iron was extracted from this mine that furnished cannon balls for Washington in many of his battles.

Director North used many of the natives of Highland Falls in the filming of the play and the locations corresponds exactly with the description in Hamlin's book. The picture features Lilian Walker, who is supported by Evarl Overton. It will be released through the V-L-S-E. the latter part of June.
AUSTRALIAN NOTES

DURING the tour of Fred Niblo through Australia about a year ago, J. C. Williamson, Ltd., took pictures of two of his biggest successes, "Get Rich Quick Wallingford" and "Officer 606." The film which was released sometime ago, was very poor on the screen, but "Officer 666," released on the 1st instant, is a very fine comedy, and one of the best yet produced in this country.

Fred Niblo still retains his great personality on the screen. The whole company took the same parts in the screen version as on the stage, Enid Bennett appearing as Helen Burton, and John de Lacy as the gallant officer.

The same firm announces the release, on April 8, of a four-part screen adaptation of the famous play "The Devil's Law," and with the well-known American actress, Muriel Starr, in the leading role.

* * *

Metro and Fox features are now well established with picturegoers in Sydney. Triangle films are becoming rapidly popular, and a double program is to be presented at the Triangle playhouse next week. Broadway Universal Features are shortly to be released by Fraser Films, Ltd.

Exhibitors state that features of four and five reels in length are still much in demand by the public. Good strong dramas are best liked, especially when someone well known to the audience is in the lead. In addition to the brands already mentioned, the Equitable, World and Paramount features get appreciative audiences.

There is an increasing cry for better comedies. Some of the "comedies" shown here lately were unworthy of the name, and, as the Theater Magazine points out, "Keystones are practically the only laughter-pieces we get."

The usual program of this company may be for continuous shows is a four or five feature, with a news gazette and a comedy. For night shows the same as for continuous, but with two one-part pictures added.

* * *

I was present this week at a private screening of the first Willoughby Australian photoplay, a European war story entitled "The Joan of Arc of Loos." This picture is of a much higher standard than the usual war topical drama.

Some of the later productions of this company may be shown in America. If they are as well received in America as they are here, there is a good chance of their success there. The company is interested in the picture, and there is every assurance that it will be furthered.

* * *

The J. C. Williamson experiment with Fox features at their big "legit" theater in Sydney has been so much of a success that the management has followed up with the same subjects at their Melbourne theater. At Adelaide, S. A., they have also installed the Fox features permanently, and Brisbane, Qsl., is to follow.

The same firm is also getting ready to run these productions in several of their theaters in New Zealand, where the war has had a bad effect on legitimate attractions.

* * *

W. Barrington Miller, Harry G. Musgrove and C. L. Yearsley, of Australasian Films, Ltd., have just returned from a trip to Melbourne in connection with the first presentation of the Triangle Photoplays in that city. These will open at the Majestic theater on the 6th of next month. This theater was formerly a "legit" house, and seats 1,600 people.

J. C. Williams, Ltd., has secured the big Glaciarium picture theater in this city, heretofore controlled by Wests, Ltd.

It is understood that the new management will screen World Features.

"Britain Prepared," the official British war pictures, are enjoying an extended run at the Sydney Town Hall, which in spite of a seating capacity of 3,500, is crowded out each session.

The chief features showing here this week include "Mr. Lyndon at Liberty," a London film; "The House of Tears," by Metro; "Little Pal," a Famous Players, with Mary Pickford; "Let Katy Do It," from the Fine Arts studio. This picture has been commented upon very favorably by the press. It is the first Griffith supervised production yet shown on the Triangle program. "Fatty and the Broadway Stars" were very amusing Keystone on this week's Triangle bill.

TOM S. IMRIE.

Sydney N. S. W., Australia, April 5, 1916.

MOTION PICTURES IN TONKIN AND ANNAM.

Consul Lawrence P. Briggs, Saigon, French Indo-China, writes in "Commerce Reports" that Pathé Frères operate motion picture theaters in Hanoi and Haiphong, in Tonkin, and at Hue and Tourane, in Annam. The Hanoi establishment seats about 400; that of Hanoi about 500. At Hue the entertainments are held in a special room of Morin Frères' hotel and at Haiphong in the café of the hotel belonging to the same firm. About 300 spectators can be accommodated at Hue and 200 at Tourane. The Hanoi theater is open every evening and Friday and Sunday afternoons; that of Haiphong, Tuesday, Friday, Saturday and Sunday evenings; at the theater at Tourane, two nights a week. Prices are uniform, 20 cents to 1 piastra (about 9 to 45 cents United States currency).

Since the beginning of the war these places have constituted practically the sole form of amusement at each Indo-China. Theaters are closed, dances are forbidden, and the bands no longer play in the public parks. Hanoi and Haiphong had splendid municipal theaters with good programs, and since the closing of these the picture theaters have been practically the only entertainment available; but the Annam and Hue theaters establishments are not so well attended. The audience is generally made up of Europeans and the better class of natives.

The films include the usual range of subjects. Comic scenes are most in demand, especially by natives and children. Every performance generally contains one film devoted to current events in Europe and America. Usually there is also an American or French or Italian or cowboy scene, which seems to be very popular here. The films used are almost exclusively Pathé's, but other films are sometimes purchased or rented. The purchasing agents for this circuit are De la Pommeraye, Joussenard et Cie, Haiphong, and Saigon.

Before the war motion picture shows were given at Namdinh and other places in a large tent with a seating capacity of 400 or more. The director of operations here always had an Italian or German or English or American or native orchestra, and the shows were well supported.

MOVING PICTURE ADVERTISING IN SOUTH AMERICA.

One of the leading New York firms that caters especially to foreign visitors has sent two representatives on a tour through South America with a film showing views of life in New York calculated to arouse the "wanderlust" spirit in the minds of their audiences. At the places visited it is customary to give the owner of the theater free use of the film. According to William H. Montavon, the American commercial attaché at Lima, Peru, the production was popular there and netted a good profit to the owner of the theater.

It is believed that the possibilities of this sort of advertising have not been fully realized by American manufacturers seeking foreign trade. In the case of wearing apparel, for instance, a film showing every step in its evolution from the raw material to the finished product, and, if it be done under good conditions, and with high degree of sanitary equipment, it would make a lasting impression on the minds of an audience, and if this impression was tied up with the manufacturer's trade-mark, the possibilities of this sort of advertising would appeal as no printed matter can.

MRS. COGSWELL BACK IN THE HARNES.

Mrs. Laura Cornellissen Cogswell, president and founder of the Children's International Motion Picture League, has again taken up the work of that organization. The war has compelled to relinquish her work, but Mrs. Cogswell has done some effective work in the interest of motion pictures and has large plans in connection with the movement for better pictures for children regarding which she will be heard from later.
“Sudden Riches”
The Danger of Wealth Is the Theme of Excellent Peerless-World Film Picture Made by Emile Chautard.
Reviewed by Lynde Denig.

The demand for photoplays dealing with the problem of modern life in a common sense way is recognized in this admirable production, directed by Emile Chautard from a scenario by E. Richard Schayer, who had a story to tell and the skill to tell it. The author does not go so far as to argue that “money is the root of all evil,” but he does contend, through the experiences of his characters, that it may bring misery into a household that prior to the advent of wealth knew only happiness. Of course, it would be just as safe to assume that poverty will cause estrangement; but there is at least an element of truth in the premises on which the author rears a logical, convincing story.

The prologue, occupying a few hundred feet in the first of the six reels, may be passed over as inconsequential, though not out of place in providing a background for the Crewe family—Robert, a successful young lawyer, whose income is sufficient for the maintenance of a modest home; his entirely devoted wife, Alva, and their lovely little daughter, Emily. For reasons, properly set forth, Robert is marked for ruination by an aged uncle, who tempts him with a dishonest get-rich-quick scheme and failing in this employs a beautiful woman to lure him away from his wife. Both of these plans prove of no avail and then the uncle dies, leaving Robert a fortune, confident that it will wreck the simple household.

Director, author and players are to be commended, first for their success in catching the spirit of an ideal home life, and then for the adroit manner in which they convey the changed attitude resulting from the sudden acquisition of wealth. With the doors opened to fashion and luxury, husband and wife drift away from home and they drift apart, leaving their love-starved daughter dependent for companionship upon an unfeeling nurse and expensive toys. The sympathy aroused by the child, beautifully played by Madge Evans, accounts to no small degree for the exceptional appeal of the picture, that at times suggests “The Poor Little Rich Girl,” as presented on the stage. While Robert is carrying on an affair with a vaudeville actress, Marian is receiving attentions from a popular sculptor, and Emily is eating lonely suppers and crying herself to sleep. Then comes the awakening crash, the threatened death of the child that brings husband and wife to their senses, and henceforth Robert is content to dispense with his uncle’s fortune.

Robert Warwick, Gerda Holmes and Clara Whipple give natural, effective performances; but audiences in the habit of selecting their own stars may give first place to Madge Evans, one of the prettiest and cleverest youngsters that ever acted before a camera—and she really acts. Clearly photographed settings are in excellent taste.

“The Girl with the Green Eyes”
Splendid Visualization of Clyde Fitch’s Melodrama Presented in Pathe Gold Rooster Play.
Reviewed by Margaret I. MacDonald.

Popular Plays and Players with Herbert Blache as director are responsible for this five-part production which appears on the program of the Pathe Exchange, Inc., for May 15. The players who lend themselves so becomingly to the three principal characters of the play are Julian L’Estrange, Katharine Kaelred and Edith Lyle. The title role as played by Miss Kaelred suggests a careful study of the character of Mrs. Travers who, listening to the mischief-making tales of Mansfield, one of her husband’s club acquaintances, becomes so insanely jealous that she tries to poison herself.

The play as presented in the picture belongs essentially to the school of melodrama with its entertaining improbabilities. It is artistically set, well-dressed and well-photographed, and is therefore pleasing to the eye. As the story runs, Edward Travers, a noted actor and beloved of the women, one day comes by accident upon his sister who has been duped by a man by the name of Redfern. With her child she is standing on the river bank and is evidently about to commit suicide. Travers takes her back to her rooms and later provides a comfortable apartment for her. Not long afterward Mansfield, who, by the way, is identical with Redfern, sees him enter his sister’s apartment, and carries the news to Mrs. Travers, who knows nothing of her husband’s sister, in hope of alienating her affections. The usual developments take place and the situation referred to in the first paragraph occurs followed by the reunion of husband and wife, and the introduction of the sister and her child to the home of her brother and his wife.

“The Mysteries of Myra”
Third Episode in International Film Service Serial Presents an Unusual Situation.
Reviewed by Lynde Denig.

As in the first two episodes of “The Mysteries of Myra,” the outstanding impression in this, the third installment, is the suggestion of an occult power threatening the life of the pretty heroine. Owning to the ingenious story prepared by Hereward Carrington and Charles W. Goddard and to the superior production made by the Whartons, an audience is effectually brought under the spell of the Black Order, determined upon the death of Myra Maynard. Double exposures are used in a masterly fashion to show the meetings of spirits and ordinary flesh and blood revelations; strange, difficult lighting effects, such as those utilized in depicting the Black Order in their secret council chamber, add greatly to the atmosphere of the picture.

At the opening of the third episode, Dr. Aiden has determined to beat the powers of evil at their own game. Being an
expert in occult matters, he thinks it might be wise to send
Myra's astral body on a little sight-seeing trip among those
who are persecuting her, and in order to do this it is neces-
sary to place the young woman in a trance. This accounts
for the chief feature of the second reel, which finds Myra in
Alden's laboratory, facing a most complicated hypnotizing
machine. Soon she falls under the influence of the dazzling,
revolving mirrors and her astral body departs, to enter the
council chamber of the Black Order.

But in his calculations, Alden lost sight of the possible
difficulty of reuniting the spirit and the material form. When

the disciples of the Devil find that Myra is in their midst,
they bring into play all their mysterious powers to retain
the astral body, while Alden and the 'girl's mother are praying
for the reawakening of the lifeless figure reclining in a chair.
In time, consciousness returns and Myra is able to give her
champion a hazy description of her experiences in the Black
Lodge. Howard Estabrook and Jean Sothern strengthen the
favorable impression made in the initial instalments, whereas
other characters are ably presented by Allen Murnane, M. W.
Rale and Bebsie E. Wharton.

One and Two-Reel Biographs

"The Reformers" Ridicules Intolerant Busybodies—Appealing
Characterization in "A Misunderstood Boy."

When Griffith made his two-part drama, to be reissued by
the Biograph Company on June 20, the self-appointed
reformers were no less active than they are today; but they
favored motion pictures with less of their attention. These
two reels might have been called "The Censors," using the title

Scene from "The Mysteries of Myra" (International).

the saloons and eliminates the theaters, a father and mother
remain blind to the happenings in their own home where a suave
youth from the city holds sway. He supplies the son of the
house with liquor that cannot be purchased through the cus-
tomary channels and effects the ruination of the daughter,
while the parents are congratulating themselves on the suc-
cess of the puritanical crusade. The situation prepared for
the climax is legitimately ironic and fairly dramatic, as acted by
Mr. Marsh, Robert Harrin, Charles H. Malee, Jenny Lee, Walter
Miller and Charlie Murray.

In ability to give sympathetic interpretations of boys not
yet passed the awkward age, the screen has brought forth
no actor superior to Robert Harrin during the years that he
played for Biograph pictures under the direction of Griffith
He is seen at his best in this dramatic single reel called "A Mis-
derstood Boy," in which he acts opposite Lillian Gish, with
able support furnished by Lionel Barrymore, Alfred Paget and
W. Chrystie Cahnne. Practically all of the scenes were photo-
graphed in the open and their arrangement shows rare skill
in the development of a vivid sketch.

"Sherlock Holmes"

A Photoplay Adaptation of Wm. Gillette's Famous Play in
Seven Parts, by Essanay, with Mr. Gillette, Members of
His Own Company and Several Essanay Players
in the Well Assigned Cast.

Reviewed by James S. McQuade.

William Gillette as Sherlock Holmes, in moving pic-
tures, even at the age of 65 years, was "a consum-
mation devoutly to be wished." For five consecutive
years he toured this country, England and Canada in his
famous play, during which theatergoers never tired looking at
his characterization of Conan Doyle's great detective. A few
more years and it would have become impossible for Mr. Gil-
lette to take the part with the physical vigor that would re-
call his best efforts of the old days to his international-wide
admirers, and at the same time would leave in comparatively
permanent form, his Sherlock Holmes for the delight of future
generations. I did not ask whether it had been done or not,
but I hope that Essanay took two good negatives of this sub-
ject, so that the period of future time during which positive
productions can be successfully made, shall be prolonged to
the classic limit.

Mr. Gillette acts like an old-timer before the camera, and
is as natural, natural and forceful as we have seen him on
the stage. The scene in Edelweiss Cottage, where the Larrabees
hold Alice Faulkner a prisoner, shows Mr. Gillette as the Sher-
lock Holmes of years ago. The seeming lapse into a sleep-
iness of manner and action suddenly resolve into a display of
imperiousness and overpowering mentality and will. The
greatest point in the photoplay, as it was in the drama, is
that showing the test of wit and cunning and masterful re-
sourceful ability between the detective and Professor Mor-
arty (the Emperor of Crooks), in the crossing of the former
Mr. Gillette never had a stronger opposite than Ernest Mau-
pain in this great scene. This fine character actor well merits
the distinction of being embombed in films for coming years
with the master of all detective impersonators.

Miss Marjorie Kay's Alice Faulkner and the Dr. Watson
of Edward Fielding are both meritorious. Indeed, the cast is
commendable throughout. "Bilby" (Burford Hampden), the
"Buttons" in Sherlock's home; Sidney Prince (William Post-
tance), James and Mudge Larrabee (Mario Marjeroni) and Miss
Grace Reals), Sir Edward Leighton (Hugh Thompson) and
Count von Stalberg (Ludwig Kreiss), all stand out prominently
in the action in the films.

Scene from "Sherlock Holmes" (Essanay).

In its broader meaning, yet including the agitators for a legi-
ralized supervision of photoplays. The principle involved is the
same and the characters met in Griffith's production are pat-
terened after the types found in the ranks of our militant re-
formers, vitally concerned about the moral welfare of the
community.

The experiences of one family are disclosed as an example
of what public benefactors of this stamp may encounter. Intent
on heading a movement that places a ban on dancing, close
The settings are worthy of the acted production, and these and talented direction must be credited to Director Arthur Berthelet.
The release will be made through V-L-S-E, Inc.

Heffron Finishing the Return.

Director T. N. Heffron, of the Selig forces, is finishing "The Return," which features Kathryn Williams, and is making active preparations for his forthcoming five-reeler feature, "The Vagrants of Virginia." This feature requires a large cast, and many of the sets are massive and elaborate.

Hoadley Finishes Scenario.

Harold Hoadley, who recently became a member of the Beauty-Mutual scenario department, has completed his first scenario. It will be released under the title of "Perkin's Mystic Manor" and will feature Ornai Humphrey. Josephine Phillips heads the company supporting Humphrey.

Triangle Program


Reviewed by Louis Reeves Harrison.

"A Child of the Paris Streets" presents entertainingly the story of a Jurist's child stolen in infancy by the Apaches out of revenge and raised in a low environment, where she is trained to be a thief. Mae Marsh, as the ruffly-haired young pickpocket and cabaret dancer, installs a lot of bright comedy into the lurid melodrama, and Tully Marshall, as the Apache who stole her, is a villain of villains. These two are very convincing and carry off honors by sheer force of strong personality; though the other types are good, Jennie Lee as the hideous old leader of the gang of thieves especially so.

Melodramatic suspense in this story is worked up to a high point by theatrical methods, and there is a sincere attempt to give the visualization atmosphere by carefully arranged settings and costumes, but the story lacks the subtle charm of psychology in most of its scenes—they are almost purely dependent upon activity of movement, the kind that used to respond to a demand for "action." Yet it is well constructed, admirably handled and reasonably sure to please almost any mixed audience. Out of the sum of its values rises the quaint and pliant charm of Miss Marsh at her best, a rollicking, don't-care girl, so delightfully American in her "police and rhythm," her general attitude toward circumstances and her relaxation under their influence, that she should be given opportunity as the American girl in some future release.

"The Market of Vain Desires."

"The Market of Vain Desires" affords H. B. Warner opportunity in a rather difficult role, that of a young minister so serious and sincere that he dares compromise his position for a great social service. Stung by a close glimpse of a "Bartered Bride," a young girl about to marry a French Count, the intrepid young clergyman illustrates his point with more force than elegance, just as a critic is sometimes obliged to do in his branch of social service. The preacher first arranges his fashionable audience for promoting loveless unions, then brings a girl of the streets into view for the sake of comparison—wherein is her sin greater than that of selling an innocent girl for a title or for social position. This form of logic, reasoning from analogy is of a kind usually unsound, and it does not stand close examination in the screen story. Mr. Warner makes all there is to be made out of his role, as does every member of his support so far as their roles are concerned, but the play is not convincing. Its chief merit lies in artistic treatment, many of the scenes displaying fine knowledge of picture composition and the whole a pleasing combination of craftsmanship and artistry.

"The Lion and the Girl."

"The Lion and the Girl" has much that has made Keystones highly amusing with a real story thrown in, rather an unusual thing in farce-comedy. Joe Jackson gets out of a tramp's clothes for once and is seen in what appears to be his proper person, though you never can tell. The story is lively and for a farce it has unusual features of characterisation and a really artistic ending. It is a good addition to the program.

"Soul Mates."

Five-Reel American, in Which the Eternal Triangle Is Given Some Interesting Variations.

Reviewed by Louis Reeves Harrison.

A VARIATION of "The Eternal Triangle," one in which the longing and affection of a childless married man plays the pretty part, "Soul Mates" principally involves the strife of two men for the wife of one of them with an able exhibition of the primary emotions, love jealousy and thirst for revenge aroused by the well-known situation. The injected complication is that of a watchful private secretary devoted to the interests of the unsuspecting husband. Upon this private secretary, who knows much of the guilty wife's past history, who sees that she is directing an intrigue with her husband's most intimate friend, himself a married man and the father of an interesting little boy, falls the onus of untangling matters. His the position of doubt between his sense of duty to his em-
son of the intimate friend. When the faithless wife is disposed of by divorce and the faithless friend by suicide, the boy brings his widowed mother and his "soul mate," the injured husband, together, and all ends well. The whole cast is good, and there are some beautiful exteriors shown, but the story needs trimming down after the climax.

"The Ordeal of Elizabeth"
Lillian Walker Featured in Five-Part Vitagraph Production for the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

A MERRY opening is given this Vitagraph Blue Ribbon Feature in the shape of a sleighing party of young people among whom is pretty Elizabeth Van Vorst, the leading female character of the play which is interpreted delightfully by Lillian Walker.

One of the charms of this production is the careful attention paid by director Wilfred North to the smallest human details. He has been careful to provide atmosphere, and, furthermore, the psychology of the play rings true. The story takes rather an unusual turn when Elizabeth, an impetuous, affectionate sort of girl, agrees to marry Hallock, a profligate artist, with the proviso that he keep the marriage a secret and allow her to go to her home. He goes away to the city, and in the meantime she falls in love with Julian Gerard, a wealthy New York man whom she accidentally meets in the woods near her home, and afterward is formally introduced to the home of a friend whom she is visiting in New York.

The big situation of the play arrives when the artist after harrassing his wife into pawning her jewelry for him, with a threat or warning of his relations should she refuse, is found dead in his studio. Elizabeth is arrested for murder and is about to be convicted when Gerard who has gone abroad without leaving his address returns to verify her statement that she was with him in the Metropolitan Museum of Art at the hour of Hallock's death. A great deal of film has been taken up in presenting the details of the trial, but all are so thoroughly effective that it is a question whether elimination is necessary. Others of the cast are Ewart Overton, Denton Vane, Ollie Walker, Mrs. M. Story, Kate Price, L. Rogers Lytton, Templer Saxe, R. M. S. Putnam, Karin Norman, and Walter Mcgrail.

Scene from "The Ordeal of Elizabeth" (Vitagraph).

He is thrifty and is succeeding with his store. Margarita loves Charlie and marries him. Pasquale goes away to the great war and leaves Margarita and Charlie in charge of Columbo and of the store and Margarita and Columbo are both roughly treated. Later Pasquale comes back. Things are pretty bad and he is about to clear out when the secondary plot comes to the rescue and Charlie, doing some more of his villain work, is killed.

W. D. Taylor directed the picture and we see an able hand at work in it. Jack Nelson plays Charlie and does it well.

"Naked Hearts"
Five-Part Bluebird Photoplay Presenting an Artistically Staged Story Suggested by Tennyson's "Maud."

Reviewed by Margaret I. MacDonald.

WHAT attracts one most about this picture is the artistic manner in which it has been staged. It is not faultless by any means, but is quaint and dainty. Particularly impressive is the acting of the children who carry the first part of the production, by name Zoe Bech, Gordon Griffith and George Huup. Zoe Bech representing the child Maud of the first period is especially charming in her quaint dresses and frilled pantalettes of more than half a century ago, while Frances Billington as the older edition of the proud and beautiful maiden portrays with finish and delicate refinement the character suggested by the poem.

Scene from "Naked Hearts" (Bluebird).

In trying to preserve a romantic atmosphere the characters of the play in spite of the fact that the scenes are laid in the southern states are of the Roman Catholic faith, and convent scenes that suggest the older European countries, although exceedingly effective, seem scarcely in keeping with the period of the American civil war. Neither did the director think to

Scene from "Pasquale" (Morosco).
to twenty years, and while none of these things are detrimental to the enjoyment of the picture, still a question as to consistency arises. Then again some of the characters age prematurely; for instance, the mother of Cecil, the sweetheart of Maud, appears in the second period with the makeup of a woman nearing her eighteenth year.

Others of the cast are Rupert Julian, Douglas Gerrard, Benjamin Hornung, Paul Weigel and Nannie Wright.

This production can be depended on to please both adults and children. In fact children would be delighted especially with the early period of the story. The atmosphere of the production is always wholesome and beautiful.

“The Feud Girl”

Hazel Dawn Finely Portrays Mountain Girl in Interesting Feud Story Produced by Famous Players.

Reviewed by George Elisedell.

ONE of the officials of the Board of Review at the close of the special showing of “The Feud Girl” remarked to a representative of the Famous Players: “The members of the board who have seen this picture from year to year find that it is a fine subject.” The official was going through a handful of formal reports, such as are made out by each member of the board after a review. The remark was of particular interest to this writer as he had observed one of the women members of the board turning her head during the showing of the fight between Irving Cummings and Arthur Haddison—“It really was a hard scrap—and the aforesaid company representative moved uneasily in his seat, too, as if he scented a kick. Evidently it did not materialize.

Hazel Dawn has the role of a girl of the mountains who is selected by the head of her clan, her father, as the feminine contribution to a marriage which is to unite the Haddon and the Hardee feudists, to effect a reconciliation that will make possible the sale of the property the title of which is the bone of contention between the clans. Miss Dawn has a good role, and to its natural interest she adds by her portrayal. The story of Nell Haddon’s marriage to the man who had been her childhood sweetheart is a pretty one.

“The Feud Girl” is from an original script. Fred Thomson has produced it. For his backgrounds he went into the mountains of Georgia, virgin soil indeed for the camera. To the good cast selected for the principal roles he has added many of the natives—not types, but actualities—and they are well-meshed. It is a picturesque country, with its hills, waterfalls, cabins. The photography, too, is excellent.

The story in the last half of the five reels develops real strength. There are situations, three of them especially, that make themselves felt. The atmosphere of the hills—of strong passions, of the face of the earth—is given. Supporting Miss Dawn are Irving Cummings, Arthur Morrison, George Majeroni, Hardee Kirkland, Russell Simpson and Gertrude Norman.

“The Woman in Black”

Biograph Drama, Based on Stage Play, Produced Some Years Ago, to be Released in Five Reels.

Reviewed by Lynde Denig.

THE stage play which inspired this five-part picture was successful of the Board of Review. It is melodramatic in tone and susceptible to photoplay treatment, as is amply evident in those who have just seen your picture, who agree or disagree, but altogether satisfactory version of a story replete with action and not lacking in an elementary appeal to the emotions.

“The Woman in Black,” while wanting in the qualities that contribute to a notable picture, will adequately fulfill the needs of an exhibitor who expects his programs to meet the average standard, but does not demand something extraordinary.

Rather familiar material is utilized in the plot, the kind of material that invariably reaches the sympathy when properly handled. There are four important characters; first, the daughter of “The Woman in Black,” the Gypsy girl who succumbs to the ardent wooing of a man with more money than morals; next, the man who readily forgets his glib promises; then the high-spirited young woman he wishes to marry, and finally the deserving suitor with whom she is in love. According to a Gypsy custom, the Gypsy girl is flogged and driven from the camp when her disgrace is disclosed. Accompanied by her mother she sets out to find the cause of her misfortune.

Meanwhile the other thread of the story is being followed, with Crane using the hold he has on Stella’s father in order to force a marriage, and Mansfield doing everything in his power to prevent the match. Mansfield has just defeated his rival in a congressional election and Stella is about to sacrifice herself to Crane for the sake of the family when the wandering Gypsies find their man and instead of a wedding there is a murder that entirely clears the situation.

The cast chosen for the interpretation of this drama is above the average, with Lionel Barrymore, always a reliable actor, in the role of Crane; Millicent Evans playing Stella, and Alan Hale as the heroical Mansfield. In the matters of settings and photography the production calls for no criticism.

“The Iron Hand”

Hobart Bosworth Featured in Five-Reel Red Feather Production, Combining Sociology and Ward Politics.

Reviewed by Robert C. McElravy.

THIS five-reel production, adapted to the screen by F. Mcgrew Willis from a story by George E. Hall, presents a slightly different type of political narrative. Hobart Bosworth is featured as Big Tim Nolan, a gang leader, in a tough ward. He comes into contact with Jerry, the ward boss, portrayed by Chas. H. Hickman.

The first three reels are entirely given up to the early career of Tim, all of the scenes being taken from low life and quite true to conditions as they exist in the average American city. Tim’s gang is in constant trouble with the ward boss, and as the result of a raid Tim and his chief lieutenant, Slim, are sent up to prison for a year. Slim has a wife and little boy and an arranged to have them looked after during their incarceration, he furnishes the funds.

They serve their term, after which Slim’s wife dies of an illness, and Slim is shot in a tramp raid. Big Tim then adopts the boy as his own. This introduces the sociological feature of the story. A certain doctor, who does not believe in heredity, desires to make a test in raising the son of a criminal under environment. Reluctantly Tim consents and gives up the boy.

The forepart of the story gets a natural development, free from any particular dramatic effects, but quite interesting because of the types and general character of the settings. After twenty years Tim is seen as political boss of the city. The boy, now grown to manhood, is in love with the daughter of a reformer named Winslow.

Winslow is after Big Tim’s scalp and refuses consent to the marriage after the boy goes back to live with him. The boy charges Tim with being the cause of his troubles and leaves him. There is considerable pathos in the predicament of the
boss when he finds himself deserted by the only one in the world he loves. Winslow defeats him in politics and he in turn saves Winslow from financial ruin in order to show that he "plays square.

The story as a whole is not one of intense interest, but it carries a study of considerable consequence and will hold the attention of the average observer on this account.

Wm. V. Mong, Maude George and Jack Curtis are also in the cast.

"A Brace of Kalems"


Reviewed by Edward Weitstill.

"The Missing Millionaire.

RICH or poor, high or low, it is all the same to Mona and Mary; a human being in trouble, is a human being to be helped. In the ninth installment of "The Social Pirates," a pair of unscrupulous stock manipulators find it expedient to have a certain benevolent millionaire confined in a lunatic asylum, while the two execute a "raid" on one of his railroad holdings. He has already promised to assist the two ladies in their self-imposed task of squaring accounts with evil-doers and when they learn of his predicament they at once set about effecting his release. Mary pretends to be a subject for the asylum and, once an inmate, she and Mona quickly have the man of wealth on the more desirable side of the asylum's front door. The two schemers are confronted with their victim just as they are about to cash in on their dishonest scheme, and the last scenes show a pleasant pic-

ture of Mona, Mary and the millionaire celebrating their victory with the aid of a bottle of champagne.

Although not the most original plot used for the George Bronson Howard serial, the different situations are staged with the thoroughness and skill displayed in the other eight numbers. Misses Sals and Kirby still exhibit the same keen relish for their roles; also their profound respect for the art of a talented mediator. Frank Jonasson, Thomas Lingham, Edward Clibee and Paul Hurst complete the cast.

"The Artful Dodger."

Long before the birth of the moving picture a bit of slang that enjoyed great popularity was the salient expression, "In the soup." The author of "The Artful Dodger," a one-reel comedy in which Ethel Teare has the leading part, does not immerse the young lady in the consommé, but the phrase "On the soup" may be properly applied to her picture. Before her marriage, she was an actress in burlesque, and sold the rights to her photograph, in a fetching costume, for use as a soup

Scene from "The Iron Hand" (Universal).

Scene from "The Missing Millionaire" (Kalem).

"Jackstraws".

Three-Reel Melodrama Written by Josephine McLaughlin and Produced by the Lubin Western Company Under the Supervision of Captain Wilbert Melville.

Reviewed by Edward Weitstill.

"Jackstraws" is not an illuminating title for the three reels written by Josephine McLaughlin. The story itself has considerable merit. It opens with directness, and rivets the attention with the first episode. A well-connected young girl elopes with a worthless fortune-hunter; and has her eyes opened before the honeymoon wanes. The man is sent to prison for embezzlement and his wife obtains a divorce and goes back to her wealthy aunt, who casts her off at the time of her marriage. The girl then falls in love with the brother of her aunt's chum, and the ex-husband turns up at just the right time to inject the necessary climax into the plot. The manner in which this is brought about is one of the best features of the story, the incidents leading up to the big moment when the divorced gentleman plays his big card and loses being reasonably plausible and always dramatic. The theme is not out of the ordinary and the character drawing is equally commonplace, but, with the material at hand the author has never lost sight of the golden rule of dramatic construction: progressive action that forces the interest of the spectator to keep pace with it, step by step. The "cutback" is used sparingly. The narrative form of fiction, that so often attempts to pass as drama in the motion picture, also occupies but little space in this photoplay.

The direction of "Jackstraws" by Melvin Mayo, is uniformly in keeping with the subject. Alyce Breyton, Pauline Chatman, George Routh, Sich Van Auker, Alan Forest and Evelyn Page measure up to the requirements of their individual roles.

Four Johnnie Ray Comedies

Four New Comedies by Johnnie and Emma Ray, Among Them Two That Will Serve Well as Part of a Program.

Reviewed by Hanford C. Judson.

To those who have been following high class vaudeville the Rays, Johnnie and Emma, are by no means unknown—they have an army of friends. Four one-reel picture comedies made by the Rays in Cleveland, and with the help of amateur players, were recently shown to the trade and press at the Broadway theater in New York City. The same central character, "Casey," runs, with Mrs. Casey, through them all. They are uneven and are not built in the most effective way to be run in series since there is too much unexplainable change in the surrounding characters. For
instance, in one picture the Caseys have six kids, while in the preceding and in the following pictures there are none in the Casey home. Such changes as these destroy the atmosphere of continuity that in a series that is well planned hooks one installment of a series to the others no matter how much changed are the backgrounds and circumstances of the characters. In these pictures the work of Johnnie Ray is the most important thing, forgetting for the moment a good comedy plot. Most people know the quality of Mr. Ray's work and know that he surely is a laugh-maker and thoroughly amusing. In these pictures two have no real scenario behind them. The other two, "Casey's Servants," and "Casey's, the White Wing," have an idea, it is the same in both cases, and have a plot. These two make orphans acceptable to patrons who have paid well to be amused. These two are as good, let me say, as the average farceical pictures. Johnnie Ray and Eugene Roche are able comedians. The supporting cast was up of amateurs; but they did very well. There is one woman, whose personality is so strong that she appeared in "Casey's Servants" as a waitress. She showed the ability of a better picture, "Casey's Dream," and "Casey's Kids," are far sapphires full of rough play and jokes; but without plot but cut comedy idea.

"Who's Guilty?"

First and Second of the Fourteen Two-Part Episodes of the New Path Serial Based on Crime of Circumstance.

Reviewed by Margaret I. MacDonald.

"Puppets of Fate." In this, the first of what promises to be one of the best serials that has yet been placed on the market, the question under discussion is a serious one, and one of grave importance to the social institution of any country. The lack of restraints is the single most important point in the matter of operating on members of their own immediate family.

Scene from "Puppets of Fate" (Pathé).

is of no little consequence, and the example placed before the public in this production is an impressive one. It had been effectively staged by Lawrence B. McGill with Anna Nilsson and Tom Moore as the stars.

According to the story, a young doctor with his wife starts professional life in a small town. He is noticed by a wealthy widow who at once uses her arts of persuasion to lure him into her net. She has him appointed head of the hospital staff, and has any means he can think of winning his affection and from his wife when the takes suddenly ill and insists that no one but her husband perform the operation on her head which is necessary. In his extreme nervousness the doctor makes a slip and she dies instantly. The close of the picture shows him living in a novel, a victim of liquor.

"The Tight Rein." "The Tight Rein," which, by the way, oversteps the first number in excellence of story, has been produced by Howei Hessef for the Arrow Film Corporation. In this instance victims of circumstances are the son of a wealthy mill owner and a pretty young girl who works in the mills. The son, played by Tom Moore, works in his father's office and gets a regular salary, and is supplied very sparingly with money. At a later date his father's action in discharging the girl he loves so bitterly brings the costs take away to the city and search of her, leaving a note for his father which states what he has done. After knocking about the city squandering the money, he happens on the girl in a restaurant where she is in company with a man who has ruined her; a fight ensues, and he flees with the girl to her apartment, where they are followed by the man, who shoots the girl and himself. An accusation of course brought against the mill owner's son for murder.

The stories of both numbers have been written by Mrs. Wilson Woodrow, and pictured by E. A. Bingham and Albert S. Levinson.

"Social Pirates" Go Traveling

Director Horne and Company Make Two Round Trips to Seattle to Get Marine Views.

"WATER stuff" has a new meaning for Director Horne and May McLean Wilson, players in the Pathe production, "The Social Pirates," after completing two round trips on the boat between San Francisco and Seattle in order to get scenes needed for "In the Service of the State," a forthcoming picture.

"The weather man has no mercy on either the company's equipment or the fortunates of the players. But Director Horne at the completion of the second trip and on his arrival back in Los Angeles. When the party of twenty started it seemed that there would be no difficulty in securing all the scenes needed on the one round trip, it being the plan to stay over in Seattle for only a few days to secure scenes there and return on the same steamer.

But on the trip the weather broke and the players were idle for practically the entire journey. There was nothing left to do but make one more trip to the Washington city and this became a round trip before the scenes were completed.

For the production of the "Social Pirates" episode Director Horne practically constantly had to be on the alert. In one crew, including electricians and stage hands, were taken along and portable lights made possible the use of actual interiors in the boat. On the roster of the party were Marvin Sain, Ollie Kirk, Frank Jonasson, E. Forrest Taylor, R. E. Bradbury and R. L. Dell.

Unity Sales Corporation Organized.

One of the recent events in the film business is the formation of the Unity Sales Corporation, which may, without exaggeration, be said to mark a new ideal in the film industry.

Unity Sales Corporation is headed by Charles W. Olson, president and treasurer; Andrew J. Cote, vice-president and general manager, and Arthur Rosenbach, secretary.

Located in New York, the Unity Sales Corporation is to bring independent producers and independent exchanges together on a basis of general betterment.

The firm occupies a suite of offices in the Godfrey building, at Seventh avenue and Forty-ninth street, and are constructing a laboratory, which will be under the direct supervision of Messrs. and Rosenth, who will personally examine every inch of film developed and carefully supervise every detail of the work, assuring exhibitors of an output of the highest standard.


Another presentation of the new firm in Tom Terris in "My Country First," a Terris Film Corporation feature, a thrilling and realistic playout dealing with the present national situation. Other offerings of the same company in "The Marathon Mystery," "The Gloved Hand," "The Destroyer," all by Burton E. Stevenson. Announcements will be made weekly of new productions. This firm is showing in the exhibition room of the executive offices of the company every Tuesday morning.

Three Coming Lubin Subjects.

"Otto the Hero," a new roar in the Davy Don series of one reel comedies, is to be released May 22 by the Lubin Company through the General Film Company. The story as written by J. B. Helms and screened under the direction of Edwin McKim devises new way of making Mr. Don suffer on the screen for the entertainment of audiences. The supporting cast includes Patsey DeForest, Florence Williams, George Egan and Bernard Sieg.

"Prisoners of Conscience," three-act drama, directed for the Lubin Company, will be released May 25, through the General Film Company. The story is by L. V. Jefferson and Josephine McLaughlin, produced under the associate direction of Melvin Siegel. A young man is thrown into love's cruel and is assayed pure gold. A physician errors through carelessness and death ensues. The act includes: Adda Gleason, Lucy Payton, Bessie Page, Alan Forrest, Cecil Van Auker, George Roith and Ben Hopkin.

"Oh You Uncle," written by Bode Dudley and produced in company with the Lubin Company will be released General Film Company May 27, through the General Film Company. A festive bachelor with a sporting nephew seeks to conceal his proclivities from each other and is brought to his knees by the hand in the game. The cast includes: June Days, Lenore Peacock, Edith Petrie, Francis Joyner and Kenneth Greene.
The Pretenders (Vim), May 12.—Pokes and Jobs play the gentleman referred to in the title of this one reel farce. They steal an important letter from an aged investor and try to sell it to the representative of a foreign government. The torpedo proves their Nemesis and blows them up. A quick moving farce that contains amusing situations.

General Film Company Specials.


A STRANGER IN NEW YORK (Selig), May 8.—Ots Harlan is the star of this three-reel farce founded on the play of the same name by Charles Hoyt. Mr. Harlan impersonates the consul, who comes to New York and gets Broadway to forsake its regular tippie for prune juice—a humorous concoct in itself. The fun is all as extravagant, and the comedy, which was Harry T. Atterberg, moves amusingly through the picture, meeting every situation with easy audacity. Robert Holter, John Charles, Emma Glenwood and Grace Darmond fill out the cast.

Merry Mary (Biograph), May 9.—This three-reel comedy-drama starts off in the quiet atmosphere of Professor Noggs' home, an aged bookworm with a pretty young ward. The usual love story is introduced, also an escaped lunatic, who furnishes considerable of the fun as well as the excitement. The picture is a good representative of its class, the acting of Jack Drumet, Vola Smith, Joe Wybin, Claire McDougal and Adelaide Wood being adequate.

Celeste of the Ambulance Corps (Edison), May 9.—While the battle scenes in this three-reel playphot in which the heroine takes part are faction, they give the picture an excellent effect. The humor of the situations is as wholesome as the moral, and the entire play reflects a truth to life that makes it of real value. Harry Dunkinson, Lillian Draw, Edward Arnold and Frances Fay are a quartet of experienced and talented actors, and have little difficulty in bringing out the points of the picture.

The Wheat and the Chaff (Lubin), May 11.—Two brothers, one a wheat, the other a chaff, ride the same horse, the latter being the leading character in this three-reel drama of which Josephine McLaughlin is the author. The picture is a melodrama of modern life. A review of the play was printed in the issue of May 20, Page 1355.

The Jester (Essanay), May 13.—The hero of this three-reel playphot is a wealthy young chap who thinks life is always a jest until a lady reporter writes him up and brings him to a realization of his position. He then tries to find the author of the letter in his father's stock works, helps the elder Blair beat the trust, and wins the love of the lady reporter. The picture has many entertaining qualities and the leading characters are well acted by John Junior, Gertrude Glover and William Burke.

The Accusing Voice (Vitagraph), May 13.—The interior workings of a newspaper office is shown in this three-reel drama by Ross D. Bichet. The reporter-hero discovers a patent fraud, enters the criminal case and secures a big "scour" for his paper. A dialectophone contains the accusing voice. The picture is always interesting, and the excellent cast contains the names of Harry T. Mere, Belle Blue, Robert Gaillard, Thomas R. Mills and Harry Davenport.

Bluebird Photoplays, Inc.

Naked Hearts (May 29).—A five-part production suggested by Tennyson's "Maud." This picture will be found entertaining and especial interesting to the eye because of the realistic manner in which it has been staged. Little Zoe Rech, Gordon Griffith and George Hupp, all exceedingly talented children, hold the attention of the spectator during the first part of the production. Francella Billington, playing the role of Maud in the later stages of the story, is very charming. A full review of this production will be found on another page of this issue.

Fox Film Corporation.

The Eternal Sapho (May 7).—A five-reel offering with Theda Bara in a Sapho story that exploits the grip of passion on man and...
4537 - \( \frac{5}{7} \) woman. It is not a wholesome story for screen use and we do not commend it as a good offering.

**Mutual Film Corporation.**

**MUTUAL WEEKLY NO. 71 (May 10).—**Some interesting items of this number are the National Guard of New York opening a campaign for 5,000 new recruits, the opening of the racing season at Bluegrass track, a group of Internationals who confer with Mexican officials, and a close-up study of cuttlefish and ants. This is entertaining and has a strong educational value.

**THE MAN WITH THE HOD (Vogue), May 16.—**A farce comedy in which a young woman, heir to an estate, is given in the art of painting, goes to the streets in search of a model. She finds an inspiration in the person of a hod carrier. Her husband coming home to find a strange man in his wife’s rooms, performs a unexpected right. The plot, if anything, is a little too complicated; this, with the long subplots, keeps the observers pretty busy. As a whole this is somewhat overcrowded, but superior to the average comedy in numerous respects.

**SEE AMERICA FIRST (Gaumont), May 17.—**No. 36 of the series. The great Mariposa grove in Yosemite National Park, where the trees are so sufficiently famous as to have names. Also fine views of the Marced River rapids, Mirror lake and the Water Wheel falls. A splendid out-door scenic number.

**THE LEFT-HANDED MURDERER (Pathes), May 17.—**On same reel with above, an animated cartoon by Harry Palmer. It pictures Nosey Nod’s adventures at a baseball game. The expressions of the baseball crowd are funny and the action amusing.

**15 PICTURES (Falstaff), May 20.—**In this farce comedy Stephen as three pretty sisters, all of whom have beauties, much to the disgust of Bachelor Stephen. There comes a time, however, when Stephen changes his ideas on the subject of matrimony and decides to take a wife at any cost, in order that he may qualify for an inheritance w/ich he will be obliged to share with whichever of his sisters marriage is fairly entered.

**TWENTY MINUTES IN MAGIC (Beauty), May 21.—**An Orell Humphreys production and a good one. Out of a petition, a man goes to appeal to 3e headquarters of a magician. What happened when he gained possession of a certain magical box is very amusing. This will be followed by a farce comedy containing.

**THE CHINATOWN VILLAINS (Vogue), May 21.—**A farce comedy of the usual sort. Considerable of the action takes place in an opium den where the young woman of the plot is brought by an angry suitor and left bound and foot. Some good slapstick comedy is contained in this film, and many audiences would enjoy it.

**THE POLITICKERS (Falstaff), May 22.—**An amusing comedy, in which a rivalry between three middle-aged men for the office of mayor of the town prevails to a point. The gouverneur is the father of the pretty maiden of the story, and is desirous that she marry a man of fifty. She has her own ideas on the subject, however, and wins her point when Bud believes that he has been elected.*

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**Mutual Film Corporation Specials.**

**THE GULF BETWEEN (Mustang), May 12.—**A two-part drama featuring Queenie Rosen and Perry Banks. The story of this picture contains a great deal of human interest, and treats of the trials of the daughter of a maker of counterfeit money. The girl, persecuted by her father’s partner, marries the man she loves when her father flees their cabin for fear of a revove bushman, is discovered later by the partner, and pursued across country until she gives up in fatigue. She is rescued by a lone hillman, and proceeds to tell her story. This will be found interesting.

**THE JUNGLE OUTCASTS (Centaur), May 13.—**Margaret Gibson, Wm. Clifford and others appear in this adventure story. The burning of the town, the last of the white men leaving the island with their property, is realistically handled. Later they land on a desert island and the natives worship the mother as a White Spirit. The husband heads a revolt party and saves the mother and child from being devoured by wild animals. The animals make a good contribution on the number is a very entertaining one of the kind.

**THE PRETENDER (American), May 15.—**An interesting two-part drama with Robert Klein, Lillette Thoro, Edward Coax and George Flint. An attempt to children is admirably illustrated in the Better Babies Department. Good editorial judgment is being shown in the preparation of the Pictographs.

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**Paramount Pictures Corporation.**

**THE INNOCENT LIE (Famous Players), April 30.—**In this five-part special Miss Valentine Grant makes her debut in Famous Players subsidiary, as a melodrama which is highly effective. The plot is well woven, and the characters are well drawn.

**THE POLICE DOG IN THE PARK (Paramount—Gray Cartoons), May 14.—**In this cartoon Mr. Kermode’s animated dog, Monty, is a very clever cartoon. He evades police with skill, and the audience thoroughly enjoys it.

**PARAMOUNT PICTOGRAPHS (Paramount), May 14.—**Preparedness again is given a prominent place in Paramount’s screen magazine, the need for effective artillery being the point emphasized this time. The film is well blending in with the war propaganda film and is kept under close observation by the Better Babies Department. Good editorial judgment is being shown in the preparation of the Pictographs.

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**Pathé Exchange, Inc.**

**PASSEUR NEWS, NO. 66, 1910 (Pathé), April 26.—**The May Day labor parade in New York: the Chevey Chase camp, Washington, where women are training in the interests of preparedness; several views of athletic sports at the different universities, and the remainder of the regiment who numero German and Irish are interesting items of this number.

**LUKE AND THE BOMB THROWERS (Pathes), May 8.—**The scenes of this farce comedy take place for the most part in the rooms of a secret order of bomb throwers. Luke, whom is released by a brave comedy creator who holds at bay the members of the order, who are forced to give up their firearms and proceed to the street, where they are handled by the authorities. 

**THE ASCENT OF MOUNT RAINIER (Pathé), May 8.—**A complete and exceptionally beautiful series of views of the beauties and difficulties encountered by tourists climbing the grandest mountain in the State of Washington. On the same reel with “Beautiful Lake Chuzenji.”

**BEAUTIFUL LAKE CHUZENJI (Pathé), May 8.—**This subject contains several beautifying views at a lake in Japan. It is on the same reel with the above.

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**Pathé Exchange, Inc., Specials.**

**THE IRON CLAW, NO. 11 (Feature Film Corporation), May 8.—**"The Saving of Dan O’Mara" is the title of this episode in which Dan O’Mara, a woodcutter, in a certain factory, feels himself forced to wrong doing because of the necessity of providing for a sick wife,
figures. His daughter at work in the factory when Margery Golden comes to investigate as a means of diversion, Margery from being killed by a train, who, for some reason or other, has gone to work in the factory, manipulates the machinery in such a manner that instant death might have been Margery's fate. The Laughing Mask, of course, takes a band.

WHO'S GUILTY, No. 1 (Arrow), May 8.—The first of this new series is entitled "Puppets of Fate," and deals with the problem of whether or not a doctor should be allowed under, any circumstances to operate on his own wife or any member of his immediate family. Anna Nilsson and Tom Moore are featured in this and in all of the complete stories comprising the series. Octavia Handworth also appears in the cast of this first number, and will attract considerable attention by the splendid manner in which she handles the role of Sylvia, a wealthy widow, in love with Dr. Bullard. A full review of this number will be found on another page.

THE GIRL WITH THE GREEN EYES (Gold Rooster Play), May 13.—This adaptation of the Clyde Fitch melodrama will be found exceptionally entertaining. Katharine Kaelred in the title role is truly delightful, while Julian LeStrange and Edith Lyre and others of the cast also acquitted themselves well. The story treats of how a wife becomes jealous of her husband's secretive attentions to another woman whom she is not aware is an unfortunate sister of his. The wife tries to poison herself and afterwards a reconciliation brings about a happy ending. Reviewed on another page of this issue.

WHO'S GUILTY, No. 2 (Arrow), May 15.—The second of the series is entitled "The Mix-Up at the Castle." A good deal of quiet, effective humor is at hand, but the situations are not clearly set forth. A fair number.

LOVE'S TRIUMPH (Rex), May 21.—A good number, featuring Ben Wilson, Dorothy Phillips and Joseph Girard. The sales girl borrows a gown from her employer in order to wear it to a social affair. The close has something of a surprise in it. This is pleasing.

THE CELLOLLO HERO (Nestor), May 22.—A comedy number, by Robert Macauley and Eddie Peck. The story concerns an absentminded man and Lee Moran. The moving picture impersonates a crook. The real crook shows up and some amusing complications follow. A well-handled comedy of the farcical type.

MR. FULLER PEP (Powers), May 25.—A very amusing half reel presenting a new style of animated drawings, by F. M. Follet. Cat-outs are employed in carrying out the action. Mr. Pep's swimming adventures are very funny.

HER HUSBAND'S WIFE (Nestor), May 26.—A comedy number, by Al E. Christie, featuring Harry Rattenbery, Neil Burns, Billie Rhodes, Ray Gaugger and Gus Alexander. The policeman and his son call on the compartmented hired to be her husband, which is the husband of a burglar. This is quite amusing and makes a pleasing number of the farcical type.

HARMONY IN A FLAT (Rex), May 26.—A comedy number, by WM. Addison Lathrop, featuring Ben Wilson, Dorothy Phillips and Charles Ogle. It pictures the experiences of two newlyweds in an apartment house; they are constantly annoyed by the noisy janitor, the launcon, and others. This is a good deal of quick, effective humor.

THE STAGE VILLAIN (Joker), May 27.—An unusually funny burlesque number, featuring Gale Henry, WM. Francy, Lillian Peacock and others. The burlesque is a good one. In the Prunelle hoarding, house and later in the burlesque melodrama, will bring much laughter from an audience.

WHERE ARE MY CHILDREN? (Universal Special), May 8.—An unusual five-reel screen adaptation of the famous "best seller" by Harold McGrath, featuring King Baggot, Ethel Hunter, Clara Beyers and Joseph Castellan. Dr. L. H. Pram, who adapted and directed the story and has provided numerous humorous touches and some very attractive scenes. The story itself is an interesting one, getting a very good start when the hero meets an actress in a Broadway restaurant. His marriage to another later and the averted scandal growing out of this chance acquaintance constitute the main events. The political campaign is well handled, and comedy section of the story results in amusing incidents save it from becoming too conventional. An entertaining feature.

THE HEALTH ROAD (Imp), May 23.—This features Bernard MacDonald, the physical culture expert, and Sanford Bennett, who is advertised as younger at 75 than he was at 50. There is a slight story which finishes rather abruptly. The chief interest is in the two individuals mentioned. Something of a novelty.

THE LION AND THE GIRL (Keystone), April 30.—A lively story showing Joe Jackson in an entirely new role. In many respects out of the common.

GROUCHES AND SMILES (May 18).—This picture was originally scheduled for release on April 9 under the title of "Bill's Wife." It was later dropped from the future schedule, and the company has now changed its title to "Grouch's and Smiles." A synopsis of the picture was published on page 317 of the April 8 issue, under the old title of "Bill's Wife.

Universal Film Mfg. Co.

CLAUDIA (Imp), May 21.—A comedy number, featuring Sydell Dowlins, Stanley Walpole, Edith Roberts and Paul Kelly. Two couples get their love affairs mixed up, and the castou outs are quite attractive, but the situations are not clearly set forth. A fair number.

V-L-S-E, Inc.

HEARTS-VITAGRAPH NEWS PICTORIAL, No. 37, 1916 (Vitagram), May 9.—Playgrounds of Whitechapel; dog show, San Francisco; launch of oil burning boat, Bath, Maine; U. S. troops in Mexico; university boat race, Oakland, Cal.; motorcycle and baseball game; Joe Williams at W. M. A. Navy League camp; Raisin Day, Fresno, Cal.; artillery drill at Fort Sill, Okla.

HEARTS-VITAGRAPH NEWS PICTORIAL, No. 38, 1916 (Vitagram), May 12.—Push ball at Troy, N. Y., school; Japanese in California; balloon ascension at moving picture show, New York; May Day, San Francisco (Mayor Rolph crowns the May Queen); ceremony at the Cathedral of St. John the Divine, New York; Shakespearean fest., San Diego; pleasure boats carry guns, Milwaukee; Oregon at El Paso; war scenes in Mexico.

THE ORDEAL OF ELIZABETH (Vitagram), May 15.—An exception- ally fine five-reel serial, produced by Robert Warwick, Gerda Holm, Clara Whipple and Madison Evans. A review appears on another page of this issue.

Word-Equitable.

S UDDEN RICHES (Polarois), May 15.—In every respect an excel- lent drama, showing that the inheritance of great wealth may be the ruin of a previously happy family. E. Richard Schayer wrote the story, which was directed by Emile Chautard and photographed by William Logan. The story is strong supporting cast of Vitagraper players. The story centers around a young woman who marries unknown to her people, and lives at home while her husband goes to song. Lewis is love with another man, who, learning from her of former marriage, goes hurriedly abroad. In the meantime the husband is found dead in Mexico, and she is accused of his murder. The case is sent to New York just in time to save her from being convicted of murder. A very good story and well produced by Wilfrid North. Reviewed on another page of this issue.

Miscellaneous.

THE MYSTERIES OF MYRA (International), May 8.—The third serial of the series by Hereward Carrington and Charles W. Goddard fulfills the promise of the opening instalments. The production is finely made, and the story is designed to create an atmosphere of mystery. A review may be found on another page.

THE END OF THE WORLD (Great Northern), May.—A spectacular six-part picture based on the assumption that the end of the world is near. There is a first rate story, capably acted, and in the last two reels the happenings are highly sensa- tional.

Director Robert Leonard has finished the filming of the five- reel comedy-drama "The Miracle of Ambrosia," in which Elsa Hall is featured and supported by Adele Farrington, Betty Schaefer and Harry Depp. Leonard wrote the story especially for Elsa Hall.
Manufacturers' Advance Notes

"THAT SORT" (Essanay).

George K. Spoor, president of Essanay, announces "That Sort," a five act photodrama taken from the play of Basil McDonald Hastings as Essanay's first feature release for June. This is an unusually subtle drama for the screen, depending more for its interest on the clash of characters over internal emotions, rather than on external action.

Not that action is lacking, but it is the action of individuals under great stress of emotion and acute violent physical clashes. "That Sort" deals with a young woman of the stage, who has kept herself pure amid the temptations that beset her path. Finally she falls in love, to find that the man is not so serious as suspicious characters running about in the dense darkness outside the station. Before she can secure help they have broken into the station and in a minute she is bound.

One of the most effective of the night scenes that follow shows a train approaching, the headlight of the locomotive alone piercing the darkness and growing in size until the engine has stopped alongside the camera. Some of the most daring riding she has yet shown on the screen is also included in Helen's contributions to this "Hazard."

FRANK MAYO IN DUAL ROLE.

"Shadows," the three reel Knickerbocker Star Feature scheduled for release on June 2, features Frank Mayo and Lillian West in one of the most absorbing dramas ever presented under the Knickerbocker brand. Mr. Mayo plays a dual role, the drama centering largely about the resemblance between a noted novelist and an unknown writer.

The picture is remarkable not only for its unusual story and the remarkable acting of the entire cast, but also for the scenes in which Mr. Mayo meets himself and changes identities with the clerk. The double exposures in these scenes have been most artistically made, and are pronounced by all who have seem them to be the finest examples of this difficult photographic feat. George Hazzard is responsible for the exceptional camera work. Reaves Eason directed the production, which is from the Horkheimer studios at Long Beach, California.

"THE EYE OF GOD" (Bluebird).

Tyrone Power makes his second appearance in the Bluebird program as co-star with Lois Weber in a psychological drama of crime, entitled "The Eye of God," set for release June 5. It is a five-reeler and carries an intensely interesting story, devised by Lois Weber, and made from Miss Weber's scenario. Aside from contributing the literary factors, and acting in co-prominence with Mr. Power, the Smallegys made the production, thus giving Miss Weber a superabundance of credit for the feature.

While the play in no manner resembles "John Neudham's Double," which brought such great credit to Mr. Power, earlier in the Bluebird program, "The Eye of God" carries the same atmosphere of psychic crime, plus mystery in connection with the actual perpetration of the deed.

There is originality in the method of presenting the story. The murderer is disclosed, at the outset, confined in his cell awaiting the foot-falls of his executioners. Then follows a series of pictorial revelations of the man's life and includes scenes showing the crime—but it is not revealed until the final passages just exactly how the murder was done.

Telling the story intensely interesting and the details of cold-blooded murder for sordid gain are outlined in minute exactness, there is nothing repellent about it—just a fascinating story, told in an unusual manner and acted to the extreme of artistry by Mr. Power, Miss Weber, Chas. Gunn and Ethel Weber.

Scene from "That Sort" (Essanay).

In his intentions. He is young, capricious, of the wealthy class, and finding he can win her in no other way, marries her. He tires of his bargain; she is spoiled by petting and is wilful. He taunts her with buying her, so she huris her jewels in his face and leaves him and her daughter.

Then comes the temptation through a man who has befriended her. She yields. The first step leads to others until she has become a notorious character. Finally she awakens to her ways. In remorse she tried to better her life and finally seeks her daughter. But her first husband will have none of her, and she, knowing the shame her life will bring her daughter, finally gives her up to save her from her own shame, though it breaks her heart.

The intensely emotional scenes are well carried out by Warda Howard, noted for her portrayal of emotional parts. She is ably supported by Duncan McIrae, of the speaking stage, Ernest Maupin and John Lorenz.

The scenes are exceptionally beautiful, showing the cliffs of Dover, an English fox hunt, scenes on the Spa, along the Riviera, Monte Carlo, and the Emperor in mid-ocean and docking in New York, as well as scenes in London and Paris. These were taken by Director Charles J. Brabin before the outbreak of the European war and are worked into the picture with wonderful effect, fitting in perfectly with the play, a large number of the scenes of which take place in Great Britain and on the continent.

NIGHT PHOTOGRAPHY FOR "HAZARD."

For two full nights Helen Gibson and the company of players in the "Hazards of Helen" worked clear through to dawn at the Kalem depot-studio on what is probably the most extensive use of night photography ever employed for a short production. Kalem officials declare that the scenes secured are the best ever attained by night photography. "They are photographically perfect," declared an executive, "and certainly do provide a weird and effective background for the story."

Radium flares were the means used by Director Davis in taking the scenes, which were for the production of "The Capture of Red Stanley," a "Hazard" scheduled for release on May 27. Helen, night operator at the Lone Point station,
"THE LIGHTS OF NEW YORK" COMING.

The Vitagraph Blue Ribbon Feature announced for Monday, May 29th, is entitled "The Lights of New York." The story comes from the pen of Charles L. Gaskill and deals with life in New York's slums. Later we are taken into the society circles and given an idea of the manners and customs of the "Upper Ten."

Walter McGrail supports Leah Baird in the leading role. He is seen as a gangster who tives of his half sister, a trust-}

Scene from "The Lights of New York" (Vitagraph).

ing young girl, and decides to fit himself to enter society that he may be in a better position to carry on his disonest pur-poses. He wins the love of a prominent society girl who, against her mother's wish, is about to marry the gangster, thinking him a man of honor. She is saved from this fate at the altar by the little girl he had deserted.

Adele De Garde plays the role of the sister. Arthur Cosine and Don Cameron are also seen in good parts and give good accounts of themselves.

"THE TEST OF CHIVALRY" (Selig).

"The Test of Chivalry" released Monday May 22, is a Selig Diamond Special produced by Wm. Robert Daly from the story written by Elizabeth R. Carpenter. This is one of the best Selig multiple reel dramas released through General Film Service. This is saying a great deal for the unusual excellence of Selig pictureplays in General Film Service has been noted and commended by exhibitors and film critics. Wm. N. Selig following his policy of having his leading and most versatile stars appear not only in spectacular feature pro-ductions, but in the Selig regular General Film program, cast for "The Test of Chivalry," such popular players as Fritzi Brunnette, Vivian Reed, Lillian Hayward, Edw. J. Piel, James Bradbury, Wm. Scott and Frank Clark.

Jack Ashton, in love with Pauline Grey, sacrifices that love when Pauline's parents tell him his position in life is not high enough. Jack becomes a mining engineer in the West. Robert Morris, aged and wealthy suitor, wins Pauline's hand. Eve Wilson, the unfortunate wife of a cruel husband, leaves the man and flies to Ashton for refuge. Through pity, Ash-ton takes the girl into his home as housekeeper, and so, unconsciously, wins her love.

Morris speculates in stocks and loses his entire fortune, and with the loss of his money, takes his own life. Pauline has never forgotten Jack Ashton and on the death of her husband, she writes him, telling him that she is waiting for him to return. Jack replies that he has won the love of Eve Wilson and that he cannot desert her. Suddenly summoned by a mine explosion, Jack leaves the letter and Eve reads it. She resolves that she will not stand between Jack and the woman of his choice. She writes him telling him that her husband has sought a reconciliation, and Eve then wanders homeless out into the world, while Ashton freed, joins Pauline.

TWO HOURS FROM EVENT TO THEATER SCREEN.

Manager Lansfeld of the Broadway theater, New York, recently wrote a letter of appreciation to Editor Mayell of the Pathe News for a remarkable bit of enterprise. On May 6 the annual police parade of the city of New York was held and only two hours after the parade a print of the Pathe News containing the event was being shown on the screen at the Broadway.

"BOBBIE OF THE BALLET" (Bluebird).

Louise Lovely, now fixed as a popular star on the Bluebird program, will make her regular appearance, on June 12, playing in "Bobbie of the Ballet," a role exactly suited to her charming personality, and one in which her abilities as an actress, along distinctive lines, will increase her voltage with followers of the films.

"Bobbie of the Ballet" deals, to a considerable degree, as its title suggests, with theatrical and stage life, but there is a counter element in the story that discloses the methods employed by the rich self-appointed humanitarians, pursuing their faddish mission of "social settlement work," with more harm than good resulting.

A third and equally interesting element in the plot the simple and human side of a police-hunted criminal is disclosed in his direct application of the actual practice of humanitarianism in contrast and in opposition to the theories of the faddists.

Scene from "Bobbie of the Ballet" (Bluebird).

And running all through the five acts of the feature there is a strong moral lesson in the victorious struggles of a chorus girl who combats the wiles and intrigues that are directed to her undoing by her evil associates.

While it first serves its logical purpose as excellent enter-tainment, with thrills aplenty and exciting scenes galore, "Bobbie of the Ballet" has a good, wholesome lesson to con-voy to many elements that combine to form the various stratas of every day existence in every community.

"THE BEGGAR KNIGHT" (Lubin).

Apart from the worthy indigent who unfortunately are al-ways a problem in larger cities, the existence of an organized association of beggars confronts municipal authorities as an underworld phase that flourishes under the eyes of the officials in spite of strenuous efforts to abolish systematized mendicity.

There is always a leader who furnishes the brains and who keeps away over the beggars' organizations by his ability to assist the members who are backed up by the police. In-variously this king of the beggars waxes wealthy on the tribute paid by his subjects and, in at least one big city, he is known by a select few as a prominent member of the business com-munity.

The obvious possibilities presented by the subject for a screen scenario has been grasped by Captain Wilbert Melville, who has written and directed for the Lubin Company a two-act photodrama, "The Beggar King," in which the light is turned on one of the most curious departments of the great underwold.

John Cossar appears in the latest two-act Essanay offering with Joyce Fair, the 11-year-old leading lady. "Orphan Joyce" is the title.
VILLA CAPTURED IN PARAMOUNT-BRAZ ANIMATED CARTOONS.

Through the intricacies of a controversy on "Preparedness" carried on between Colonel Roosevelt and William Jennings Bryan, Colonel Heeza Liar plunges straight into the heart of the Mexican situation and single-handed captures Villa, the bandit leader, in the twenty-first release of the Paramount-Brazil Animated Cartoons.

Dissatisfied over the attitude shown throughout the United States toward the question of armament Heeza Liar determines to secure information at first hand. To clear up the situation and become thoroughly informed as to the merits of both sides of the argument, he interviews first Colonel Roosevelt and later William Jennings Bryan. The former gives him a brusque and fiery interview on the necessity of preparing for war and Bryan weeps on his shoulder in a plea for peace.

Finding himself in practically the same state of mind in which he started out and unconfused in either direction, Heeza Liar starts for the Mexican border to see the United States in pursuit of Villa. Five hundred dollars a minute, the Colonel learns, is spent by the United States government to maintain its army in Mexico. He immediately decides to serve his country by inventing a gasoline mule and a preparation from which to make gasoline at two cents a gallon. This done, he starts for the Mexican border carrying a bottle of the precious fluid in his pocket and finally capturing Villa.

MEXICAN AND GERMAN PICTURES PACK HOUSES.

One of the greatest demonstrations of drawing power of pictures, was that of "Across the Mexican Border," a two reel picture now playing the Marcus Loew circuit around New York. After contracting these pictures for 60 days, and realizing the exceptional pulling power this picture has, Mr. Loew immediately booked the picture for 40 days more in his Boston, Washington and Baltimore houses. These pictures are the only authentic ones taken since the recent invasion of American soldiers on Mexican soil. They show Villa, Carranza, Colonel Dodd and the American troops in action. Every foot of the picture is sensational, and interesting, and not a foot of it is gruesome.

These pictures were booked by Samuel Cummins, and are now being shown under the direction of the Beacon Film Co., of 220 West 42nd street, who have taken over this picture, and will book same in the future.

"Fighting the Allies," which is also one of the exceptional German war pictures, also being exploited by Samuel Cummins, is reported to be doing exceptional business in the middle west. Mr. Cummins intends to state right these pictures very shortly, as there has been a considerable demand for them all over the country.

"ARMADALE" (Gaumont).

Picturization of Wilkie Collins' famous novel "Armadale" which is to be released by the Mutual as a three-part feature, would be incomplete without the thrilling scene in which the false American Armadale locks the rightful bearer of that name in a stateroom of a sinking steamer and leaves him to his fate.

Under the able direction of Richard Garrick of the Gaumont-Mutual studios, these water scenes have been carried out with exceptional realism, despite the fact that none of them was taken within a mile of a ship of any kind. All that Garrick did was to place scenery necessary for the photographing of the scenes in the river near the shore and wait for the rising tide to come in and furnish the necessary realism.

Of course the players and the director, as well as the camera man had to work in water up to their shoulders, but any damage to their clothes, was quickly repaired by the tailor and the bills settled by the Gaumont-Mutual studios.

"A TEMPERANCE TOWN" (Selig).

"A Temperance Town," one of the late Charles Hoyt's best comedies with Otis Harlan in the role of "Mink Jones," will be released by the Selig Company through General Film Service on Monday, June 5. "A Temperance Town" will cause a riot of merriment the story hitting off as it does the rivalry be-

Scene from "A Temperance Town" (Selig).

between the "Wet" and the "Dry" factions in a small town. There is the village prescription writer, the village drug store, the members of the "vice investigating committee" and other types. There is a love story running through the plot. Mr. Harlan has been furnished with a strong supporting cast of players and the scenic effects in "A Temperance Town" are all that could be desired.

"THE CONDEMNATION" (Essanay).

This is a stirring drama of metropolitan life of today, with the lures of the cabaret and the danger to young married couples who make of life a mad whirl of pleasure. It is the story of two young people madly in love with each other, of a wife somewhat indiscreet and willful and a husband with an overweening jealousy.

The couple live the life of the gay set. The wife still loves the flattering attentions of other men in a frivolous but not serious way, while the husband suks over her popularity. Butterfly like, his jealousy pleases her vanity, and partly by her own actions and partly through the course of circumstances she is led into a seemingly compromising position.

Mad with jealousy the husband is about to commit an act that would have wrecked four lives, when he discovers his mistake. The wife is thoroughly frightened and awakens to her shortcomings as the man does to his foolish jealousy. Both learn their lesson.

Darwin Kurr as the man and Nel Craig as the woman bring out the dramatic parts with great force.

Scene from "The Condemnation" (Essanay).
"TWO ORPHANS" (Selig).

The Selig Polyscope Company announces the revival in three elaborate reels of Kate Claxton's "The Two Orphans." This production will be released through General Film Company's regular service on Monday, June 12. One of the most notable casts ever assembled in one motion picture production will enact the various characters which have made the play of "The Two Orphans" famous. The players include Kathleen Williams, Winifred Greenwood, Myrtle Stedman, Thomas J. Carrigan, Charles Clary, Adrienne Kroll, Lillian Brown Leighton, Frank Weed, James O'Burrell and others. Despite the fact that "The Two Orphans" is an unusual and expensive feature production, the play is to be released through General Film following the plan of William N. Selig to make Selig releases through General Film service, second to none in points of excellence.

"THE FIREMAN," SECOND CHAPLIN-MUTUAL.

Work on "The Fireman," second of the Chaplin-Mutual comedies, which four weeks ago was publicly shown at the Los Angeles studios and destroyed by fire, has been rapidly continued, and the completion of the picture is expected to be ready for the cutting room within the next two weeks.

In the photographing scenes depicting the burning of the houses, as well as the numerous ones which take place inside a fire house, Chaplin had the assistance of several members of the Los Angeles fire department to help him out. One of the fire stations is located but a short distance from the Chaplin-Mutual studio and in it many of the scenes were filmed. Chaplin's antics on the fire pole, used by the firemen in sliding from the dormitory to the main floor at the alarm signal, furnish an avalanche of laughs.

Chaplin's company of players engaged to appear in his support when he was signed by the Mutual, appears with him in his production. Edna Purviance, his charming young leading woman, has been cast for an interesting and highly important role, which she handles with her usual ability. Eric Campbell, the "heavy" of Chaplin-Mutual comedies; Charlotte Minneau, Lloyd Bacon, Leo White and the others add materially to the laughable situations. In addition, about 200 extras were brought into play for the filming of the fire scenes, adding considerably to the realism of the production.

"FLAMES OF VENGEANCE" (Gaumont).

Miss Gertrude Robinson has always been known as a de- sure little screen star who has had parts fitted to her personality. Her ambition has asserted itself, however, and now her cinematic ability is being tested in more strenuous roles. The Gaumont company is just finishing a photoplay which offers Miss Robinson many chances to show her skill as an emotional actress. This is "Flames of Vengeance," a three-reel drama with melodramatic situations. Just as in some famous stage plays the heroine does not appear in the first act, Miss Robinson does not reach the screen until the second reel of "Flames of Vengeance."

The first reel gives the center of the stage to Miss Iva Shepard, who later is seen as the mother of the heroine. The story is that of a woman who breaks her engagement on her wedding day to marry the man she loves. She is disowned by her parents. Miss Robinson plays the daughter of this union. The man her mother jilted comes into her life in an unexpected manner. He is now a wealthy mill owner. When trouble arises at the mill the girl repays the man for the injustice her mother did him. She saves his life from infuriated strikers.

It is in this episode of the drama that Miss Robinson rides atop a limousine going at a furious pace. The factory owner

Scene from "Flames of Vengeance" (Gaumont).

Scene from "Going Straight" (Fine Arts).

is played by Sydney Mason. He is co-star with her in this production. A fine Gaumont cast interprets "Flames of Vengeance" under the direction of Edwin Middleton. Among the principal players—in addition to those already mentioned—are John Reinhard, Miss Birsha Shepard, John Mackin, Albert Macklin, James Levering, Charles W. Travis and Miss Mathilde Raring. The photoplay will be released June 8.

"GOING STRAIGHT" (Fine Arts).

When the new Norma Talmadge picture is released by the Triangle in a few weeks it will be called "Going Straight." The working title, "Playmates," so given because of the presence of half a dozen Fine Arts kiddies in the cast, does not express the theme of the drama, which aims to solve the problem confronting a man of respectability who has a criminal past to live down. Miss Talmadge is the wife of the man, played by Ralph Lewis, and Eugene Pallette is a crook who lives by blackmailing his former pal. The Franklins, as is customary in all Triangle pictures in which the Griffith studio youngsters appear, are responsible for the "Going Straight" production.

Bernard McConville, the author, has provided a scenario that indicates great dramatic strength. His crook, Jimmy Briggs, recognizes in John Remington his former pal. In many a dangerous and profitable job. Remington's wife was also a member of the gang but both are going straight when Jimmy comes into their life again. Cut backs emphasize the contrast between the old life of the Remingtons and the new. The element of suspense is said to be well developed in the action.

"Going Straight" is the fourth picture Miss Talmadge has completed since she went to the coast to join the Triangle players. "The Missing Links," "Martha's Vindication" and "The Children in the House" were the earlier releases.
"YELLOW AND WHITE" (Bluebird).

Rex Ingram has directed Violet Mersereau in another of his own scenarios. "Yellow and White" is the title, and the feature will be released on the Bluebird program within a few weeks. Miss Mersereau is declared to be better suited in the star role of "Yellow and White" than ever before in her screen career. The story deals with episodes transpiring in China and New York City, and carries some lavish scenes of Oriental splendors that make the picture rich in its environment.

"A WOMAN WILLS" (Sun).

From the way in which state rights buyers are purchasing the Sun Photoplay Co.'s latest release, "A Woman Wills," in which Elise LeClaire is presented in the feature role, this picture seems to have made a decided hit from the start. A large number of the far western states have been disposed of and negotiations are on for many of the groups in the middle and eastern territories. Exceptionally favorable were the comments of the critics of the various moving picture publications when they reviewed it recently.

CROWDS FLOCK TO SEE BILLIE BURKE.

After finishing the "count-up" of the day's receipts at the close of the day's business on Monday, May 8th, the manager of every theater fortunate enough to have arranged for a preservice showing of the new George Kleine motion picture novel, as ten o'clock. A waiting line stood in front of the box office all day and during the early hours of the evening the jam extended clear out on to the sidewalk on Michigan Avenue. A tremendous business was done by the Arcadia in Philadelphia all day long, and similar reports was received from the Is in Denver, the Tivoli in San Francisco, the American in Salt Lake City and the New Palace in Minneapolis. The Garden in Washington, D. C., had top-heavy business from the hour of opening until late at night, and a waiting line formed before both Kings and the Columbia in St. Louis, while the Willis Wood in Kansas City came dangerously close to breaking all previous records for a single day's admissions to the theater. Though the producer had all along proclaimed that "Gloria's Romance" would differ from all previously motion picture novels in being sane and realistic in every scene, with no emphasis on the sensational or sensational to draw the crowds, happy, satisfied audiences went away from the theaters in every city, loud in their praise of the picture as a whole, undoubtedly interested in the adventure that had already befallen Billie Burke as Gloria, and anxious to see how she would escape from the Everglades in the next chapter of the story.

BURGER ENTOUR.

J. K. Burger, manager of exchanges, of the International Film Service, Inc., left on Monday, May 15, for a week's trip to Pittsburgh, Chicago and St. Louis, where he is called on business matters in connection with the booking of the "Mysteries of Myrr" feature series. On a recent trip to Boston Mr. Burger booked additional business to the amount of thirty-nine thousand dollars.

NOTES OF THE TRADE

MARGUERITE CLAYTON, Essanay leading lady, has undertaken her first venture in light comedy. "Putting It Over," a two-reel piece built on the lines of a hit called "The Squaw Man," in which William Faversham played the title role, has been engaged by Metro for a similar role in "The Flower of Miners' Land," in which Miss Dana is starred. Mr. Lewis was associated with Miss Dana's sister, Leonie Flugrath, in "The Squaw Man," it being her first appearance upon the speaking stage.

Active work has been started on "The Vailants of Virginia" under direction of T. H. Heffron, of the Selig company. This is a picturesque adaptation of the popular novel of the same name by Hallie Erminie Rives. The film will follow the novel closely. A strong cast has been selected headed by Kathryn Williams, Arthur Shirley will enact the role of John Vailani, the young scion of wealth who sacrifices his fortune to save the family name from dishonor. Other important roles will be enacted by Edward J. Bell, Edith Johnson, James Bradbury and Al W. Fils. For years James Bradbury will don black-face make-up, when he enacts the role of "Jeff," the old negro servant in "The Vailants of Virginia."

Grace Wilson, the little star of the Fine Arts studio, in Los Angeles, has become a Mutualite, having been secured for important parts in Horsely-Mutual productions. Her feature appearance will be in a two-reel drama being prepared for the screen by Theodosia Harris, of the Horsely-Mutual scenario department.

Director William Worthington is filming "They Wouldn't Take Him Seriously," a two-reel comedy-drama featuring Herbert Rawlinson, with Agnes Vernon opposite. Others in the cast are Jean Hatha and Charles O'Leary. The story is by Ben Cohn of the Universal scenario staff and is written particularly for Rawlinson. It will be another week before the production is completed.

E. H. Calvert, Essanay heavy, who has not appeared in pictures since "Vultures of Society" and "Beyond the Law," both issued more than two months ago, will be seen again in "According to the Code," a five-act feature, which he directed. Lewis S. Stone and Marguerite Clayton play the leads.
LOS ANGELES, CAL.—M. E. Block has purchased a half interest in the Optic theater, at 523 South Main street.

LOS ANGELES, CAL.—The Portola theater, at 529 South Main street, has been purchased by T. T. Shirley.

ORANGE, CAL.—Harris & Knight have disposed of their interest in the Colonial theater to D. H. Russell.

AUGUSTA, GA.—E. E. Rosenborough, Frank J. Miller and A. L. McAuliffe, will erect moving picture theater at 151-17 Broad street; seating capacity, 1,000 to 1,500; asbestos curtain; completion by September 1; cost, $50,000.

MACON, GA.—Architects Nisbet, Brown & Dunwoody, Grand building, are preparing plans for a moving picture theater; two-story brick; 160 by 190 feet; glass front and sides; composition roof; terra cotta; steam heat; ornamental plaster; plans include plaza 57 by 100 feet, covered by awning or marquee on one side of building; cost estimated at $50,000.

MACON, GA.—Troup Howard, Robert C. Hazlehurst and Brown Wimerly are reported to erect moving picture theater; plans have been prepared by Frank Hopp; completion September 1.

CHICAGO, ILL.—D. W. Fishell and Charles H. Kusil are considering plans for a three-story movie moving picture theater and store building to cost $100,000.

CHICAGO, ILL.—Architect F. A. Rudy, 1607 South Crawford avenue, is preparing plans for a two-story moving picture theater, broad front, 150 by 190 feet, composition roof, glass front and sides, cost, $50,000.

FT. DODGE, IA.—J. B. Butler plans to erect a three-story moving picture theater and flat building.

SHEFFIELD, I.A.—The Thornton theater has been leased by Allen Jacobson.

WEBSTER CITY, IA.—C. H. Martin is having plans prepared for a two-story moving picture theater, store and flat building, 44 by 125 feet.

BROOKLYN, I.A.—The Magic City theater has been thoroughly renovated and new opera chairs installed.

BALTIMORE, MD.—Joseph A. Gallagher, 2300 E. Fairmount avenue, will erect a moving picture theater.

EMMITSBURG, MD.—W. C. Breneman, Thurmont, Md., has purchased a site upon which he will erect a modern moving picture theater.

PITTSBURGH, MASS.—Estate of Andrew Whitney, George A. Whitney, administrator, plans the erection of a one-story theater, $6 by 257 feet, to cost $35,000.

FLINT, MICH.—James Mallery will erect a modern moving picture theater at 621 South Saginaw street.

OWOSSO, MICH.—Strand Theater Company will erect a brick and terra cotta moving picture theater of fireproof construction, to cost $20,000.

BLOOMING PRAIRIE, MINN.—Frank Wemerka will erect a theater, store and office building, 59 by 136 feet.

DULUTH, MINN.—Plans are being considered by M. S. and B. J. Cook for the erection of a commodious moving picture theater of fireproof construction on the corner of Eleventh street and Tower avenue, to cost approximately $100,000.

MINNEAPOLIS, MINN.—The Lagoon is the name of a new moving picture theater opened at the corner of Hennepin avenue, near Lake street. It has seating capacity of 500 and cost $100,000.

PINE ISLAND, MINN.—Weckerling & Moth will erect a moving picture theater, 22 by 100 feet, to cost $5,000.

ROCHESTER, MINN.—Architects F. H. Mosse & Co., Leland block, are preparing plans for a modern moving picture theater, 44 by 130 feet, to cost $15,000.

ST. PAUL, MINN.—Several thousand dollars will be expended in remodeling and building an addition to the Ray theater, located at the corner of Seventh and Fauquier streets.

CARUTHERSVILLE, MO.—Exchange Building Company will erect a fireproof theater and office building.

PATERSON, N. J.—Max Gold has let the contract to erect a moving picture theater; to cost $20,000 in the rear of 204 Market street.

BINGHAMTON, N. Y.—Jones, Beers Co., 61 Eldridge street, have the contract to make alterations to a moving picture theater for Frederick Kornblit. The improvements will cost $1,500.

NEW YORK, N. Y.—Louis Schwartz is having plans prepared for a two-story moving picture theater, 50 by 100 feet, to cost $25,000.

NEW YORK, N. Y.—R. W. Goulet, 9 W. 17th street, will expend $15,000 in making alterations to a moving picture theater and lot building.

NEW YORK, N. Y.—Mystic Theater Corporation, 5110 Third avenue, Brooklyn, plans to erect a two-story theater and roof garage, 150 by 100 feet, to cost $135,000.

NEW YORK, N. Y.—K. B. Construction Company, 580 Prospect avenue, have the contract to convert a loft building into a modern moving picture theater and store building for the Summit Amusement Co., 254 W. 44th street. The alterations will cost $20,000.

NEW YORK, N. Y.—Marcus Loew, 260 W. 42nd street, plans the erection of a three-story theater and roof garden, 150 by 200 feet, to cost $200,000.

WELDON, N. C.—Bashelor Brothers have remodeled the opera house and installed new equipment.

BURLINGTON, N. D.—The Burlington theater is now being conducted by A. M. Brown.

TOLEDO, O.—George Fleischmann is having plans prepared for a one-story moving picture theater, 110 by 140 feet, to cost $75,000.

MCALESTER, OKLA.—The Vale-Majestic theater has been remodeled and the seating capacity increased by the addition of 200 opera chairs.

CONNELSVILLE, PA.—Peter Mikalaris and Gus Pantazopoulos are considering plans for a 1½-story moving picture theater, 40 by 130 feet, to cost $15,000.

FRANKLIN, PA.—John Osborn & Son, 1200 Eagle street, have the contract to erect a two-story moving picture theater, 42 by 140 feet, for J. F. Dion, to cost $19,000.

NEW HAMPSHIRE, PA.—New Volunteer Fire Company, No. 1, plans to erect a two-story moving picture theater and hall building, 42 by 120 feet.

OIL CITY, PA.—The Lyric theater has been remodeled and the interior redecorated and the house reopened. It is now running Mutual, Wivard and Equitable features.

PHILADELPHIA, PA.—The Palace theater, a 1214-15 Market street, has been conveyed by Stanley Y. Mastbaum to David C. Polkwell for a nominal consideration, subject to a mortgage of $625,000, and then re conveyed to Stanley Y. Mastbaum for a nominal consideration, subject to a mortgage of $525,000. The structure is situated on a lot 43.8 by 190 feet, and is assessed at $750,000.

PHILADELPHIA, PA.—John A. Eader has conveyed the four two-story stores and moving picture theater at the southeast corner of Germantown avenue and Tulpehocken street to Charles P. Will for a nominal consideration, subject to a mortgage of $50,000. The buildings are on a lot 60 by 126 feet and assessed at $14,000.

PHILADELPHIA, PA.—Rosario Magazzu has conveyed the one-story brick moving picture theater at 4817-21 North Broad street to Neil L. Carlock for a nominal consideration, subject to a mortgage of $14,400. The structure is situated on a lot 60 by 125.6 feet and is assessed at $23,000.

PITTSBURGH, PA.—M. Letzelter, $215 Liberty street, will erect a two-story moving picture theater, 40 by 100 feet, to cost about $10,000.

WEST PITTSTON, PA.—Roman Theatre Company plans to erect a one-story moving picture theater to cost $15,000.

CHARLESTON, S. C.—Albert Sottile will erect a moving picture theater at 71-73 King street, to cost $15,000.

CLARKSVILLE, TENN.—Elliott Construction Company, Nashville, Tenn., has the contract to erect a moving picture theater, 40 by 125 feet, seating capacity 1,000, for W. M. Daniel, Sr., to cost $30,000.

DYERSBURG, TENN.—Joe Baker has awarded the contract to Boone Brothers to erect a moving picture theater to cost $20,000. It will be known at the Lyric.

EL PASO, TEXAS.—W. H. Gibbons will remodel the building at 415-15 South El Paso street. The lower floor will be used as a moving picture theater. The alterations will cost $50,000.

PARIS, TEXAS.—W. B. Wise will erect a $75,000 moving picture theater.

BLUEFIELD, W. VA.—Sam L. Matz, owner of the Matz hotel, and Samuel Pollifke, manager of Elks opera house, have the contract to erect a two-story moving theater and house and store building, 67 by 70 feet, for Fred C. Vogt.

BEAVER DAM, WIS.—The Odeon theater, recently leased by George Butler and Charles Stabley, has been thoroughly overhauled; the interior redecorated and opened as a first-class moving picture theater.

KEWASKUM, WIS.—Kewaskum Amusement Company, B. H. Remmer, secretary, have advertised for bids for the erection of a modern opera house.

KIEL, WIS.—A. F Neumann Building Company have the contract to erect a one-story moving picture theater, 40 by 112 feet, for Berth & Stecker.

LINDEN, WIS.—A. Summers & Son, 15 North Division street, Janesville, Wis., have the contract to erect a modern two-story opera house and store building, 67 by 70 feet, for Fred C. Vogt.

SUPERIOR, WIS.—Frank N. Phelps is having plans prepared for a two-story theater building, 50 by 140 feet, to cost $120,000.
A Mayor on Censorship

Mayor of Plainfield, N. J., Leighton Calkins, Officially in His Message to the City's Common Council Depreciates the Cry for Local Censorship—Points Out Its Uselessness and Its Harm—Other News Items.

By Jacob J. Kalter, Special Correspondent.

PLAINFIELD, N. J.—Mayor Leighton Calkins, in his message to the Common Council of Plainfield, has this to say in regard to censorship of the motion picture industry:

"It is my belief that it would not be to the interest of the proprietors of show houses of any kind, to have such censorship. Logically, this leads to censorship of everything written, published or presented, including art generally. Do not think the people are yet prepared to choose censors to decide what they may see and what they may read."

The mayor admits, however, that there are many objectionable exhibitions at the Plainfield amusement resorts, and in a letter to the proprietors of the theaters and motion picture houses, he asks the moving picture owners to cut out all the indecent or objectionable pictures. The letter warns the theater managers that if the practice of showing objectionable pictures continues, they may be called upon to revoke some licenses.

Proctor's in Patriotic Service.

Newark, N. J.—Proctor donated the use of his magnificent Palace theater, 116 Market street, to the Committee of 100 on May 1, when exercises in connection with the opening of the city's anniversary celebration were held. The theater was donated free of all charge, although it was necessary to do away with the regular Monday matinees. The men in charge of the local Proctor, Lewis R. Golding, manager, and R. J. O' Crowley, Jr., assistant manager.

Censors Reject Pictures.

Bloomfield, N. J.—The Bloomfield Board of Censors has made a complete statement of the work done since its organization March 1. It has examined 58 feature films, of which 63 have passed, 19 have been questioned, and 16 totally rejected. The pictures in a majority of cases have been shown to the board at special performances. In one of the theaters, four pictures were rejected in one week, and seven in another in two weeks. In every case but one the theater managers have not shown rejected pictures. The town council has notified the owners of the theater which ignored the board's ruling that if the orders are not obeyed, punishment will be meted out to the offenders.

Law Enforcement Asked.

Jersey City, N. J.—Supreme Court Justice Francis J. Swayne has laid the matter of admitting children under sixteen years of age to motion picture theaters of Hudson county before the grand jury. The report was made by Commissioner of Public Safety Frank Hague.

Mutual Office Enlarged.

Newark, N. J.—The Newark branch of the Mutual Motion Picture Co., at 25 Broad street has been entirely renovated and improved the place, as well as considerably enlarged. The business of the exchange, under the capable management of Lynn S. Card, has improved tremendously, and the increased quarters are due to Mr. Card's efforts.

Mr. Card reports that advance bookings on the "Secret of the Submarine" augurs well for that show. Premiere showings of the film have been given at the Goodwin, Newark; Orpheum theater, Jersey City; Regent theater, Paterson; and one last week at the Paramount theater, Newark. Mr. Card also reports exceptional business on the Chaplin-Mutual releases.

Unicorn Opens Office.

Newark, N. J.—The Newark branch of the Unicorn Film has opened at 55 Strand theater building. The manager of the latest addition to the film exchanges of Newark is C. J. Straehle, formerly manager of the Star Theater of Bergen street. Mr. Straehle reports good business for the initial week.

Gerstein with Universal.

Newark, N. J.—Harry Gerstein, who comes here from the Olympia theater, has joined the Universal Film, at 226 Market street. Mr. Gerstein assumes an inside job.

Olympia Reopened.

Newark, N. J.—The Olympia theater, Newark, N. J., formerly known as the Comique and the New Jersey, has re-opened under the management of Mr. I. Spitz. General program is given.

Fire at Walnut.

Newark, N. J.—A recent fire at the Walnut theater, 214 Walnut street, did $150 damage to the box-office. The manager of the house, Max L. Lebow, stated that the cause of the fire is unknown.

Lycueum Dream Closed.

Newark, N. J.—The Lycueum Dream, at 355 Springfield avenue, has closed down. The place was under the management of Bruce Smith.

Weisel Buils House.

New Brunswick, N. J.—Charles Weisel, the present owner of the Grand theater, Perth Amboy, N. J., is building a new motion picture house on Albany street.

Dreamland Is Closed.

Newark, N. J.—The Dreamland theater, Prince street and South Orange avenue, has closed down. A new brick structure is being erected in its place.

ALBANY TO HAVE NEW THEATER

Messrs. Sukkno Have Purchased Property on South Pearl Street.

A two new theaters. Samuel and Moses Sukkno, proprietor and manager respectively of the White Way moving picture house at 15 South Pearl and the Park theater at 453 Madison avenue, have purchased the property at 116 South Pearl street, a few doors south of Van Zandt street, on the south side of the street, and adjacent property is now being purchased, and will build here an up-to-date moving picture house, capable of seating almost 1,000 persons. It will extend from South Pearl street through to Mosher street.

Looking for Theater Site.

Marcus Loew has had an agent in Albany for the past several days, according to information in theatrical circles, who has been looking over possible sites for one of the Loew theaters. After studying the amusement situation in the city the agent of the Loew enterprise is said to have been favorably impressed with conditions here.

Plan Two Troy Theaters.

Troy, N. Y.—A new first-class theater not far from Franklin square. A new first-class moving picture house is to be built in the same locality.

The sale of the Cohoes opera house has been to Proctor interests to William Beattie.

The above is a summary of the activities in the amusement enterprises about here this week. The Cohoes opera house has been showing pictures and it is understood will continue to do so.

Louis Beutner is the new manager for the diy. L. M. Hall, manager of the Novalty theater, and interests represented by him, have a project under way for the building of a new and enlarged theater on the site of the Novalty on River street.

L. A. Beutner Coming to the Fore.

Cohoes, N. Y.—L. A. Beutner, manager of the Majestic theater, Cohoes, N. Y., has finally received the reward which is his due for the purchase of the Majestic in New York, and enlargement of the building. He purchased the lease and property of the Cohoes Amusement Company, operating the Majestic theater, and now owns the Cohoes opera house, formerly held by Mr. O. Corr. Mr. Beutner is vice-president of the New York State organization M. P. E. L., also president of Troy Y. M. C. A. All of his friends are hoping that his success will be doubled in the future.

New Manager at Keith's Theater.

Troy, N. Y.—Chester Penaassey, for the past four years manager of Keith's theater in this city, concluded his duties tonight and will leave for Jamestown, N. Y., in a few days, where he will manage the Lover theater. Mr. Penaassey has many friends in Troy who regret his departure and wish him success in his new position. Mr. Penaassey's successor as Keith's is W. J. McAlarney, a young man of pleasing personality. He has had considerable experience in the moving picture business and comes to Troy from New York, where he was assistant manager of the Academy of Motion Pictures.

Proctor's Discontinues Vaudeville.

Schenectady, N. Y.—Proctor's theater, Schenectady, is now devoted to straight picture policy, vaudeville being discontinued. It is rumored that Proctor's New theater, Troy, N. Y., will also change its policy to straight pictures in the near future.
Philadelphia Notes

Out-of-Door Exhibitors Hereabouts Hoping for Good, Dry Airdome Summer—Wilmington, Del., Exhibitors Relieved from Quarantine—Summer Films at Philadelphia's Casino—Other Local Notes of Interest.

Special to Moving Picture World

PHILADELPHIA, PA.—The majority of Philadelphia's pleasure parks, such as Willow Grove, Woodside and Point Breeze, have been opened to the public during the past week and the most satisfactory conditions are reported as having been experienced, due largely to the splendid weather which has prevailed of recent date. Critics the country over seem to be unanimous in declaring that this summer season should prove a banner one for recreation centers, and the proprietors of moving picture theaters within the park zone are preparing for a successful season. Considerable new equipment has been installed and the exteriors and interiors of the theaters have been painted and otherwise made pleasing to the eye, until a maximum of perfection has been attained.

Quarantine Raised.

Wilmington, Del.—Proprietors of moving picture theaters located in the city of Wilmington, Del., were recently much delighted when they received word from the municipal authorities that the quarantine which had been placed upon all places of public amusement was declared void. An epidemic of smallpox had created such a reign of terror and was spreading with such rapidity that it became absolutely necessary to take some definite action toward protecting the community. The result was the quarantine of all places of amusement, the moving picture theaters being forced to close their doors for several weeks.

Summer Films at Casino.

Philadelphia, Pa.—Moving pictures will be inaugurated at the Casino theater, Philadelphia's famous burlesque house, Eighth and Walnut streets, during the summer season, commencing Monday, May 15. Films on preparedness will be exhibited for some time and prominent speakers will add to the entertainment and education of those who attend.

Will Enlarge the Coliseum.

Philadelphia, Pa.—Bids are being received for the building of an addition to the Coliseum theater, Fifty-ninth and Market streets, and for the making of many alterations. The Hoffman Company are the architects and Frank G. Stewart and Ketcham & McQuade are estimating.

L. A. Farrell Prospects.

Carbondale, Pa.—L. A. Farrell, well-known exhibitor of Carbondale, Pa., announces having experienced a large increase in business on account of recent date and declares that it is his intention to make extensive alterations and improvements to his theater. With this object in mind he recently purchased considerable new equipment from the Swaab Film Service, 127 Vine street.

The Bio Reopens.

Jersey Shore, Pa.—The Bio theater, Jersey Shore, Pa., recently reopened after having been closed for several months during extensive alterations and improvements. New upstaged seats were installed, a new floor covering put down, a latest model screen installed and two new projecting machines erected in the operating room. J. E. Deere, the proprietor, has contracted for a line of new releases.

Jack Greenberg Hustling.

Philadelphia, Pa.—Film interests in Philadelphia may be pleased to know that Jack Greenberg, a well-known member of Local No. 307, has been experiencing considerable success while on the road with "The Christian" and "The Avenging Conscience."

California Notes.

By T. A. Church.

Progressive Doings.

San Francisco, Cal.—Herman Webber, who has charge of the interests of the Progressive Motion Picture Company in the eleven far western states, returned recently from a trip to the Pacific Northwest.

J. W. Allen recently made a flying trip to Humboldt County and succeeded in securing a number of contracts for Paramount service. J. V. Vansant, Jr., of the Empire theater at Eureka, signed a contract for one year's service.

F. S. Fountain, manager of the Seattle branch of the Progressixe exchange, was a recent visitor here, making a short stay.

Imperial Features Anita King.

San Francisco, Cal.—Anita King, "The Paramount Girl," arrived here from Los Angeles a short time ago and has been appearing on the stage of the Imperial theater in connection with the film production in which she is being featured, entitled "The Race." While here she will speak before several women's clubs on the subject of local censorship and will also labor to induce young girls not to go to southern California to seek work in the studios unless they are fitted for the work and have ample funds.

San Francisco Newslets.

The Grand Theater Company has been incorporated with a capital stock of $50,000 by R. A. Floodberg, C. R. Wright and R. M. Tapscott to conduct the Grand theater in the Mission District as a moving picture house, this theater having been taken over recently.

Edward H. Kemp has furnished a Moviograph outfit to the H. Liebes interests which will shortly send a fur trading vessel to the Arctic.

W. R. McArthur, general sales manager of the American Photo Player Company, is expected home shortly from a business trip to New York.

Louie Hyman, of the booking department of the All Star Feature Distributors, has returned from a trip along the Northern California coast.

To Exhibitors

Below is a list of our correspondents and addresses. Send items of news interest about your work to the nearest correspondent—other exhibitors will be interested in what you are doing.

Atlantic, Ga.—A. M. Beatty, 43 Coplin Ave, Atlanta, Ga.

Baltimore, Md.—J. M. Shiman, 1902 Mt. Royal, Baltimore, Md.

Boston, Mass.—Wm. N. Flynn, Boston American, Boston, Mass.

Buffalo, N. Y.—J. Cicot, 611 Erie Bank Bldg., Buffalo, N. Y.

Chattanooga, Tenn.—George D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Cincinnati, O.—Kenneth C. Crain, 610 First National Bank Bldg., Cincinnati, O.

Cleveland, O.—Hubert Person, Standard Theater Bldg., Cleveland, O.

Dallas, Texas.—S. H. Harrison, 618 Comal St., Dallas, Texas.

Denver, Colo.—E. C. Davis, Denver Times, Denver, Colo.


Illinois.—P. H. Madison, 7474 Emerald Ave., Chicago, Ill. (Also correspondent for Michigan, Wisconsin & Nebraska.

Indiana Trade News Service—861 State Life Bldg., Indianapolis, Ind.

Kansas City News Service—205 Corn Belt Bldg., Kansas City, Louisiana, Ky.—G. D. Crain, Jr., 1404 Starks Bldg., Louisville, Ky.

Maine.—J. P. Flannigan, 147 Park View Ave., Bangor, Me.

Minneapolis.—Perry S. Williams, Minneapolis Journal, New York, N. Y.—Jacob J. Kalter, 51 Strand Theater Bldg., Newark, N. J.


St. Louis.—A. D. Giebler, 236 Vanel Bldg., St. Louis, Mo.

Salt Lake City.—H. W. Pickett, Desert News, Salt Lake City, Utah.

San Francisco.—T. A. Church, 1507 North St., Berkeley, Cal.


Toronto, Ont.—W. H. Gladish, 33 Wineva Ave., Toronto, Ont., Can.

Troy, N. Y.—R. O. Weinberg, Novelty Theater, Troy, N. Y.


Washington, D. C.—Clarence L. Linz, 635 10th St., N. E., Washington, D. C.
THE MOVING PICTURE WORLD

Maryland Licenses

State Comptroller Hugh McMullen Has Drafted New Set of Revenue Laws in Interest to Theaters—Annual License Capacity—Performers Also Taxed.

By J. M. Shellman, Special Correspondent, 1932 Mt. Royal Ter., Baltimore, Md.

BALTIMORE.—State Comptroller Hugh A. McMullen of Maryland has drafted a new set of revenue laws which will become effective June 1st. By this new set of laws theaters of all descriptions, actors, actresses, performers, circus riders, etc., will be subjected to the tax, as many other lines of business. Approximately $800,000, it is estimated, each year will be paid to the State treasury.

The provisions in the new laws are as follows:

1. Moving picture theaters (per annum fees), seating capacity less than 200, $15; seating capacity of more than 200 and less than 300, $30, and for each tax on the ascending scale, the highest tax being $160 for theaters having a seating capacity of 1,500. In cases in which the exhibitions do not exceed the same week, the fee shall be one-half that for theaters giving a performance each week day. In cases in which exhibitions are given with the sale of patent medicines the license fee is $50 per week.

2. Operator, $200; maximum, $800,000. Where such a tax is included, a $25 license shall be payable. Licenses to be issued to Baltimore and will be issued at the State Treasurer.

Any person or company of stage players, ventriloquists, sleight-of-hand performers, circuses, and all wire dancers, $50 per annum, or $2 for each exhibition in each county.

Circus riders or equestrian performers, $10 per annum in each county.

Animal shows or natural or artificial curiosities, $20 per annum in each county. Each animal, regardless of its home, $2 per annum in each county. Each organ, or equine or equestrian performers, $100 per annum; to exhibit animals, curiosities, etc., $50 per annum.

Premier Organ Recital.

Baltimore, Md.—The premier recital on the first and only Kimball orchestral organ in Baltimore has just been installed at the Mt. Royal theater, 617 West North avenue, took place on Monday, May 5. Frederick W. Wolf, who is the dean of organists of Baltimore said for 25 years has played at Grace and St. Peter’s churches, the organ was engaged by the management to give a special concert. When asked later as to his opinion of the organ Mr. Wolf stated that the instrument is a superb, modern, up-to-date organ for motion pictures and the compositions of the master musicians could be rendered with great facility upon it. Mr. Wolf is not connected with any organ firm.

Organ for Rioto Theater.

Baltimore, Md.—Myer Fox, president of the Mt. Royal and Linden Amusement companies, announces that they expect to install a Kimball orchestral organ in their new theater, the Rioto, which is now under construction.

Plant Hunters See Governor.

Baltimore, Md.—The people are to be appointed to the Board of Moving Picture Censors. The term of office is to be three years, and the salary $2,400 a year each, paid by fees.

Also there are to be three Examiners of Moving Picture Operators, paid by fees, and as aptly and aptly as the other puts it, they “should know a moving picture from a hayrake.”

Orpheum Theater Entertain.

Baltimore, Md.—Manager Schaefer of the Orpheum theater, East Baltimore St., at the Fallbacky, entertained 1,600 boys and girls at a special performance on Thursday afternoon, May 4th. The program included moving pictures and vaudeville. They are from the Easiy Levering Shelters Home and the Talmud Torah Free School.

Baseball Park Airdrome Opens.

Baltimore, Md.—On Friday, May 12th, a motion picture airdrome will open to the public at the baseball park. Mr. Myer E. Cook, who has arranged to show his patroms bonus features that can be obtained. Metro and World Film features will be included in his program. The time of each event features will be 7:45 P.M., until 11 P.M. Rain will not be an annoyance on account of the covered grandstands, and smoking will be permitted. New machines have been installed and the screen has been built back of the home plate.
Hit at "Nation" Film

An Attempt to Have Congress Prohibit "The Birth of a Nation" Not Only in the Capital City but Throughout the Country—Resolution Offered by a Congressman from Ohio and One by a Congressman from Pennsylvania.

By Clarence I. Linz, Special Correspondent, 653 Tenth St., N. E., Washington, D. C.

WASHINGTON, D. C.—Every possible effort is being made to have Congress enact legislation which would prohibit the exhibition of "The Birth of a Nation" anywhere in the United States, but particularly in the State of Virginia, where it has enjoyed a very successful run covering a number of weeks. One resolution was by Congressman Henry I. Emerson, who is chairman of the House Committee on the House of Representatives last week a House Joint Resolution No. 221, "To instruct the Commissioners on the relation of Columba in order to forbid the display of "The Birth of a Nation" in the District of Columbia," which reads as follows:

Whereas, the picture known and styled "The Birth of a Nation" has a tendency to, and does engender prejudice against colored people;

Whereas, it is best that prejudices between the colored and white races should be eliminated as far as possible; therefore be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that the Commissioners of the District of Columbia be instructed to issue orders prohibiting the display in any show house of the District of Columbia of the picture known as "The Birth of a Nation."

Another resolution is by Congressman Benjamin K. Focht, of the Seventeenth Pennsylvania District, who takes exception to the same picture, as he put it, "malicious and monstrously libels and traduces the memory of one of the Nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania." This resolution reads as follows:

Resolved, That it is the sense of the Congress of the United States that the picture exhibition entitled "The Birth of a Nation," now being presented in Washington, is largely immoral and untrue to history, and maligns and monstrously libels and traduces the memory of one of the Nation's greatest statesmen and patriots, former Congressman Thaddeus Stevens, of Pennsylvania; and that a common demand the Commissioners of the District of Columbia are therefore called upon the invasion portrayed in which the immoral Lincoln and Grant are introduced as a mask and palliation of the evident real purpose of the picture, believing that a further exhibition only tend to arouse and perpetuate the sectional hatred so unhappily born of civil strife, and which all true Americans hope to see buried in the love of a reunited country with all animosities forgotten and former enmities forgiven. We the Congress of the United States, further voice the sentiments contained in the resolutions above mentioned from Congressman E. Butz, and published in Huntington, Pa., Globe, of May 4th, 1916, which reads as follows:

"We witnessed the production of the play, 'The Birth of a Nation.' It is a stupendous production, one of the biggest things ever done in America, but the blight it puts upon the life of Thaddeus Stevens is rank, outrageous, and as base as it can be. And we feel that the people of Lancaster, headed by Congressman Griswold, the great Commoner and the founder of the public school system of Pennsylvania spent so many years of his great and useful life."

The calendar of Congress is already badly overcrowded with all sorts of legislation so that there is very little possibility of either of these resolutions ever receiving even the slightest attention at this session.

NEW INTERNATIONAL OFFICE.

Manager Watthe in Bright Quarters—Has Lively Corps of Assistants.

Washington, D. C.—The International Film Service, Inc., is now well established at 712 street, Northwest, where the entire first floor of the building is occupied as the home of "The Mysteries of Myra," and the distributing point of the Powers and McCausan cartoons.

This is one of the best equipped offices in the city. It is well illuminated, for there is a wide expanse of glass both at the front and at the rear of the floor. There are two entrances to the exchange. The one leads to a reception room where the manager and his secretary hold forth. Beyond this and occupying the other half of the front is the private office. These two are separated from each other and from the balance of the place by a wood and glass partition.

Manager Fritz B. Watthe.

The next section is subdivided by a low floor, and the other by the booking department, the other by the bookkeeping and correspondence department. These, with the manager's office and the reception room, are equipped with attractive quartered oak furnishings and everything is spic and span and up to the minute.

These spaces occupy about one half of the floor. The balance is occupied by the shipping and poster room, while some little space is fenced off at the rear for the inspection and rewinding room. This is a very bright place, for there are a number of windows there. In the main part, the walls are covered with racks for the storage of paper. At one end there is a good sectional rack for the storage of slides. At the other end is a table upon which incoming shipments can be placed for at this point is the second entrance to the establishment from the outer hall.

The exchange is well lighted artificially by means of high power electric lamps suspended from the white art metal ceiling. There are also two of these over the front office, two for the second section, four for the shipping room, two for the booking department. The walls are rough coated and cream colored, giving a tone of richness to the place.

Fritz B. Watthe, manager of this exchange, prior to accepting this charge, was for six years with Pathe, Inc. At one time he was manager of the studios at Jersey City and later was sent out on the road with "Nelson of the Navy." It being his duty to place this material with the newspapers. He next opened the New Orleans office of the concern, and during the last four months of his employment with Pathe, Inc., he superintended the offices he opened for them in Charlotte, N. C., and he gave up that place to come to Washington with the International.

A Live-Wire Bunch.

Mr. Watthe has surrounded himself with what he calls a live-wire bunch. In this force, he has four roadmen who are doing good work in placing "The Mysteries of Myra." With these men are three assistants, who are also well known geographically than in that section of the South. Such being the case, he was accordingly assigned to be the State of South Carolina Company.

Guy Brandt, who will cover Maryland and handle particularly the city of Balti- more, formerly was in the Film Company in this city. Earle E. Reese was one of the organizers of the Exhibitory Company, and was with the city, and was with Metro for a short time. The fourth man is Frank R. Hunter, who was also connected with the General Film Company's staff here as road manager with the "Social Pirates."

Although in existence but a short time, the exchange is doing a very satisfactory business and, according to Mr. Watthe, the future is looking up bright.

Nat Glaser With Local V. L. S. E.

Washington, D. C.—Nat Glaser has returned to Washington after an absence of nearly half a year, and accepted a position as roadman with the V. L. S. E. exchange in this city. Mr. Glaser was manager of the Nineteenth Street, Ninth street, Northwest, for six years, severing his connection with Miller Bros. to go to Philadelphia as manager of the Great Northern theatre for the Capital City Com- pany. A desire to return to this city and also to get into the sales end of the game led him to seek the present position. He will cover Baltimore and the surrounding territory in Maryland, reliving Mr. May- er at Pyle, Md., who has particular attention to the business in this city and in addition will look after Northern Virginia and a part of West Virginia.

ATLANTA NEWS LETTER.

By A. M. Beatty, Special Correspondent, 43 Union Street, Atlanta, Ga.

Sig Samuels Buys the Alpha.

Atlanta, Ga.—The Alpha theater, on Whitehall street, between Hunter and Mit- chell, Wednesday was purchased by Sig Samuels, the theatrical promoter. He was from Alpha Fowler, head of the Fowler Amuse- ment Corporation.

Alpha Fowler in North.

Atlanta, Ga.—Alpha Fowler, former manager of the Alpha theater, is now in New York, attending the motion picture congress. He is on the West Coast and other northern cities before he returns to Atlanta. Last week Mr. Fowler sold out his interests to a local non-profit concern.

Mr. Fowler is very popular in Atlanta and he expects that he will return to this city and re-enter the film business.

Waycross Censors.

Waycross, Ga.—Because its citizens have declared that they have no desire to see photographs that are immoral or suggestive,
Last Week in Pittsburgh

Supreme Feature Film Service Has Established a Local Headquarters Here with Harry F. Grelle as General Manager—Campaign Committee of Screen Club Lets Go Shot No. 5—Local Theater Notes of Interest

From Pittsburgh News Service.

PITTSBURGH, PA.—The Supreme Feature Film Service, which was announced in these columns last week, has established itself in this city.

Mr. Grelle has been named as general manager. The new concern will maintain offices in Pittsburgh and Philadelphia, and will handle our highest grade film productions.

Among their subjects is the "Pavlos Universal production," "The Big Thing," which just completed its third phenomenal week at the Filtt theater, and which is the first release of the new company. They control the Pennsylvania and New Jersey state-rights thereon.

The Supreme Service has also purchased "The Unwritten Law," featuring Beatrice Michelena, for the same territory, and "Where Are My Children?" for New Jersey.

Mr. Grelle has organized the Grelle Feature Film Company in Pittsburgh and is recognized as one of the leading film men in the territory.

The Grelle Company has disposed of all its films and is now out of existence. The only subject taken over by the concern is "Les Miserables." The main office of the Supreme Feature Film Service will be in the third room on the left of the building, as soon as Mr. Grelle returns from a business trip to New York.

FLAMES Out on May 15.

Pittsburgh, Pa.—In keeping with National Tribune Day, May 15, exhibitors throughout the state decorated their theaters in an attractive and very appropriate manner. Besides showing appropriate greetings toward the Actors' Fund, the brightness of the displays attracted a nice increase in business.

Wechsler Buys the Savoy.

Cleveland, O.—The Savoy theater, 10252 St. Clair avenue, has just been sold to Cyrus Wechsler, Herman Garfield and the Rose Herman Amusement Company. Mr. Wechsler plans to show high-class feature films.

IN MEMORIAM.

Shot No. 5 in the Anti-Censorship Campaign Out.

Pittsburgh, Pa.—The Campaign Committee of the Screen Club, which has been mailed to members of the moving picture industry throughout the country a black-bordered memorial card bearing these words:


This forceful reminder is Shot No. 5 in a series of indictments against censorship which will be published and distributed by the Committee. At the last meeting of the Screen Club, John McAleer, in charge of the anti-censorship fight for some time, was retained as head of the Campaign Committee.

Mr. McAleer will continue his resignation as chairman of the committee and as a member of the Board of Governors since he had, for personal reasons, decided to remove to New York. The resignation was not accepted by the club, however, as it is evident that Mr. McAleer is the man most qualified to lead the campaign.

He was therefore employed under salary to carry on the work which he has so successfully begun.

Improve Rowland & Clark Houses.

Pittsburgh, Pa.—Rowland & Clark are extensively redecorating and generally adding to the attractiveness of several of their theaters, including the Regent, Penn and Highland avenues, and the Arsenal, at Butler and Main streets, Pittsburgh. Their policy is that of the finest motion picture theater, is undergoing a house-cleaning process that promises to increase the good name and make it prettier than ever.

The Arsenal is being more extensively renovated, the work of all the new offices, including the recently remodeled hands of Architect Henry S. Ball, who designed and erected the Rowland & Clark buildings, is going on. The enlargement of the theater somewhat, new lighting fixtures are being installed throughout. New comfortable chairs and other improvements are under way.

R. & C. Camp.

Manager George Vogenberger, manager of the Rowland & Clark theaters, is assisting his staff of workers in arranging a summer camp, to be held throughout the month of July. Mr. Vogenberger will have the theaters decorated for the reception of the shelters, same procured from local supplies, but nothing has been removed to make way for the new Rowland & Clark theater in Bloomfield. The summer will be of considerable interest to the employees of the firm, and will be visited by the many employees of the firm.

POSTER Against the Censors.

McKeenup, Pa.—An instance of how Pennsylvania exhibitors are showing their resentment at the infringement of their rights by the state board of censors, and at the same time making the best of the situation, is the cleverly drawn poster recently pulled off by I. Victor, of the Avenue Theater, who had the Spirit of the enterprise and the theater, Mr. Victor ran "Unto Those Who Sinned," on which the one, three and 24-sheet posters had been condemned by the censors. The six-sheet only having been passed. He therefore displayed a banner, the size of the 24-sheet, painted with the title of the picture at the top, followed by the words in large lettering: "The Power's on this Picture, but its condemned by the Pennsylvania Board of Censors." This poster drew much attention and comment, and incidentally the resultant business was more than satisfactory.

John Houser Building Theater.

Pittsburgh, Pa.—The new photoplay theater is being erected on the Nineteenth street, Erie, by John Houser. The building is to be of fireproof construction, with a seating capacity of 600, and the specifications call for most attractive and up-to-date equipment throughout. The cost of the building and equipment is about $8,000. It is planned to rush the work to completion, so as to be ready for opening the theater about the middle of August.

More Space Needed by the Weiland.

The Weiland Film Company, 113 Fourth avenue, Pittsburgh, is remodeling its quarters so as to afford a larger and more space heretofore occupied. Steady expansion in business has necessitated the enlargement of the offices.

Manager Lyon Gets Loving Cup.

Pittsburgh, Pa.—Manager B. G. Lyon, manager of the branch of the International Film Service, 938-940 Penn Avenue, has been awarded a handsome silver loving cup, given by the various branch managers for bookings on "The Mysteries of Myra." The honor is gratifying to Mr. Lyon and his staff, as, the territory reached by the local branch is comparatively small.
Want Sunday Shows

Chattanooga People Are Not In favor of Closing the Picture Shows on Sabbaths—Other Innocent Amusements Flourish on That Day—Social Workers and Labor Leaders Want Favor Open Shows.

By G. D. Crain, Jr., Special Correspondent, 1404 Starks Bldg., Louisville, Ky.

Chattanooga, Tenn.—The people of Chattanooga are not generally in favor of the closed picture houses on Sundays. As a number of published interviews will indicate in a number of the leading labor and social workers of the city. Attention has been called to the fact that many workers have been condemned on the ground that they were nuisances, but that baseball games are permitted. The picture houses, it seems, are supporting Southern League teams. Attention is also called to the fact that the soft drink stand is a good outlet for alcohol, and that there is more noise and confusion at soft drink stands and baseball games than ever at the moving picture theaters.

Mrs. H. Goodman, one of the social leaders and a worker for the tuberculosis movement at Denver, Colorado, has been here for several weeks and has announced her intention to work for Sunday pictures and Sunday baseball.

The theater owners are also trying to make arrangements to operate between the hours of 1 o'clock in the afternoon until 7 o'clock in the evening when the law can be changed. There will probably be several Sunday closing bills introduced in the next legislature.

G. N. Shorey Gets the Gay Theater.
Knoxville, Tenn.—Announcement has been made of a deal whereby George N. Shorey, manager and owner of the Queen theater, has obtained the controlling interest in the Gay theater. Both men have announced their intention to work for Sunday pictures and Sunday baseball.

Frank Rogers, formerly manager of the Gay theater, reports that he has several offers from the city and that it is probably a close deal shortly. Mr. Rogers took on the Triangle Film at the Gay about five months ago, and has built up a nice business for the popular playhouse.

Mr. Shorey recently announced that he did not plan any radical changes in the policy of either theater, but that he expected to change the program at the Gay so that Friday evenings would be made weekly instead of three times, and that Keystone comedies would be run on Wednesdays and Saturdays. This would make of ten cents will be paid to all seats in the theater.

At the Queen, Mr. Shorey says, the Paramount pictures will continue to be features, while the Triangle pictures will lead the shows at the Gay.

Sunday Shows in Memphis.
Memphis, Tenn.—The Sunday agitation concerning the moving picture theaters, which arose out of the decision of the Court of Appeals in connection with the Chattanooga test case, has apparently died down locally. Locales at first took a rather drastic view of the matter, there is at present very little being said. The theaters continue to advertise Sunday shows which are run off on regular schedules.

New Lyric Theater at Dyersburg.
Dyersburg, Tenn.—Joe Baker has announced a contract with the Keith Brothers, of Dyersburg, for the erection of the new Lyric theater, to be erected at a cost of about $25,000.

Memphis, Tenn.—Prices were advanced to twenty-five cents for adults and ten cents for children. The Lyceum theater, of a six-reel European picture entitled "At the Front With the Allied," a new symphony, was arranged by the Lyceum orchestra.

Kentucky News Letter.

By George D. Crain, Special Correspondent, W. E. Eddle, Ky.

Children's Film Board Elects.

LOUISVILLE, Ky.—The Louisville Board of Censorship of Children's Moving Picture Shows, has held its annual election. Fred Lee was re-elected president. Other officers elected were Mrs. H. J. O'Brien, vice-president; Miss Berne Bell, corresponding secretary; Mrs. Robert Moors, treasurer, and Mrs. J. B. Arkogust, chairman of the publicity committee. The last of the season's children's shows was given at the Mary Anderson theater on May 13. It was announced at this meeting that "The Flag," a fairy tale in pictures, would be the first production of the Society for the Promotion of Good Manners, recently organized at Alameda, Cal. The local board strongly endorsed the plan of J. T. Edmonds, of Scientific and Educational Film Co., of Alameda, Calif., founder of the new society. Mrs. Levy read a paper on the subject which outlined a plan to produce about twelve children's pictures a year to be handled through a society of 500 members paying 24 a year into the treasury.

Cameramen at the Derby.
Louisville, Ky.—It is understood that there will not be any exclusive privileges granted to moving picture men this year to take pictures of the Kentucky Derby and it is said that there will be a large number of camera men present. The Universal, according to C. F. Farrel, manager of the local Central Film Service office, is bringing in a special camera man from Cincinnati, O., to make pictures of the Derby, for the Universal Weekly. It is reported that a number of local free lance camera men will also be on the job.

Fire from Cigarette.
Louisville, Ky.—Fire thought to have started from a cigarette thrown in a barrel of waste paper that started recently the film stock room of the Mutual, located directly over the Rex theater. Employees in an adjoining building discovered the fire, and the firemen quickly put out the blaze, which had communicated to the walls. The loss was trivial.

Changes in Keith Circuit.
Louisville, Ky.—News was recently received from Cincinnati, O., to the effect that Mr. H. A. Hastings, head of the Keith circuit in the Indianapolis Keight house, who for a few weeks has been in charge of the Louisville Keith house, was transferred to Cincinnati, and that John F. Royal, manager of the Cincinnati house, would go to the Cleveland Keith house. Mr. Hastings announced that he had not been notified of the change, but said that since hearing of it he has gone to Louisville to succeed James L. Wea, a former operator. There had been so many managerial changes in the circuit, that no one knows what change will be in store.

Among Louisville Exhibitors.

William C. Miller and J. G. Conners of the Mutual office at Indianapolis, Ind., were recently in Louisville, doing some special work on feature productions.

A local playbill paper known as the "Moto-Photo Weekly," put up in newspaper form, recently made its first appearance. This paper will be delivered by carrier to residents.

The Rex theater has announced that it will shortly show the new "Pawlowa" picture.

The weather became so warm in Louisville that the Highland Park aerial dome transferred the shows from the winter headquarters on May 8. This theater operates directly across the street from the closed theater and transfers the shows back and forth according to weather conditions.

Kentucky Theater Notes.

Frankfort, Ky.—J. Law Siple, a well-known moving picture man, and Mrs. Jane B. Siple, a well-known actress, were recently married in Frankfort, Ky., while present for the pageant picture flag put on by the Red Men at the Grand Council meeting.

Eddyville, Ky.—A new moving picture theater has just been opened in this city by L. E. Evans.

Mt. Sterling, Ky.—E. B. Taul and N. A. Wilkinson have just opened a new moving picture house in this city.

Scottsville, Ky.—The Sugg theater has just been opened as a moving picture theater.

Winchester, Ky.—Clarence Bloomfield has sold his interest in the Pastime theater and is now operating the moving picture playhouse.

Madisonville, Ky.—Manager Barnett, of the Garrick theater, has taken over the Princess theater.

In Oklahoma State.

Novel Advertising Stunt.

Cushing, Okla.—"Happy" Meiningler, manager of the Dixie theater, Cushing, Okla., is a great believer in novel advertising stunts. One of his most effective methods is to post his bill in every available place—on posters, pasting on mirrors, and decoration with borders and art work. The decoration is done by an attractive and humorous design as well as striking. "Happy" took charge of the Dixie theater last November, when it was in the hands of a proprietor who had had extensive show experience, from carnivals "up;" he is new to the town, but is a mixer, and that allows him no end of opportunity of experience and his acquaintance and popularity are two causes for his success.

Eufaula, Okla.—W. S. Billings, who recently opened the American theater at Eufaula, Okla., with pictures, says that he is through with "legitimate" attractions forever. His success in the picture field has been phenomenal. He is using Bluebird, Big Four, Fox, Triangle and Pathes.
CINCINNATI NEWS LETTER.
By Kenneth C. Craun, Special Correspondent, Cincinnati O.
Irton May Have Sunday Opening.
RONTON, O.—A fight is on in this city which may result in open moving picture houses, although there is opposition to the plan on the part of the ministers of the city. Mayor Hannon has recommended tentatively to the city council that picture houses be permitted to show on Sunday, and unless ample cause against carrying out this recommendation is forthcoming, the faculty decided that the demands made should be granted, and Oxford exhibitors and girls are mutually pleased over the victory.

Harry L. O'Rear's Office Busy Corner.
Harry L. O'Rear, who recently took charge of the Cincinnati office of the General Manager, believes in keeping things hum since he took hold. The unusual good stuff being released under the General program of late, and Mr. O'Rear's personal conviction that the well-handled program of one and two-reel subjects is "coming back" strong, have proved a winning combination with exhibitors. Among recent callers at the General office were the following exhibitors: Ed Paul, Kansas; R. C. Murray, and C. E. Helmer, Springfield; O.; W. H. Thompson, William Corson and E. J. Alexander, Dayton; O.; A. C. Waits, Zanesville, O.; Charles McCune, Middletown, O.; C. J. Michler, Frankfort, Ky.; Bank & Goodman, Williamown, W. Va.; A. A. Smiley, Portsmouth, O.; J. E. Smith, Washington, C. H., O.; J. H. Meyer, Chillicothe, O., and C. E. McIntyre and E. J. Fletcher, Aurora, Ind. Several releases, for the benefit of visiting exhibitors and the sales force, have been very useful in that kind of matter which the General is turning out.

Shorter Notes of Interest.
Youngstown, O.—"The Life of Shakespeare," a six-part production, by the Triangle Film Co., of New York, was shown here recently with much success at the public library, as a part of the celebration of Shakespeare week, in connection with the Shakespearean tercentenary.

Cincinnati, O.—The first of several photos appearing in the Triangle's De Wolf Hopper is announced under the Triangle mark, "Sunshine Dad," was seen recently at the Family theater, where the film proved a large money producer. The picture is in Cincinnati. The popular comedian drew heavily.

Cleveland, O.—Manager C. E. Holah, of the V.-L.-E exchange, gave to a W. Goff, assistant general manager of the company, a hearty welcome on the latter's recent visit to Cincinnati, being in a position to show him some business worth talking about in this territory.

Cincinnati, O.—It has been announced that the lateقبلة, Keine, O., was the producer starring Billie Burke, "Gloria's Romance," will be run at the Family theater, Manager J. Libson's Vine street house, which has for some time handled features exclusively.

An Ably Run Circuit.
World Correspondent Visits the Gilligham and Smith Theaters in Grand Rapids, Mich., and Finds Much to Command—Up-to-Date Methods in Management and the Best of Projection at All Houses.

By Jacob Smith, Special Correspondent.

DETOIT, MICH.—The writer spent the past week in Grand Rapids visiting the houses of Gilligham & Smith. Great praise and credit is certainly due Charles Seaman, general manager of the Gilligham & Smith interests and the theaters, who gives them that kind of attention. Every night Mr. Seaman makes several times an inspection of the theaters and all of the Gilligham & Smith houses—no matter what hours the houses are in operation. Mr. Hannon, manager, writes the world that he will be glad to get in touch with exhibitors showing pictures that will get the money. (Frank, we'll try and keep you posted.)

New Theater on Mack Avenue.

Detroit, Mich.—The Del Amusement Company, Detroit, has capitalized for $75,000 to build a theater on Mack avenue. Of this amount $15,000 has been paid in cash. There are four stockholders, holding $800 shares of stock, par value $10 each. The name of the Theater is the Grand. Mrs. W. J. Ervick and Joseph Michels.

H. J. Garson Heads New Corporation.

Detroit, Mich.—A $200,000 corporation to act as the Michigan selling agency for the pictures by the Clara Kimball Young Corporation, has been organized with Harry J. Garson, manager of the Broadway Strand theater and the Broadway Feature Film Co., Detroit, and Lewis S. Leder as the principal stockholders. This means that Mr. Garson will practically have control of the selling rights of the Clara Kimball Young Pictures. The first-run of these pictures will be at the Broadway-Strand theater.

W. D. Ward at Head of Unicorn.

Detroit, Mich.—W. D. Ward is now manager of the Unicorn Film exchange, having been made manager of the Grand Rapids, Mich. office. Mr. Ward is popular with Michigan exhibitors having been former manager of the Unicorn in Grand Rapids, Mich. as well as in the exchange business for himself.

New Triangle Office.

Detroit, Mich.—The Triangle Film Company has given up its original plans to locate at 318 Woodward avenue, and instead has leased an entire floor of the building at 73 Broadway, which will be fitted up at once for the transaction of business. Manager Foster says he will be operating by another week.

The Metro's Projection Room.

Detroit, Mich.—Metro's projection room certainly command the Michigan metropolis, of 159 West Jefferson avenue, for its fine projection room, which is elegantly fitted up for looking at pictures in addition to holding meetings, etc. Several dozen wicker chairs, with tapestry coverings on the back, are supplied to the patrons, and the appearance of the room and make it more cozy and comfortable.

Congratulations for Joe Wood.

Detroit, Mich.—Congratulations for Joe Wood, now manager of the Garden theater, and for many years manager of the Exchange, Detroit. Joe brought 5th the Wood home a fine 8½-pound boy who has been christened Russell Joseph. Both mother and baby are doing splendidly, and of course Joe is passing the cigars.
Co-Operative Theater

In Neighborhood Section of Indianapolis Residents Subscribe Together and Start Their Own Picture Theater—Find Man to Build the House and Rent it to Them at a Nominal Figure.

Special to Moving Picture World

INDIANAPOLIS, IND.—Plans are complete for the first co-operative moving picture house in the city. Out in the northern section of the city, in what is now a high class residence district of great promise, a number of citizens banded themselves together to obtain a moving picture show. The druggist—it's a small neighborhood and there is only one of them—became the driving force in the plan and made a survey of the situation, mailing letters to the head of every family in the territory.

The enthusiasm soon spread. A company was organized and incorporated with the capital stock set at $1,500. In a week the stock was sold, entirely within the neighborhood, at $10 per share. A man was found who will build a $12,000 building on leased ground and lease the building to the company at a nominal rent.

It is figured that with a five-cent show the company can operate at a fair profit and it is estimated that admission will be made 10 cents. If the venture proves successful it may be that the idea will spread and Indianapolis will have several co-operative moving picture houses. Sentiment indicating this move is already apparent.

Theatorium's Tin Can Stunt.

Portland, Ind.—What has become known as the "tin can stunt," and which the Theatorium, a moving picture house of this city proved a big success. The Theatorium offered free admittance to residents who would appear during an evening and presented ten tin cans, securely tied together, at the door, and a "tin can stunt" was so rapidly in front of the house that the day following it was almost impossible to see the theater. The president of the company had permission to leave the cans in place for a day and the result was the best piece of advertising which the theater has since it opened. All of Portland turned out to see the "tin can stunt."

Tippecanoe Recaptured.

Lafayette, Ind.—The historic Battle of the Tippecanoe has been re-enacted and filmed. The film company making pictures for the big eight-reel historic production, "Historic Indiana," to be used in the centennial celebration, had a big company on the grounds of the famous temple when rain came along and chased them out. The company and paraphernalia, however, remained nearby for the first clear day and then made the picture. It is one of a number of historic scenes which will be made, but it is perhaps the biggest the company will attempt.

Report Operators Not Satisfied.

Indianapolis, Ind.—Unrest among various labor organizations identified with the Central Labor Union of this city has spread to the movie world. Reports from members of the union and from Labor Temple have been heard threats of picketing. A. C. Zaring, secretary of the Indianapolis Exhibitors' League, said recently that he had heard nothing of the contemplated action of the operators, and said that if war ever was done would not prove serious. There are less than a half-dozen exhibitors of the city who belong to Zaring's union and most of them are independent operators.

There is always a possibility, however, that labor trouble of any kind will develop complications. Recently there has been a great deal of such trouble in Indianapolis, including two big strikes within a year, and the least sign of trouble is cause for alarm. The popular method of picketing used later, if satisfactory, at a "children's hour" show. The pictures will be shown at the Colonial.

Bijou Theater Sold.

Indianapolis, Ind.—Perhaps the most important change is the sale of the Bijou theater, a downtown house, to Edward G. Scofield, owner of a string of theaters in the city. Bowby and Cook made the sale. They opened the house several years ago and have been very successful in the operation of the theater.

Frank Green Opens South Side House.

Indianapolis, Ind.—Frank Green, one of the city's leading operators and a well known figure in the exhibitors world of Indianapolis, has opened a new house on the South Side. The theater is now in full operation and in this time of arguments as to whether or not the business is good or bad the opening of a new house is a good thing by opening a new house. Green has an excellent location, away from great competition and says business is good.

Generals Begin Baseball.

Indianapolis, Ind.—The General Film Company, which here has organized a baseball team and will go after the amateur championship of the city. The team has been practicing regularly and is awaiting the opening of the city league games with eagerness. The team is under the management of M. L. Aker.

Muskegon Picture Men Win Better Rates

Excessive Yearly License Fees Were Proposed; But Stiff Protest Results in Substantial Reductions.

Special to Moving Picture World

MUSKEGON, MICH.—Muskegon moving picture men won their fight to keep down license fees and have had the cut materially before the city council adopted the ordinance. Instead of $50 a year for houses seating 250 or less the picture houses will pay only $40 a year. Those up to 600 capacity saved $25 a year and will pay only $50. Houses of 500 seats and holding more than 600, were to be asked $100 a year, but after the protest this was cut to $50.

Picture Shows for Employees.

Jackson, Mich.—Daily moving picture shows in the factory dining room at noon will be furnished to employees of the Sparks-Wellington Company. Free shows also will be given in the same quarters on Saturday afternoon to families of the employees if they so desire.

Industrial Films in Niles.

Niles, Mich.—The Strand theater operated by Robert L. Codd and the high school are co-operating in the first edition of Industrial Films which Codd loans his theater for the shows on Saturdays. The films for one program were loaned by the Niles Camera, an auto factory and a cereal maker. Efforts will be made to continue the series.

Michigan Theater Changes.

Port Austin, Mich.—The new Majestic theater has been opened here.

J. T. Pleasant, Mich.—James McCabe of the Vaudette theater and L. Bohls of the Isabella County bank have formed a partnership and will operate the J. T. Pleasant opera house.

Manistee, Mich.—The Lyric theater will install a new pipe organ.

ILLINOIS NEWS LETTER.


DECatur, Ill.—Enthusiasm of local censorship advocates was dampened by Miss Rose Elliott upon her return from Indiana Trade News Service. In Indianapolis is the use of sandwich men who parade up and down in front of the boycotted houses carrying signs designed to hurt the business.

The Wells-Bijou Turns to Films.

Evanston, Ill.—Within two weeks this city will have seen the last of the Wells-Bijou theater as a legitimate house. Gus Millhausen, the live theater manager of this Chicago suburb, has now begun his work into one of the best moving picture houses in this district and that means something, for there are a number that rank right up with the best of them. Millhausen is now dictiering with the Mutual agency for the masterpicture series.

New House in Calumet.

Calumet, Ill.—Mrs. Sophia Friedman, of this city, has purchased a big building for the showing of moving pictures.

Theater Has Its Own Board.

Brasil, Ind.—The Brasil Theater Company has asked local women to pass upon pictures which will be shown to them and from Midwest News Service.

St. Louis, where she attended a meeting of the Drama League. At that meeting the speakers brought up and a majority of the delegates voiced their opinions that the league is now in a healthy state and is awaiting the opening of the city league games with eagerness. The team is under the management of M. L. Aker.

Think They Must Clean Up.

Elgin, IIl.—The first work of the Misses, who supervised the moving picture shows, Mrs. W. R. Watson, president, told the members of the Civic League that it is very important that they continue their work. They declared the city administration is in complete sympathy with their plans.

The Pictures Do Some Cleaning.

Decatur, Ill.—Industries which have been classed as sweatshops were "shown up" by showing pictures at the theater. The pictures were "shown up" by showing pictures at the theater.


Springfield, Ill.—Secretary of State Stevenson has issued a certificate of incorporation to the American Manufacturing Company of 16 South Market street, Chicago. The concern which is authorized to have capital stock of $1,000,000 will operate a string of eight or ten open air theaters in this part of the state. The incorporators are W. H. Oppenheimer, Harry L. Hoenig, and J. Lyons.

New Theaters and Changes in Illinois.

Monmouth, Ill.—The Air Dome on South Main street has been leased by the Rose theater. The operators of the Rose are the Kings who will operate a string of eight or ten open air theaters in this part of the state. The operators of the Rose, who are the Kings, have purchased the interest of Emerson Cham- berlain, senior partner of the firm of Chamberlain and Bain, which operates the Rose theater.
Begin Kingsland Theater


By A. H. Glebber, Special Correspondent, 236 Vanol Bldg., St. Louis, Mo.

ST. LOUIS, Mo.—Construction work has begun on the Kingsland theater, which is to be located at the corner of Meramec and First streets, and which will be known as "The Orchid," by Harry W. Lohrum, and Joseph Schneider, Sr. The theater is to be strictly a moving picture house with a seating capacity of 1,600, and is to be fireproof.

The walls will have large swinging sashes, which can be opened and closed, according to weather conditions. A cooled air ventilation system will be installed to permit the operation of the theater in the warmest weather. The building, which will be planned around a little room on the upper floor, besides the theater, will have two modern apartments of four rooms each on the upper floor, besides the theater, will have two modern apartments of four rooms each on the upper floor, besides the theater, will have a seating capacity of 1,600, and is to be fireproof.

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THE MOVING PICTURE WORLD

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Wisconsin Trade Notes.

MILWAUKEE, Wis.—Hugo Helleman, an operator of city street cars, has recently purchased a Wurlitzer pipe organ for a feature of the house.

Portage, Wis.—Metro, Fox, Paramount and Mutual, with perhaps a sprinkling of other pictures will be the offering in the future. The major theater in Portage, Wis., which has been taken over by William Helman, proprietor of the Majestic theater in the city, Mr. Helman will close the Majestic, however, since he has seating accommodations for fifty more persons in the Gem than at his former place.

Janesville, Wis.—The new Beverly theater has been opened. Billy Burke in "Prohibition" is being shown. A Wurlitzer pipe organ is a feature of the house.

Eau Claire, Wis.—The Rex theater has closed.

South Bend, Ind.—Charles Guerson has purchased the Lyric theater from Jacob Moell, who has operated the house for nearly nine years.

Janesville, Wis.—There is a new and very modern building which will be opened in a few weeks, a splendid four-story theater with a seating capacity of 1,500 persons.

Portage, Wis.—Local picture houses are helping the good roads movement. The Home theater, owned by Chas. Williams in "The Black Orchid," and talks on better highways were made. The Majestic theater is planning a new building.

Cascade, Wis.—The Pastime theater used "The Passion Play" as an appropriate feature for the last week of Lent.

Mansfield, Wis.—The Adler theater was closed for redecorating, reopening on Easter Sunday.

Eau Claire, Wis.—A party of local trout fishermen took a moving picture camera with them to their favorite lake, and many of the scenes of the day were shown. Will the film convincing? 

Whitetown, Wis.—"Graustark" was used by a theater here for a special matinee on Easter Monday.

Chippewa Falls, Wis.—El Nelson has purchased a tent moving picture show and plans to tour the State of Michigan with the Detz "Camerad" films about May 1.

Prairie-du-Sau, Wis.—The Rosary was shown at the Metropolitan theater under the auspices of the High School Athletic Association.

Films at the Columbia.

St. Louis, Mo.—The Columbia theater at Sixth and St. Charles streets, the leading vaudeville house of St. Louis, closed its regular season on May 7, but opened again the next day as a picture house, with the Billie Burke serial, "Gloria's Romance," as the chief attraction. The Columbia has specialized in big photoplay feature attractions during the past few months through the running of "The Spoilers," "The Nigger," and others, and there has been a rumor of the same plan being again put in effect. They have dropped the "Cuban," but the only feature announced so far is "The Kleine production.

W. O. Reeves Starts Airdrome.

St. Louis, Mo.—William O. Reeves, proprietor of the Eighteenth Street theater, has opened his airdrome, which is just in the rear of the theater. Mr. Reeves has reserved the right to move back in the house on any cool or rainy night, but that will not be a hard task, as he places two places adjoining, and it is only a matter of a few minutes to move from one to the other. The airdrome has a large screen, and is a feature of the theater, and with the attractive plants and vines inside the airdome one would never know that it was there, as it is in the center of a thickly populated neighborhood.

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St. Louis Airdrome Opens.

St. Louis, Mo.—The St. Louis Airdrome, Prairie and St. Louis avenues, has announced the opening date as May 13. This outdoor theater is one of the Warner Brothers' first, and there are a half dozen, most of them to be opened before the end of May. These airdromes are noted for having no overhead wires. The lights are arranged in masts, and in such a manner that no ungainly wires or cables are seen by the public. Charter members are admitted by a decided preference for beautiful and sightly places of amusement, and makes his air-drome vitables of delight.

Hamilton Skydome Opens.

St. Louis, Mo.—The Hamilton Skydome, on Hamilton and East avenues, the largest airdrome in the city, opened for the summer season May 7. The Skydome, which is not connected with any theater, has enlarged the seating capacity from 4,000 to 5,000, which makes the use of the ample space at both sides and on the front of the immense garden. Another feature at the Hamilton is the gradual rise of the seats, so that the screen and stage, just as in the most modern theater. The projection booth is enclosed in a little house, and a Chinese pagoda, with little porticoes running around it, and a rest room on the lower floor. The entire structure has entirely done over by painters and decorators, and presents a striking appearance with its seven sashes and swinging lights. The program is mixed, photoplay features and vaudeville about equally divided on the program. Mr. A. I. W. Schneider, manager of the orchestra at the Columbia theater, is in charge of the music. The admission is ten and twenty cents.

The O'Fallon Airdome Opens.

St. Louis, Mo.—The O'Fallon Park airdrome, 33rd and Park avenues, at 5357-57 Florissant avenue, opened on May 7, with the same program as has been shown, which is: "The O'Fallon" Paramount pictures alternating with Triangle features and several serials.

St. Louis Airtime.

St. Louis, Mo.—The St. Louis Airtime, on St. Louis and Corning avenues, has been large air-drome in the city, opened for the summer season May 7. The Airtime, which is not connected with any theater, has enlarged the seating capacity from 4,000 to 5,000, which makes the use of the ample space at both sides and on the front of the immense garden. Another feature at the Hamilton is the gradual rise of the seats, so that the screen and stage, just as in the most modern theater. The projection booth is enclosed in a little house, and a Chinese pagoda, with little porticoes running around it, and a rest room on the lower floor. The entire structure has entirely done over by painters and decorators, and presents a striking appearance with its seven sashes and swinging lights. The program is mixed, photoplay features and vaudeville about equally divided on the program. Mr. A. I. W. Schneider, manager of the orchestra at the Columbia theater, is in charge of the music. The admission is ten and twenty cents.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.
Pickets Declared Legal

Kansas City Judge Decides That Picketing of Unfriendly Theater by Union Operators Is Within the Law If Done Without Threats or Violence—Notes Anten Local Picture Theaters and Film Men.

Special to Moving Picture World

KANSAS CITY, Mo.—J. E. Hughes, proprietor of the Eastern theater, at Ninth and Linden streets, refused to allow the local moving picture operators to dictate to him and to employ a union operator in his house. Two members of that body started to picket. For ten consecutive nights they kept their vigil—for a short time, as shortly after taking up their picketing they were arrested and haled into court the following morning. They were fined each time, the amount being increased each time of appearance on each occasion they appeared. When the cases came up in the criminal court the tickets were freed and their fines remitted, Judge Latshaw deciding that picketing of an unfriendly picture theater by union men is within the law, if done without threats or force or violence.

Special Matinee for Farmers Only

Frankfort, Ky.—Here's the newest small-town advertising stunt—a "Special Matinee for Farmers Only." This is an idea installed by Mr. Frank L. Cullen, the operator of a theater at Frankfort, Ky., at the suggestion of J. E. Poland, salesman for the Pathé Frères, a firm of distributors who own the building and took over the lease, and the show, recently. And it is running the biggest house in the state. The show is held on Saturdays in the afternoon, and the farmers alone, and no tickets are sold to city folk. The house is crowded—but few visiting farmers fall to gain admittance. Four or five salesmen have taken a particular interest in the operator's success, and have assisted him in getting a good start. With the help of these he is putting on the "Battle City of Peace," which indicates his progressiveness.

Religious Night at the Picture Show

Whiting, Ind.—Jess Hibgy, a local exhibitor has found it pleasant as well as profitable to co-operate with the religious people of the town, in respect to moving pictures. There is a growing tendency in the small town to co-operate in entertainments in which a feature is moving pictures, religious subjects and cartoons being used in the different parts of the show. The exhibitor has taken advantage of this tendency, and has provided the means. The co-operation started with Mr. Hibgy inviting the pastor to co-operate in an entertainment in his theater on one occasion. So satisfactory was this result, that they suggested more frequent division of the church and the theater, and the result has been that they have co-operated several times, and the religious subjects and cartoons have proved a good and pleasant addition to the average theater entertainment.

New Motion Picture Supply Company

Kansas City, Mo.—C. W. Gill, recently employed man in the supply game, has opened an office at 317-318 Gloyd building, known as the Motion Picture Supply Company, with the purpose of handling supplies and accessories for moving picture houses. Mr. Gill is very well known to exhibitors and his new venture should be a success from the start.

Actors' Fund Committee

Joplin, Mo.—Kansas City exhibitors are planning to do their share towards making Actors' Fund Day a success and to that end A. B. McDonald, manager of the Kansas City Feature Film Company, who has charge of the arrangements in this city has appointed three executives to look after the matter. They are as follows: Frank Newman of the Royal and Regent, Mr. John E. Ellis of the Grand, and William Scoville, of the Idle Hour.

THE MOVING PICTURE WORLD May 27, 1916

"NATION" Film Arrests in Des Moines, Ia.

Three Men Connected With Berchel Theater Arrested for Showing Film That Didn't Cause Promised Disturbance

Special to Moving Picture World

from Midwest New Service.

IOWA THEATER CHANGES

Lyons, Ia.—W. W. Iverson of the Superba Theater has taken over the management of the Parkside Theater and has inaugurated a program of all谈事 and Pepper, Broadway Universal and V-L-S-E features. He will operate the Superba only two days this week, Thursday and Saturday, devoting it principally to serials. "The Iron Claw" follows "The Broken Cohn" on the Parkside.

Manson, Ia.—The "Cee Bee" theater is the new name of the I. M. P. theater which H. H. Ling sold to Coffin & Brown.

Harlan, Ia.—Hans Larson has taken over the two moving picture theaters here.

Norway, Ia.—The Ideal theater is the name under which the opera house here started a moving picture career.

Mystic, Ia.—An addition to the Lyric building by O. V. Kennedy is preliminary to the operation of a moving picture theater.

Des Moines, Ia.—Harry Gottlieb has sold the Rex theater at Twenty and Clark streets to R. I. Holcomb who has put in a new front and installed a new Powers machine.

Clinton, Ia.—Norman Samish and Louis Broderick of Austin have taken a five year lease on the A-muse-U theater here from C. H. and M. F. Henle and will operate it as the A-muse-U Theater Company. They control two houses in Creston and plan to acquire more. In Creston they will use a machine which will make for efficient operation. Samish will be manager of the Clinton theater.

Brandon, Ia.—J. R. Schale has opened the new Pastime theater here and will give the new Wedway show.

Council Bluffs, Ia.—A new moving picture theater in the West End of Council Bluffs is projected.
SOME FIRE INSPECTION.
Omaha Official Missed Fire Curtains in Picture Show.
Special to Moving Picture World from Municipal Service.

OMAHA, NEB.—There certainly is need for fire inspection in the small screen that belongs to the superintendent of the Welfare board after he had found two playhouse houses sadly lacking in fire protection.

At one theater which he visited with a state inspector, he said, they tried the reading of the fire extinguisher without success. If the conditions were in case of fire, they found it difficult to get through to the alley. The conditions were such that boxes impeded the way from one exit door and six steps had to be mounted before getting to the door leading to the alley. What would happen in a rush or panic is easily conjectured he continued.

The rooms which had a continuous screen and the operating rooms were not in compliance with city ordinances.

What earthly use would a fire curtain be in a picture theater? Shall they censor fires scenes soon?

Bars Ad Films from Schools.
Lincoln, Neb.—Industrial films will be barred from the schools of Lincoln if they tend to be an advertisement or service of any concern. This has been decided by the board of education after careful study and recommendations of Superintendent F. M. Hunter. Heretofore it has been the policy of the superintendent to use them, but it is held that the insistence of the local sales agents of an automobile that their films and lecturer be allowed in the schools forced an issue.

Nebraska Theater Changes.
Lincoln, Neb.—The new Orpheum theater on Twelfth and P streets has been opened. It uses four acts of vaudeville and three acts of pictures.

Omaha, Neb.—The new Airdome at Eleventh and Central avenues was opened with "A Law Unto Himself." Manager Blakeslee will use five acts of pictures, but Thursday and Friday nights will add vaudeville.

Hooper, Neb.—Roy Bott and W. E. Sanders are now in control of the moving picture theater here.

Newcastle, Neb.—The Star theater is now under the management of F. D. Cornell.

Dakota Theater Notes.
HIGHMORE, S. D.—Eighteen miles northeast of Highmore on what is known as the Reed farm the Reed family has been working on a moving picture screen. Dr. Reed conceived the idea of a community amusement hall and with his family erected a 30'x60' feet and equipped it with a good picture machine. The hall was dedicated with a photography show followed by a three-hour dance for which the music was furnished by a four-piece orchestra recruited from the Reed family. Similar entertainments will be given from time to time for residents of the neighborhood who are distant from other amusements.

Leola, S. D.—P. L. Schuchardt, undertaker and embalmer, who took over the mortuary business here a few years ago, has made it a live proposition. This spring he will build a 30-foot addition to increase the seating capacity, install all new opera chairs and redecorate throughout. Then four shows a week will be given and the place will bevacuated over the theater.

Canastota, N. D.—The Commercial club has plans upon which an opera house will be erected this summer.

Aberdeen, S. D.—E. G. Anderson, proprietor of the theater, reports that they recently took over the Comic theater from James Koch, plans a number of improvements. The auditorium will be decorated with incandescent lights and D. Harris are in charge for the new proprietor.

Confiscation Threatened.

Bold and Unabashed Robbery Seems to Be Contemplated by Mayor and City Officials of Northfield, Minn.—Refus: Renewal of License to Exhibitor Boll of Gem Theater—May Start a Municipal Theater.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

NORTHELF, MINN.—F. W. Boll, proprietor of the Gem theater facing a dilemma in the refusal of the mayor and city council to renew his license which has expired. Mr. Boll stands to lose his entire investment because the city has under consideration the establishment of a municipal amusement theater. This would make it impossible for Mr. Boll to dispose of his property or any consideration. As he refuses to cooperate with the city, the council has set a limit on the number of residents who can be admitted to the theater.

The whole question arose over the charge that he had shown some pictures which were not considered proper entertainment for children. This charge led to concerted action by the club women and church people of the city. The present plan is to have the city take over the film business of the municipality. Only one theater would be in use, their probability in the Auditorium. Some representative of the board of education would be placed in the theater which has passed a censorship of parents and school officials would be shown. It is claimed that the picture film is dangerous if not be entertained as much as any film, while they would have the added advantage of being educational as well. In the theater would actually become a part of the Northfield school system.

The plan of the National Board of Censors is in no sense a national body with absolute powers for keeping the film proper. It is made up of persons on the payroll of producing companies, which we know is not the case as the committee give their services and are often women of wealth and leisure.

OPENING OF THE NEW ASTER.
Ruben and Finkelstein New Sixth Street House Seats 1,200.

Minneapolis, Minn.—Ruben and Finkelstein have announced that their new theater at Sixth street and Honnepin avenue, which will be open to the public this morning, the New Aster. After the flower which blooms so profusely in Minneapolis in gardens in the late summer, is the flower that is spread out. To be carried throughout the decorations, the first intention to the visitor being in the canvases by which is in the shape of an inavedd aster.

The lobby and stairways have a deep wailing color with panels made by black lines. In the interior the chief color scheme is canary and black. Through the side windows are garden scenes; behind have been reproduced elaborate gardens of foliage and blossoms, asters predominating. That same color scheme is carried far into the distance. Along the balcony ledge are translucent glass squares of art glass portraying dramatic and comic faces and behind these lights are shining.

The theater is to have one of the largest projected screens in the city, a seating capacity of 1,200. An elaborate and convenient rest room has been provided for the ladies, where they may await their friends, seeing all who enter yet themselves invisible to the crowding public. The theater will be an exclusive film house.

J. Woodhouse Goes to R. & F. Circuit.

Minneapolis, Minn.—James Woodhouse, press agent for James Koch, theater, has installed the service of the Saxe Brothers, has resigned to be general press representative for Ruben and Finkelstein. The control of theaters in Minneapolis and St. Paul. Several of their theaters are in course of construction. Work on them is being delayed over strike of master painters and decorators.

Boll Refused License.

St. Paul, Minn.—Mr. Gibbons and Kelly, already pretty much in the running with a "string" of picture houses in St. Paul, have taken over the Rex theater.

Royal Theater Leased.

Elk River, Minn.—The Youngerwood Bros. have given up their work at Morris, Minn., and have taken over the Royal theater at Elk River, Minn.

Lobby Like Tent for "Peg o' the Ring.

Minneapolis, Minn.—The New Garden theater took off, however, consists of a large front is all part of Manager D. C. McClellan's scheme for advertising "Peg o' the Ring."

After all, there is only one moving picture that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Princess Changes Hands.

Minneapolis, Minn.—L. J. Blumberg has disposed of his interest in the Princess theater to Hitchcock and True.

New Garrick Dropped.

Minneapolis, Minn.—Manager Calvert has "dolled-up" the New Garrick theater. The theater consists of a new illuminating system. Amber is the prevailing color in the auditorium and the lobby. The ceiling is decorated with three globes of amber-hued glass. The stage has a background illumination of green, but objects in the foreground are distinguished by crimson rays. The scheme makes the New Garrick look homely.

75 Local Screeners Now.

Minneapolis, Minn.—The Twin City Screen Club, although a youngster of only a few weeks, is developing wonderfully precarious trusts. Starting with a mere handful, the club now has a membership of about seventy-five. The prospects are for a rush season of memberships. Perhaps the most notable of the tent of the club so far is Carle Laemmle, who joined while at the convention a few days ago. The convention enabled the boys to draw in a lot of out-of-town memberships.

Wabasha, Minn.—The theater at Wabasha has been remodeled. Manager Burkhardt reports a good run of business. Northfield, Minn.—The Lyric theater and the opera house at Northfield have been leased and taken over for moving pictures purposes by L. C. Lunde, of Lake City, Minn. Mr. Lunde's son will be in charge at both houses.

The Favorite Feature Films took advantage of the large number of visiting exhibitors in town during the convention recently. A private showing of Pavlov's "The Dumb Girl of Portofil." Many avalated themselves of the opportunity to see the film.
Work of Dallas Censors

Annual Report of Dallas, Texas, Board of Public Welfare Shows That Censors Last Year Condemned 19 Picture and and Made 799 Eliminations—Board's Attitude Toward a Legitimate Enterprise.

By S. A. M. Harrison, Special Correspondent, 618 Comal St., Dallas, Texas.

DALLAS, Texas.—The annual report of the board of public welfare of the City of Dallas was made public May 2. This includes the work of the moving picture censor for the year ending April 1. The present censor law has been in effect for three years. The censors include work under the old law. The censors in each case was appointed by Mayor Finley. Elmer L. Scott is director of the board.

During the year Mrs. Finley considered 3,656 pictures, viewing 1,177 of them personally. Of the list there were condemned entirely and 799 eliminations were made. She also made 3,025 theater inspections and considered 460 vaudeville acts. Fourteen pictures were appealed to the board of appeals, but there is no record of the board reversing the judgment of the censors in the case of “The Miracle of Life,” which was shown to ladies only after being condemned.

One paragraph in the report claims that “the situation as regards moving picture censorship in Dallas is not unworthy of commendation. It is conducted with precision and undertakes to recognize the full rights of the proprietors of legitimate commercial enterprises. At the same time protect the public.” This statement is perhaps true, although it is doubtful just how far protection on the public needs in this line. As a general thing the public is pretty well able to protect itself from its own ignorance.

However, a consideration of the weekly bulletins issued by the department shows that with few exceptions the pictures condemned have been of the extreme type of sex problem plays and of the elimination only being made by its cheap, vulgar comedies rather than on pictures with a moral. And seldom is an elimination made unless it is desirable to be cut out was essential to the story.

As a general thing the censor has adhered closely to the lines laid down by the National Board of Review, in fact, all preliminary action is based upon the reports of that board. Protection in the entire was a logical proposition, then the censorship situation in Dallas might almost be called ideal. But it still remains to be shown that censorship is at all necessary.

Hippodrome Theater Sold.

Dallas, Texas.—The Hippodrome theater of Dallas, Texas, was bought under hammer at a trustee's sale, May 2, by W. H. Atwell, attorney in the case. Directors and creditors were interested in the purchase thereof. The theater has been in the hands of the receiver and had a long list of creditors.

Alamo Theater Burns.

Waco, Texas.—The Alamo theater of Waco, boarded under hammer May 4 resulting in $5,000 damages, on which $2,500 insurance was carried. J. W. Terry, proprietor of the theater, and Mrs. Terry, with her sister, Miss Cora Terry, and Miss Mildred Icard, narrowly escaped. Mrs. Terry was in Houston at the time of the fire.

Fire in Theater

Dallas, Texas.—Quite a little excitement was caused in Dallas, Texas, May 5, when a film caught fire in the operating booth. But for the cool-headedness of the owner, Lorena Fairbanks, panic would have occurred. Miss Fairbanks played on if nothing unusual was happening, and while several left terrified the proper proportion remained in their seats. As the film was in a fireproof box, slight damage was done. The second reel of "Big Jim Garry" was ruined.

F. M. Sanford Returns.

Dallas, Texas.—F. M. Sanford, has been in California for the past year, where he was interested in producing business, is back in Dallas. Mr. Sanford opened the World Film offices in Dallas, and managed some of the most successful shows in going to California. As yet he has not announced his new plans.

Returns to Program Service.

Fort Worth, Texas.—The Victor Amusement Company will continue to run the Liberty Theater at Fort Worth, Texas, which have been running features for over a year, have decided to do more than production is paid to features, and not enough to program, which pleases the transient business. Beginning May 18 they will run regular program service.

Airdrome at Collinsville.

Collinsville, Texas.—Collinsville, Texas, has to air an air dome at once. It will be the first that has ever been set up in the Airdrome at Collinsville since D. A. P. Hoffaker's theater was destroyed in the conflagration in January, when half of the business section of town was burned. The new air dome will be managed by Mr. Hoffaker.

An Interesting Woman.

Miss Betty Farochil, manager of the Lyric theater, Sherman, Texas, was in Dallas April 25 on a business trip, and the World represents her to be a long conversation with her.

Miss Betty is a very interesting talker and was a very interesting woman. She is from a business standpoint, the oldest exhibitor in Sherman, having started the theater that still manages, the first in that town. And she has had some great experiences.

She has heard, soul, body and voice against censorship and loves to describe some of the set-tos she has had with the purity element in Sherman. She has had hot and heavy, but she tamed them and made them eat out of her hand—that is, serve lunches in the theater lobby. At one time she advise his members of the civic association if they wanted to start a censorship, they had best start in their own parlor.

There is no censor law in Sherman as a result of Miss Betty's work, the police department seeming to have plenty of authority as it is.

Bickel Now a House Manager.

Waco, Texas.—Leroy Bickel, for some time past Dallas manager of the Blue Birds, and previously manager of the Paramount offices, has gone back into the exhibition end of the game and secured control of the Rex theater at Waco, Texas.

Consolidated Establishes Branch.

Houston, Texas.—The Consolidated Film and Supply Company, by opening a southern branch of the Universal, has established a branch in Houston, Texas, subsidiary to the Dallas office. Charles F. Frencourt, who has years with the Mutual and J. D. Wheelan, and more recently manager of the Newport theater, Dallas, is in charge of the Houston branch.

Since the resignation of Leroy Bickel, as special agent for Blue Birds, the regular consolidated organization has handled these features, and probably will continue to do so.

Dallas Territory Notes.

Clifton, Tex.—Fred Nelson, who is running pictures at the Clifton opera house, a second-floor auditorium, recently opened a ground floor house in a building that is being renovated for him.

Fort Worth, Tex.—The theater, Negros, which has been closed for the past three months, reopened May 1 under the management of the city hall.

Blum, Tex.—Elli Taylor has opened a picture house at this place, name yet announced.

Meridian, Tex.—The Movie theater at this place, under the management of Preston A. Powell, completely remodeled, making it an up-to-date house.

Gateville, Tex.—C. H. Reesing & Co., the Borden theater, have been taken over by the Queen, which gives them control of the theater business here.

Dallas, Texas.—Two moving pictures will be shown periodically in the auditorium of the city hall for the orphans in the different institutions. The director of the board of public welfare, is father of the scheme, and the different exchanges will loan films that are not in use.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

W. T. Henry Heads Local Exchange.

DENVER, Cola.—A rapid fire change in management has marked the New Film exchange in Denver was made recently. W. H. Cree, who has been in the office for only a short time, received a wire on Friday and left Saturday to become manager of the Los Angeles office. W. T. Henry, the new manager, arrived the day following Cree's departure and is now in command at the Denver exchange.

Mr. Henry is well known in this territory. He formerly was traveling auditor for the Mutual and later for General, and has made acquaintance among the exchange men. Henry broke into the moving picture industry via the General exchange, and a half years' service took charge of the world office in Kansas City. Later he served two years with the Mutual and last January became manager of the Salt Lake exchange. Under his regime business in the Salt Lake office is said to have been doubled.

Highlands Changes Hands.

Denver, Colo.—Sam Berger has sold the Highlands theater in the Highlands to Mr. Howard, who will continue to operate it as a photo-play house. Mrs. Mowry was recently widowed.

Opens Theater Exchange.

Denver, Colo.—Bradley Fish, former Denver exchange manager now employed by the General Film as a road man in this territory, has opened a theater exchange in Denver for the buying and selling of moving picture houses.

Crist-Israel.

Denver, Colo.—Robert Crist, one of W. S. Rand's assistants in the local Triangle exchange, slipped one over on his friends when he eloped with Hazel Israel, a prominent young Denver girl. Mr. Crist and his bride were married at the same time the bride was being held at the bride's home. They were expected to be present, but instead they sent a record by messenger with orders that it be played on the Victorla. The record was of the song, "Good-bye Everybody, for I Got Married Today."

Submarine Mystery Comes.

Denver, Colo.—The first showing of the submarine mystery, latest Mutual serial, was held in Denver last week. Manager Ward E. Scott had two score exhibitors of Denver towns in the theater at the Baby Grand theater, while six reels or the first three episodes of the picture were shown.
THE MOVING PICTURE WORLD

San Francisco Censors

City’s Police Committee Will Recommend New Censor Ordinance to Board of Supervisors—Petitions Against It Have Been Circulated in Leading Theaters—May Try Referendum If It Passes.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

San Francisco, Cal.—After hearings and deliberations which have extended over several months the Police Committee of the Board of Supervisors has rendered a decision on the question of censorship and will recommend to the Board of Supervisors that the ordinance drawn up at the instance of members of the California Club and Negro clubs for the regulation of the Board of Censors consisting of nine members and a strict regulation of the film industry. To those who have followed this matter closely this decision did not come as a surprise, as it has been realized for some time that further argument was useless, and that the ordinance would have to be made before the Board of Supervisors.

Circulating Petitions.

Two public meetings are now open to exhibitors and exchange men and one of these is received their immediate attention. Petitions have been circulated for more than a month in the leading theaters of the city and thousands of signatures have been secured against the passage of any censorship ordinance. The number of these will be greatly increased before the next meeting of the Board of Supervisors and it is hoped that the showing will be such that this body will decline to take action. In case, however, that the ordinances are disregarded and objectionable passed plans are under way to invoke the referendum and there seems little doubt but that the ordinance would be defeated by a tremendous majority when voted upon by the people at large. Such a step as this might be of real benefit to the industry in ascertaining the real wishes of the people on the question of the censorship of moving picture films.

FILM INTERESTS ON TRIAL.

Matter of Carrying Films by Passengers May Be Taken Up by Legislature.

San Francisco, Cal.—At a joint conference of members of the Film Exchange Board of Trade of San Francisco, members of the Alameda County Exhibitors’ League, Independent Exhibitors, representatives of local transportation systems and the United States Bureau of Examiners, held here a short time ago, the matter of following films of a nature to be carried on passenger trains and ferry boats as hand baggage was gone into again. An understanding reached on this matter and it was agreed that if no more than six infringements of the present rules should be discovered in the hearing before the Railroad Commission late in May no effort would be made to deprive exchange companies of their privileges. The present rules are similar to the prescribed film cases used by, that they are properly labeled and that none are opened in transit. Film exchange interests are urging extreme caution and are insisting that films be properly packed and marked before being carried in places of business. It was proposed at this conference that the matter be taken up in the League of Cities at their next session to secure the passage of a law covering the question.

Heads Local World Film

San Francisco, Cal.—M. D. Cory, owner of the Cory theater, and one of the best-known men in the film business on the Pacific Coast, has assumed the position of manager of the local branch of the World Film Corporation, succeeding H. W. Stubbin, who filled this post for a time following the resignation of Ralph Clark. Mr. Cory has long been a hard worker for the betterment of conditions in the film business, having been president of the local Exhibitors’ League and manager of the Mission Theater body. He is also familiar with the producing and marketing end of the business, having had charge of the operations of the Sunset Motion Picture Company with headquarters in this city. His wide acquaintance in the trade and knowledge of the needs of exhibitors bespeaks success for him in his new connection.

Look Out for Stolen Film.

San Francisco, Cal.—E. H. Emmick, of the Peerless Film Service, is warning exhibitors to be on the lookout for a copy of the Mutt & Jeff comedy, “In the Trenches,” which disappeared from the operations of the Moving Picture World’s Portland office.

Managers of all the major motion picture companies now in the city are asked to be on the lookout for a similar film, which is known to have been stolen. The film was used last at the Verdi theater and is known to have been positive that it was delivered to the exchange.

Local Theater Changes.

Leadville, Colo.—Mandy & ethos, owners of the New Grand, began work May 1 on remodeling their house so as to accommodate 500 more persons. They will have 600 seats when the changes are completed.

Delta, Colo.—W. R. Teufel will increase the seating capacity of the Colonial theater from 400 to 600 and will install a number of Loge seats.

Buena Vista, Colo.—G. M. Pyles has begun the work of enlarging and improving the Orpheum. He will add 156 seats and increase the comfort of his patrons.

Hugo, Colo.—A deal has been closed here whereby W. S. Root of the Empress will become owner of the Empress at Sharon Springs, Kansas, and Mrs. E. L. Pope of Sharon Springs will get control of the local house. Both are first class moving picture theaters.

Lyons, Colo.—R. M. Owen has reopened the moving picture theater here.

Gunnison, Colo.—Benn & Hetherington have closed their theater at Gunnison.

Denver, Colo.—R. J. Miles of Elizabeth, Colo., called at the Mutual exchange and made arrangements for a traveling and film service. He proposes to give two shows a week at Elizabeth, Kiowa and Riber.

Neither of these towns now has a theater.

Glenwood Springs, Colo.—O. W. Robertson, formerly a artiste of Charlie Hughes in the Orpheum theater here, has reopened the Odeon and will show first-class moving pictures.

Magnificent New Mission Theater Opens


San Francisco, Cal.—The New Mission theater erected for the Kahn and Greenfield Circuit on Mission street, between Twenty-first and Twenty-second, was formally dedicated on the evening of May 4 with a brilliant assemblage of men and women, all of whom have lived social and business life in attendance. The opening was in charge of the Mission Merchants’ Association, and was participated in by Mayor Rolph and other members of the municipal family.

Manager Robert F. Abraham.

The evening’s entertainment began with an organ recital on the magnificent instrument installed by the Photographic Company, the program consisting of the William Tell Overture, Aloha and The Rosary to demonstrate the possibilities of the organ. At the conclusion of this Mayor James Rolph, Jr., was escorted to his loge at the side of the auditorium by Manager Robert F. Abraham to the strains of the Star Spangled Banner and amid the applause of his neighbors in the Mission District. Mr. Abraham then stepped up to the microphone and after a short talk introduced Joseph Levin, manager of the New Fillmore theatre of the Kahn and Greenfield Circuit.

Mr. Levin extended his thanks for the splendid manner in which the Mission merchants had responded on the opening night and outlined the policy of the house, which he said would be to show the best motion pictures obtainable, at a uniform price of 10 cents for any seat.

He called attention to the organ which had been brought from $250 and which was of local manufacture. He was followed by Mr. Kiel of Kiel Bros., owners of the theater.

A surprise was then sprung by Mr. Levin, who introduced Miss Anita King, “The Paramount Girl,” who was here for a week to appear at the Imperial where “The Race” is being shown. The president of the Mission Merchants’ Association, J. J. Chick, made a short address and introduced Mayor James Rolph, Jr. The Mayor stated that he had been a resident of the Mission District for more than forty years and had seen this section develop from a few houses to one of the most thriving parts of the city. He extolled the beauty of the house and led through for the success of the neighborhood.

Upon his leaving the stage the presentation of moving pictures commenced, the first one shown being scenes taken at the magnificent new City Hall in the grandest Civic Center in America.

Turner & Dahknken Activities.

San Francisco, Calif.—The management of the Turner & Dahkenken circuit is making great preparations for the opening of its new house at Portland, Ore., on May 10. The circuit is a part of the Moving Picture World’s Portland port.

Fred Dahkenken, Jr., of the Turner & Dahkenken circuit, is now on the road, and is spending the month’s stay at Los Angeles and San Diego, where he will combine business with pleasure. He made the trip by auto, going by way of Fresno.
Photoville in Circuit


By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—S. Morton Cohen, pioneer in the moving picture field in this city, has completed the organization of a company that will have control over a chain of theaters in the Pacific Northwest, consummating one of the biggest deals effecting picture theaters made in this territory for a long time. The theaters are known as “photoville” theaters and the new company is called Photoville Circuit. Mr. Cohen is president and will maintain his headquarters in Portland.

The term “photoville” was first applied to the chain, or “Sapho” circuit shown at the Strand where photoplays are featured and vaudeville and musical acts are used to round out the shows. The name should houses on the new circuit are the Strand theater at Portland; Oak, at Astoria; Strand, at Springfield; and the Metropolitan and Tacoma, Tacoma, which will open May 14. The smallest of these theaters has a capacity of 600 people, but the Strand has a capacity of 1,300.

G. A. Metzger, Pacific Northwest manager for the Film Supply Company, handling University theatricals, will refit the last contract with the Photoville Circuit whereby films of the Bluebird and Red Feather brands and Universal comedies will be the feature attractions at the theaters.

LID ON SNUG
Censors Have Now Got It Down All Around.

Portland, Ore.—Mr. Morton Cohen, or so ago Sheriff Word of this city polished his star and went forth among the lights of crimson hue and declared that from this time the wild ones in the old bar room were stilled and the shuffle of the faro deck should cease. So the lid was put on the town.

But the censor board has recently discovered that the lid was not clamped tight enough and that upon the opening of May 14, Portland’s moving picture theaters the cowboys and the miners are wont to journey in from Rome Creek, Union Gulch, the dance halls and squander their stage money at the games of chance. The censor board has therefore made the lid on the town and from recent rulings it is indicated that it will bar any gaming scene where money changes hands.

“Under Azure Skies,” a three-reeel Mus- tang western was recently subjected to the censor board with the result that a change would be made. Among the proposed changes, the one eliminating gambling scenes was discussed. Evidently the viewers were in mind when they viewed Mr. Reed’s picture.

Sapho Picture Is Passed.

PORTLAND, Ore.—William Fox picture, “The Eternal Sapho,” was shown at the Majestic recently after being subjected to two censor boards by the censor board. The first time the film was shown was to one of the viewers who passed it. Mrs. Colwell, secretary of the board, eulogized the reviewed picture, which she said was a review.

After being scrutinized by two other viewers, the picture was passed with but two minor changes. It was said the cause of a disturbance with the censor board about two years ago before the passage of the present ordinance, when the picture was shown to the grand jury which saw nothing wrong with it and failed to take action. It was then that the emergency censorship was started, said Ed- win James, manager of the Majestic, comment- ing on the history of “Sapho” in films.

Metro Leases Portland.

Following is called Thomas J. Colwell, special representative of Metro with offices in San Francisco, and C. J. Kerr, of Seattle, supervisor of Northwest offices, announced that the Portland Metro office would be consolidated with that in Seattle and that Portland territory would be handled by Kerr. The reason for the change, Mr. Unger said, was that the entire Pacific Northwest territory could be handled by Kerr. The change was effective May 14. Mr. Unger stated that A. S. Kirkpatrick, manager of the Portland office, remained with the company and that the office force in Seattle would be increased to take care of the enlarged territory. The withdrawal of the Metro exchange from the city came as a surprise to the Portland ex- hibitors. In front of Portland is a permanent institution on Film Row.

Columbia Donns Summer Garb.

Portland, Ore.—The Columbia theater has been refitted with cretonne draperies of blues and lily white and ceilings and walls have been tinted to match the color scheme. An Italian garden set is in the making which promises to be a surprise to Portland screen fans. Manager Myrick now appears on the floor arrayed in a white suit of the luxuriously appointed staff have been outfitted in white.

Local Theater Changes.

Gold Hill, Ore.—K. B. Weleseder, who operates the Strand and has leased the Comus, at Gold Hill from R. C. Kelsey. Springfield, Ore.—Raudruff Bros. have sold, to Ben White.

Marshfield, Ore.—Robert Maraden, Jr., who runs the Noble theater here, was a re- cent visitor to Portland. Mr. Maraden, who has been associated with the theater for many years, is going to San Diego to visit with his wife.

Portland, Ore.—Wm. Graeber, owner of the Union Avenue theater, Portland, was a recent visitor to Seattle. Mr. Graeber, daughter of Commissioner Baker of Portland, and who played in stock at the Baker theater with the season closed recently, has gone to California to appear in pictures.

Yamhill, Ore.—C. P. Lyton has pur- chased the Casino theater.

Vale, Ore.—J. B. Quinliver has sold the Rex theater.

Boise, Idaho.—Jack Mitchell has opened the old Kaiser theater at Boise and re- named it the Phoenix.

Portland, Ore.—I. Rosenthal, manager of the Sun Photoplay Company, in San Fran- cisco, was a recent visitor in Portland.

STRAND OPENS WITH ECLAT.

Fireworks on Roof, a Band Playing on Street and a Parade Start Theater.

By S. Clark Patchin, Spokane Correspondent.

SPOKANE, WASH.—A fireworks display on the roof, a band concert on the street and a parade headed by a brass band, marked the re-opening of the Strand theater which was closed for several months for remodeling opened for a short time by C. S. Crews.

It was opened as a part of the Pacific Photoville circuit, incorporated by S. Morton Cohen, Portland, is organizing. It will show vaudeville attractions and Blue- bird Pictures and other features of the firm, and a straight policy of 10 cents admission, for any seat in the house. Programs ordinar- ily contain three acts.

Mr. Cohen personally directed the re- opening of the Strand theater, and his personal representative, Mr. Myrick, will be resident manager for the time being. C. S. Crews has withdrawn from the act and has taken a position where he will continue to operate his two theaters. The opening program, was a Burlesque photograph of "Elusive Isabel," with Florence Lawrence in the lead.

The audience was crowded with people and automobiles during the concert and other exhibition. Mr. Cohn has organized the Strand Theater Company to operate the local house, the Photoville Circuit being the holding corporation for all the theaters in the chain.

Reopening of Portland Lyric.

Just thoroughly remodeled and with some notable features installed, the Lyric theater is now a modern picture house. A new front has been constructed, the auditorium is being fitted up and a new operating room installed with two new simplex machines. This latter feature will do away with the waits between picture shows.

A modern ventilating system has also been installed under the control of Mr. 1. D. Sanders, and a travelogue will frequently be introduced.

B. W. Copeland, manager of the Rex theater, Spokane, was the first to show the Al Smith pictures of a mountain lion hunt by H. H. Bakker and his wife, and the capturing of the lion recently taken in Montana. The chase, as shown on the screen, is interesting.

Both Mr. and Mrs. Bakker and three of their mountain lion hunting dogs as well as one of the large mountain lions in a cage are on exhibition in front of the theater.

Vancouver Items.

Nanaimo, B. C.—With the courtesy of Manager George Beatle a very successful benefit for the Nanaimo Hospital was given at the Columbia theater. Mr. Ray Smith took a page ad in a local paper, including in the ad a coupon for admission to the theater. A number of people gave the coupon and a substantial amount was raised for this worthy institution. In addition to a picture program, tickets, numerals were contributed only not by local people, but also by some who came from Vancouver especially to attend. Two performances were given, under the auspices of the ladies’ auxiliary of the hospital association, with Mrs. G. B. Brown in charge.

Business Notes and Personal.

Victoria, B. C.—Preceding the initial showing of Shining productions at the Columbia theater, Manager May- smith took a page ad in a local paper, including in the ad a coupon for admission to the theater. As a result the Columbia has been made in respect to this, as the coupon could be used at any time within the first week. Two performances were given, and an advance of $100 for each of them. Later both returned to Victoria in connection with some inspections or an appointment of which is expected in a short time.
The Moving Picture World

VANCOUVER TICKET TAX.

May Levy Twenty Per Cent. of Value on Tickets.

Victoria, B. C.—The provincial government has recently had under consideration the levying of a tax on theater tickets. The bill is similar to those obtaining in the three other provinces where such a tax is in force. It is understood the present intention is to tax theater tickets at the rate of one, two and three cents each, which presumably would result in a tax totaling twenty per cent. of the value of the tickets. It is stated that such a tax would return to the province a sum amounting to about $25 a day, from the city of Vancouver alone.

Making picture men as a whole are against the plan, and interviews have recently been had with Premier Bowser regarding the matter. Exhibitors declare that the tax would be a revenue producer, and that to levy it would simply result in strong objection on the part of the theaters and great inconvenience to all parties concerned.

A Benefit Every Month.

Chilliwack, B. C.—The management of the Imperial theater is giving the house on the waterfront a new lease of life by offering entertainment in aid of the local hospital. The latest concert, held recently, consisted of an orchestra, a variety show, and an orchestra, plus solos, music selections by the Kel-land-Cheykvalley orchestra, and the regular Imperial bill of moving pictures. This house has just started "The Goddesses."

Red Cross Benefit at the Rex.

Edmonton, Alberta.—A Red Cross benefit given recently at the Rex theater an innovation was introduced in the form of setting aside of the tickets by the military band of the 11th Battalion Montreal. As in addition to the usual features of programs.

Patriotic Program at the Princess.

Edmonton, Alberta.—A patriotic program was given on a recent evening at the Princess theater in aid of the Aga Khan Chapter, Daughters of the Empire. A feature of the program was an address by Mr. A. Wilson, a returned veteran of the Princess Patricia Regiment.

Theaters Help Baby Welfare.

Calgary, Alberta.—Starting off the Baby Welfare Week fostered by the Naomi Memorial Society, a Sunday meeting, at which Mrs. Roy, president of the society, addressed the audience at the Empress theater, where addresses were delivered regarding the proper care of children. On the following Wednesday a showing of special films was given at the Princess theater, where a large audience gathered to view the pictures.

L. A. Rosten Opens Empress Theater.

Vancouver, B. C.—L. A. Rosten, a well-known and long-resident of this city for the past thirty years, has secured the Empress theater, which has been closed for months, and will reopen it on May 23 as a combination playhouse, showing Cort, Shubert and Klaw & Erlanger attractions. The theater will be completely renovated before the opening.

New City Time Confusing.

Winnipeg, Man.—Flood conditions in the Winnipeg district have interfered slightly with attendance at local theaters, but normal conditions are now restored.

An hour’s change in the city time, in full agreement with daylight savings, is resulting in some slight confusion in regard to starting hours in the theaters, and local time is now being advertised somewhat along this line: "Continuous performance from 10 a. m. Standard Time, or 11 a. m. New City Time, to 11 p. m. Standard Time, or 12 p. m., New City Time."

British Columbia Law Makers Discuss Motion Picture Act—Liberals Want An Appeal Board—Conservatives Think Censor is Raising the Moral Standard of the Films—An Election Near.

By E. C. Thomas, Special Correspondent, 821 Rogers Bidg., Vancouver, B. C.

VANCOUVER, B. C.—The discussion in the British Columbia legislature relative to the proposed amendment to the Moving Pictures Act, affecting the existing position of the censor, has developed into a broader question involving censorship and the conduct of the censor’s department generally.

Lacks an Appeal Board.

During the debate of the house the amendment was brought up for debate. and H. C. Brewster, Liberal leader, launched an official attack on the extreme power given the censor under the act, drawing particular attention to the fact that Americans were held to the same standard of morals that people did not have in Canada.

Premier Bowser, in replying to this argument, said that a board was necessary to the operation of the act, as it would have to be composed of a representative of the moving picture interests, a representative of the public in the province, and a chairman, who would of course be the censor himself. The world hardly now pointed in such a direction as would constitute an appeal board, as such a board should be entirely disconnected from the actual act of the censor. If one member of the board suggested judging pictures by purely theological standards, or if such a suggestion was made, the act would be left entirely to the discretion of the censor himself. In other words, it was decided that the board should judge pictures by the evidence of the censor. A discussion took place on the act making such a provision, the whole matter would be subject to the attorney-general’s whim from his decisions.

"When you see a censor believing, as our censor does," said Mr. Bowser, "in that there are scenes in the pictures, there cannot be such a great amount of criticism. I may say that I agree with him in his stand for a higher moral standard."

No Need of Any Censorship.

Parker Williams, senior member of the Opposition, objected to censorship in any form, and called attention to the fact that there is no censorship in the United States. There has been no objectionable through the type of pictures shown, the same steps could be taken to check any objectionable material. The United States were at a desirable entertainment. It seemed to him that there could be no valid reason for objecting to moving pictures. He had been able to pass, a great many objectionable scenes, and he had not noticed any difference since films of this class have been allowed to pass. A great number of the objections that are presented present have been rejected six months ago, and in fact, many of which would have been allowed to pass if the act had been approved and exhibited. For corroboration of this statement the member mentioned how many replies the censor had rejected since the beginning of the present year, for instance, how many replies the censor compares with that maintained during the past year.

The Execution Near.

The MOVING PICTURE WORLD correspondent, in the course of a conversation with the manager of a local film exchange, asked him the number of pictures being rejected at present, as compared with a few months ago. "Yes," he said, "the censorship is practically non-existent at present. It is simply the calm before the storm. If the Bowser government is continued in power at the general election, which is scheduled to take place within a few weeks, we will go back to the same conditions as existed before the last election, when the highest class rejected on the slightest provocation. In my opinion, the present intentions are purely to test the regulations until after the election. This, it may be said, is the view held by many local men connected with the industry. Another film man spoke in the same strain. "Don’t lose sight of the fact," he said, "that the stringent rules regarding censorship were made with the object of protecting the Motion Pictures Act, but are simply not being enforced at present. If the government believes that the existing standards are right and proper, let the law be changed so as to make these regulations permanent, instead of leaving the way open for a return to the conditions which formerly existed. If the government is not prepared to make these changes, it is evident its intentions will of course remain under suspicion."

"As for the remarks of Mr. Watson," added another supplier, "who has always extended the picture shows from time to time within the past six months, or so the ‘spoilers’ flavor, and has been nothing to offend, it simply means that the vast majority of pictures previously rejected were so objectionable that there was no necessity of maintaining the censorship, as the present would have been rejected six months ago, and in fact, many of which would have been allowed to pass if the act had been approved and exhibited. For corroboration of this statement the member mentioned how many replies the censor had rejected since the beginning of the present year, for instance, how many replies the censor compares with that maintained during the past year."
Calendar of Daily Program Releases

Releases for Weeks Ending May 27 and June 3

(For Extended Table of Current Releases See Pages 1592, 1594, 1596, 1598.)

General Film Company.

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COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players’ Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.
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General Film Company

BIOGRAPHY.

THE MISTAKE (Release—May 22).—The cast: Pardee (Pardner) ; Pardee (Dorothy Chilton) ; and Charles H. Maltes; the wife (Blanche Sweet). There is the lovely gold hills the friendship between the two men was staunch and true. Both are killed in their prime, one of the wife on the next stage. It will make no difference," declared the husband. "You will be mine forever." But the friend in thinking it over began to fear that he might bring the wrong result. He concluded to go away and left a note behind surrendering his share of the claim to Miss, and in his jealous rage shot at his friend. However great his repentance thereafter, he could not bring back the life of his friend.

WHO'S LOONEY NOW? (Two Parts—May 23).—The cast: Prof. Mozart Von Clef (Dave {?}); Miss Maude Firestone (Eva Moore); Ludwig Guggenheimer (Wm. Sloan); Charlie Knickerbocker (Marshall Pinckney); Henry J. (Heywood Mach); Officer Naeben (Hector睇 prone); Patsy (Louis Reicher); Mrs. Von Clef (Katie Tonrery); Mrs. Guggenheimer (Cladette Chib; Birdie (Miss Rusby); Mr. Tiny (Judge Basbrick).

Mrs. Von Clef becomes suspicious of her husband, Professor Mozart Von Clef, when she finds a hair on his coat. Von Clef leaves to Germany to nurse his invalid wife and Mrs. Von Clef decides to follow him. Birdie, an escaped lunatic, tries to kidnap Patsy, Von Clef's promised bride, and stabs Birdie. Guggenheimer plans a party for his daughter, Patsy, and invites so many that he has to take on a manager. Guggenheimer plans a party for his daughter, Patsy, and invites so many that he has to take on a manager. The music, Charlie Knickerbocker's "flats" into place. Von Clef, who has given up hope of seeing Von Clef, Von Clef sees an opportunity to get away and leaves. When Von Clef sees her husband leave Dr. Guggenheimer and goes in another direction, and disguised with a heavy veil soccer and his friend. Von Clef sees the summer garden and sends him away. Von Clef并于 his wife, and Mrs. Von Clef does not suspect him of being "out." Birdie sees Von Clef, and Mrs. Von Clef flirts with her husband. He is easily deceived and Von Clef is pleased with the result of her scheme. Von Clef tries to kiss her, and gets a shock when she rakes her veil. In despair, Von Clef decides to take a fit. Alarmed at his condition, Mrs. Von Clef summons Dr. Guggenheimer. The doctor tells Mrs. Von Clef he thinks her husband is a man who has to "hedge" him. Von Clef soon recovers and he hears this and makes his escape. He jumps into a barrel, and nobody knows who is filled with water, and gets a ducking. Charlie accompanies Von Clef and his assistants, but when Von Clef recovers he puts Charlie in the dock.

Von Clef leaves to engage musicians for the party and Charlie again joins Mrs. Von Clef. Otto (Professor Forest) is engaged at the Musical Union, and Von Clef tells him to come. Charlie and Mrs. Von Clef are merry-making when Otto tells them to stop. Otto is to be cut and is observed and is puzzled at his wife's affection for Charlie. Von Clef goes out again and sings the hell, and Mrs. Von Clef hides Charlie in a closed car. Von Clef enters in a towering rage and finds Mrs. Von Clef on top of the car, giving him at the same time an exhibition of his temper. Charlie takes flight, and when Octavian B. flat comes in, it is of Charlie turning at his shots at him.

Von Clef and Octavian B. are engaged in a restaurant and Von Clef again meets Birdie. After a fight, Charlie and Mrs. Von Clef enter the restaurant. He disguises himself as a waiter and plots to get Octavian B. Von Clef recognizes him and his false identity is exposed. Von Clef thinks his wife is cheating with Charlie and he sees a alarm. Birdie is caught and is on her way to the institute. Von Clef, however, is at the cost, and Mrs. Von Clef solicits the aid of the keepers to help her. Von Clef has an ambition to be a coolie and becomes a bicycle. Von Clef and Patsy character are overtaken at the asphalt gate. Von Clef leaves Patsy and his wife's firm that it is too much for them and order is restored in the Von Clef household.

LUBIN.

"OTTO THE HERO" (May 22).—The cast: Otto (Dana Bisney); Mrs. Prunes (Bessie Beal); Mrs. Eena (Olive Beal); Mrs. Prunes (Bessie Beal); Mrs. Florence Wong; Patsy (Patrice Field) ; written by Jack O'Neill. Produced by Edwin McGinn.

Mrs. Prunes is the keeper of a boarding house. There is a charming daughter, rutty, with whom Otto and Clarence, two of the boarders, are infatuated. Otto is a timid and shy young man, and on account of his uniform is in the lead of the race for the heart and hand of the fair Patsy. When Otto proposes to Patsy, she is rejected by Patsy who informs him that he is not worthy of her. The couple return to the boarding house, and the deal is made but just before the hour for the take-up highwaymen send him a letter demanding an increase in wages for their job. Otto loses the letter and it is found by Clarence who makes a heavy call on the high waymen and engages them on his own account to hold up Otto and Patsy with Clarence playing the hero role.

Otto, however, has followed Clarence and from concealment over listens to the meeting of the two men. In his eagerness to have the yeges are to hold up the auto containing Otto and Patsy. Otto then and mother out on a auto ride over the designated route while he and Patsy in another auto speed to the police station. The highwaymen hold up the other car, but Mr. Otto's wages being put to flight by the timely appearance of a famous football star, Otto decides to hire all the horses in the stable an he can so that he may rescue them and reveal himself as an ex-publican.

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Billy Hodges, living in a boarding and rooming house in New York, is about twenty-eight years old and was married a week ago. He is badly in debt. Billy remembers just past receiving a lot of bills by mail, that his wife and the landlord had been married, and wrote him to rob his home.” She phones for the police, and in a minute Ethel has covered him with his own revolver. “I don’t want to shoot, but I’m going to rob my home.” She phones for the police, and in a minute Ethel has covered him with his own revolver. “I don’t want to shoot, but I’m going to rob my home.”

The DUMB HEIRESS (May 5).—The cast: Bill (Heath, the innkeeper); Miss Maze (Marvin’s sister); Sam (Henry H. Moody); Uncle Oscar (Norma Whitman); Bugsy (Aunt Oscar (Billie Burke)); Hughey (Aunt Oscar (June Arthur)); [The scene is arranged, and as the Cast is completed, the audience will see how the dumbness of the Heiress and the enlightenment of Ethel is shown.]

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Alec MacNamara, a Swiss chiseler, who has been hired as coachman to the Duke and Duchess, after a week of observing the duke and duchess, decides that they are a very easy mark for an old and infirm man. The next day he sends them a note, saying that he will deliver them a package at the hotel at 9 o'clock. The Duke and Duchess arrive at the hotel and are met by a young man who claims to be a Swiss chiseler, with a large package. He opens the package and finds a letter from the duke and duchess, who are in the hotel. The letter is addressed to the man who delivered the package, and it is signed in the duke and duchess’s handwriting.

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THE BATTLE (May 26).—The cast: The Batter (Melvyn Douglas); The Pitcher (Spencer Tracy); The Umpire (Herbert Mundin); The Home Plate (Joe E. Brown); The Outfielders (Polly Rowles, El Brendel, Lloyd Gough).—The story: The Batter, a former pitcher, tries to save his team's star pitcher, who is about to lose the game. The Batter outwits the umpire and saves the game.}

Selig-tribune No. 35 (May 1).—Philadelphia, Pa.—The cast: A man who is trying to find a lost girl, played by Mary风电. The story: A man searches for a lost girl and eventually finds her.}

Selig-tribune No. 36 (May 4).—In the Argonne district, France.—The cast: A man and a woman who are trying to save a French village from being destroyed by the Germans. The story: The man and woman work together to save the village and eventually succeed.}

IMP.

WHEN SLIM PICKED THE PEACH (May 16).—The cast: Slim Hoover (Victor Pots); Mrs. Slim (Babe Sedwick). The story: Slim Hoover, a small-time gambler, picks a peach from a peach tree and is accidentally eaten by a bear. Mrs. Slim, trying to save Slim, is also eaten by the bear.}

Universal Film Mfg. Co.
CLAUDIA (May 21).—The cast: Claudia (Edith Roberts); Sylvia (Sydow Dowling); Dan (Stanley Walpole); Billy (Paul Kelly). Written and directed by Daniel Remington. In love with Sylvia Stimson, the society belle, he plans to marry her while he is painting her portrait as the DuPont War Bride. But Claudia finds marriage is out of the question, as it would ruin her career. The scene then shifts to the street in front of the studio of Sadie Loriso, Peter, two of Dan’s chums, meeting two young women, Sylvia and Claudia. Sylvia picks up their luggage and leads them into the studio.

Dan greets Tabitha, who introduces her friend, Claudia. Claudia explains to Dan that he is unable to marry Sylvia because of his age. Without more ado she of- fers herself to him. Later, when Dan and Claudia are alone, he decides that he and Claudia will have to get a license in the name of Dan and Sylvia. Claudia has been reconciled and decide on an immediate elopement. They go to the county clerk’s office and sign the necessary paper.

Meanwhile Dan and Sylvia get married and drive to their new home. They keep their marriage a secret for the present. In the meantime Claudia finds that Billy finds it difficult to suppress his infatuation for Sylvia. The body gets flustered when Billy announces from the window that Dan has just driven up with Sylvia in the car. He runs up to Dan when he enters the studio and kisses him. Sylvia protests, but he is angry and without betraying, however, that she has been married.

Claudia has apparently tried to arouse Sylvia’s jealousy with a purpose as she says to Sylvia, "When I marry Dan, I don’t want him to marry you." This immediately brings forth the requisite license and prepares Sylvia for the present. They place Sylvia and Dan side by side for the ceremony. He takes his prayer book and asks for the ring. Dan and Sylvia look very much embarrassed. Billy and Claudia come down all elated with the surprise they have sprung on them.

While all this has been going on Dan and Sylvia have been reconciled and receiving no report repeats the question. Then Dan puts up his hand, "The ceremony must go on," and takes the license without further ado.

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UNIVERSAL

ANIMATED WEEKLY NO. 10 (May 10).—The cast: Captain Johnstone, Mr. F. J. Horton. L. Am. Scene: Children raising flag on site where Dutch settlers first landed. Sub-titles: 1. Yellow Birds. 2. High Jumps. 3. Over the hurdles. 4. Polo Vaughn.

Bravery Medals for Fire Heroes.—Mayor rewards firemen for saving lives.—New York — Ralston.—City where rassin king is king, gives spectacular pageant to celebrate previous triumphs.

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THE MOVING PICTURE WORLD

Two Troubles.—Universal stars change styles in latest men’s headgear. (Courtesy of Berenice.)—2. Harry Benam. 3. Matt Moore. 4. King Bag- winders.


Captain Billy Saford was the sole surviving member of the Grand Army of the Republic. His name has become synonymous with his service to the nation. He had regularly been chosen as the Grand Marshall of the parade. The city of New York always chose the Mayor, the clergy and the other officials of the small village in the town hall to carry on the plans for the celebration. Always had the plans been the same. There was always the Mayor, the clergy and the other officials of the small village in the town hall to carry on the plans for the celebration. Always had the plans been the same. There was always the Mayor, the clergy and the other officials of the small village in the town hall to carry on the plans for the celebration. Always had the plans been the same. There was always the Mayor, the clergy and the other officials of the small village in the town hall to carry on the plans for the celebration. Always had the plans been the same. 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VICTOR.

THE THREE WISHES (May 17).—The cast: Daisy (Mary Fuller); Vincent (Augustus Philips); Gregory (Ivan Harding); Cyril (Abel Glyn). Produced by Ludovic Grenier. Produced by Ludovic Grenier. 

The immortal hunchback of Notre Dame, who, according to legend, would have been blind had it not been for her sunny disposition and her fatherly regard for her father, had his arm amputated and his hand restored. He is a ruffian, and loves the little girl, and she, in turn, loves him. He falls in love with her and marries her.

Soon we find her fixing up a room for the expected bride and falling in love with a handsome layabout in her society. He fails in love with her and marries her.

In her new life she cries for the child. They press a big doll into her arms and she calls down.

Daisy recovers her health and her spirits. The years roll by, and when she grows again aware of the baby's true nature, she is overjoyed to have given it birth. She is the perfect mother.

At last, after a long wait, she is at an end. At the end of the last minute she experiences for the first time the tenderness of the infant's life against itself.

GOLD SEAL.

THE WOMAN WHO FOLLOWED ME (May 25).—The cast: Harry (Ernle Shibles); Marcia (Marcia Moore); love (Juan de la Cruz). Produced by Robert Leonard and David Kirkland. 

On a summer night Ernie is seated in the outdoor garden of the Cafe Maupin. The hot chesnut is roasted on the grill. The music brings back memories of a night in Venice a year ago. Ernie is a young man of the world, and as he is seated by a fire a terrible fear is that she is destined to give birth to another dead-born child. 

She takes a vow before the crucifix that if the child is born alive she will give it up for adoption. The scene ends after Ernie formulates this vow for a whole night.

At last the baby is born at an end. At the end of the last minute she experiences for the first time the tenderness of the infant's life against itself.

RED FEATHER.

HALF A ROGUE (Five parts; May 22).—The cast: Richard Baragot; Anna Harrington, his aunt (Lettie Ford); Katherine Harrington, his mother (Joseph Castellanos); Mrs. Bennington (Ma- ry Draper); Miss Warrington (Edna Hunter); Daniel McQuade (Howard Crumpton); ex-Senator Bennington (Henry O. Scannell). Produced by David Kirkland. 

Dick Warrington, a successful New York dramatist, is challenged to write a play from Katherine Chaloner, an actress whom he has "made." She shows him her engagement ring and tells him she has married, as the stage never really fascinated her. He is the one who has made her. She is the one who is marrying.

He is determined to leave the buttery announces another caller and Dick requests her to remain in order to meet John Bennington, as he is told that the Social Register is in the room. He is the one whose presence in the room so late at night might be the subject of a story to enter the buttery. 

John finds a pair of white gloves which Kate has had, and he puts them in his pocket surreptitiously. The two men sit down to smoke and drink, and John tells Dick that he does not wish to be married and wishes him to act as his best man but wants to withhold the name of his fiancée for the present.

After John's departure Kate comes out of the buttery and Dick helps her to look for her gloves. Kate tells him that John Bennington is the man she is to marry, and that he bought her gloves in order to find her, and realizing that John- nington had proposed to her, Kate falls in a faint. The next morning Dick escort Kate out of the apartment. The janitor sees them and tells them to be careful that the actress has spent the night in Warn- ington's apartment. John tells Kate that he has bought his native town, Herculaneum. John Bennington's marriage to the actress has caused considerable gossip in Herculaneum. One of the scandal mongers says, "That actress and Richard Warrington were engaged, you know Warrington's reputation." 

The hunchewomen return a day sooner than expected. Shortly after their arrival Dick meets Senator Henderson, the boss of the Republican party, who tells him that he wants him to run for mayor of the town at the fall election. Mc- Quade tells him that he has been nominated for the Senate and that he is nominated for mayor. After Dick's nom- ination McQuade sends Bolles, one of his hench- men, to New York to dig up some "chaff" on Warrington's metropolitan career. 

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out another effort to see the strange girl he had asked to marry him. Lund, Jr., starts out to the show place.

In the coach Peg regains consciousness but is unable to work. Marcus, who is in charge of the place, Flip, realizing Peg's strange inheritance, is becoming more anxious and tribulations are mounting the closer he comes than before.

Dr. Lund, Sr., unable to join the circus, sends the woman, a rough-neck and former employee of the circus, to search for the girl. She finds Marcus from Flip, which he is sure will establish Peg's identity as his child.

Returning Peg as La Belle's daughter, sends a hired thug to get her out of the tent, under the pretense of showing her some specimens of her inheritance. Then he brings them out of some of his inheritance. Both rough-neck and former employee of the circus, to search for the girl.

In the meantime Dr. Lund, Jr., succeeds in turning to the circus around the true facts of the night's performance and makes another attempt to see Peg. But with the same result. Marcus, who keeps the rose, is not bit by any of his thuggs, but is turned in the tent and the others.

The thug sent by Mrs. Lund succeeds in getting into Peg's room and having her killed. It is the usual chance that chance comes over her. Peg, in a rage, tears the clothes off her body and sets young Lund's cars, he knocks the rough-neck down and tells him he is going to tell the world what is going on.

The thug is about to take Peg out of the tent when Flip and the others come in and rescue Dr. Lund, Jr. and accuses him of trying to kidnap her—-as the episode closes.

PEG O' THE RING (Third Episode—Two Parts—May 15.)—PEG, unconscious in the arms of Dr. Lund, Jr., in the strange house, slowly coming to. The light is dim, the room is dark, and no one seems to be with him. He is lying on the bed, with a bandage on his head. He is not alone.

At the circus they miss her and search for her. She has been found by the rough-neck, who asks her name, then asks where he is. The rough-neck tries to get Peg away from Dr. Lund, Jr., and Flip and the others. Then, after a hard fight with the ruffians, succeed in getting Peg away on board the train. Peg accuses Dr. Lund, Jr. of trying to kidnap her. He tells her he will rescue Dr. Lund, Jr. and his wife, and the ruffians.

In the ring, Peg and Flip stage a show to rescue Dr. Lund, Jr., is left behind with the ruffians, who hide him in a car box. The game is to have a team see if Peg can escape from them.

In the box car Dr. Lund, Jr., succeeds in getting loose and escaping. He catches the circus train, in an attempt to get Peg out. He gets away before any harm has happened.

Peg, fearful for her safety, stays close with her, not allowing him to go far. When they drivers, he fends himself against the idea of turting Peg out of the circus, by using the sleeping car to make a plan for saving Peg, but have to stay with the show, feeling that she may get away from her captor and to get back to the circus.

In the dice, Peg succeeds in rescuing Dr. Lund, Jr. and leaves the ruffians in the den with the lions, while Marcus, who is in the ring with the ruffians, is left behind with the lions. Marcus, who is in charge of the place, Flip, realizing Peg's strange inheritance, is becoming more anxious and tribulations are mounting the closer he comes than before.

Dr. Lund, Sr., unable to join the circus, sends the woman, a rough-neck and former employee of the circus, to search for the girl. She finds Marcus from Flip, which he is sure will establish Peg's identity as his child.

Returning Peg as La Belle's daughter, sends a hired thug to get her out of the tent, under the pretense of showing her some specimens of her inheritance. Then he brings them out of some of his inheritance. Both rough-neck and former employee of the circus, to search for the girl.

In the meantime Dr. Lund, Jr., succeeds in turning to the circus around the true facts of the night's performance and makes another attempt to see Peg. But with the same result. Marcus, who keeps the rose, is not bit by any of his thuggs, but is turned in the tent and the others.

The thug sent by Mrs. Lund succeeds in getting into Peg's room and having her killed. It is the usual chance that chance comes over her. Peg, in a rage, tears the clothes off her body and sets young Lund's cars, he knocks the rough-neck down and tells him he is going to tell the world what is going on.

The thug is about to take Peg out of the tent when Flip and the others come in and rescue Dr. Lund, Jr. and accuses him of trying to kidnap her—-as the episode closes.

PEG O' THE RING (Episode No. 4—Two Parts—May 15.)—PEG has registered in the arms of Aubrey "Crown Diamond" Overture. In her classic costume, Peg o' the Ring players herello in the fantastic poses of the ancient dance. Then the music changes to the "Cricket's Serenade." Lena comes running from the audience, with the classic ballet, and performs a pas seul upon her toes. The last number is given to them in illustrative form, "Liberastrum." It is the Dance of Grief. Lena wears a dress of a woman who goes through the slow movements of the dance with an expression of resigned sorrow on her childlike face. She closes the show with a kneeling pose, full of pathos and real feeling.

STORMING THE TRENCHES (May 27.)—The other Frank and Gordon two brother is Frank (Frank Butterworth and Gordon Griffith); Irna. (Thelma Rivers, later Iona); Ernst, the traitor. (Ernest Butterworth.)

Erna is the sweetheart of both Frank and Gordon. Frank and Gordon have two favors. One day they decide to play war, Gordon to be a captain, and Erna to be a lieutenant. Irna stays out of the game to play with her dogs, but when Frank's lieutenant turns it into a trench, they need ammunition, and then the farmer's car comes along, with plenty of vegetables, which make fine missiles. The boys hide and wait for the enemy to cometo. Then they do not. They are taken by surprise, but they must have ammunition. so they go off with a case of eggs from outside a store nearby.

Then there is a hot fire from both sides. The eggs are stored, and Captain Frank forced to surrender to their superior strength. He is made a lieutenant, and Erna is taken as a prisoner. The farmers order Frank to cut the corner, and puts her dog under the barn. Then she comes back and says to Ernst, "I can't get the dog out. He goes to get it, and Irna is left behind.

The boys return, and finding Frank gone, they accuse Ernst of being a traitor, and say that they will shoot him. He is blindfolded and placed against a fence. Then they throw an egg into his face. The boys go on, and Ernst wounds revenge. The robbers are followed, and one of them is shot. There is a heavy knocking for them to pay, but Irna intercedes for them and saves them a whipping.

BISON.

THE WEDDING GUEST (Two Parts—May 27.)—The other Frank and Gordon two brother. (Ernest Fuller, Jr., Peggy Courtyard). scenarist written by Bess Meredith. Produced by Jacques.

The sheriff of the county is elected by men who call him the "squirrel sheriff alive." Panchita, Garcia, the flower of the town, loved by all, leaves home for a walk, passing through the town, where all the cowboys come out to meet her. "Bad" Pedro, a native, sees her and follows. He overtakes her and tries to kiss her. The sheriff, who has been passing by and has given Pedro's wife money to buy food for the starving children, hears and runs to her assistance. He takes as a remembrance her old hat, which she drops.

A year elapses and the sheriff still watches at Panchita's village. She calls to see out of her and four other sullen cowboys call at the same time. Panchita runs out and gives them a thank you for their help in tending her aged father. They are surprised by the sheriff. He questions them about her and the other cowboys. The sheriff questions them about her and the other cowboys.

JUVENILE DANCER SUPREME (On, same reel as foregoing).—Little Lena's first dance is an entrance in "Crown Diamond" Overture. Lena's dance changes to the "Cricket's Serenade." Then the music changes to the "Dance of Grief." Lena wears a dress of a woman who goes through the slow movements of the dance with an expression of resigned sorrow on her childlike face. She closes the show with a kneeling pose, full of pathos and real feeling.

Newman Brass Frames and Rails

Read what Sam'l R. Tyler,Mgr. of the Lyceum Theatre, at Galt, Lake, Canada, says about "Newman" goods:

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If you are ever interested in our frame and equipment in your theatre, the quiet other theatres the best in your city or our nearest area, I would be happy to let you know all about the "Newman" goods we use.

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NEW YORK CITY CINCINNATI CHICAGO
101 Fourth Ave. 717 Seneca St. 68 Washington St.
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face. That night the sheriff determines to see Pancho again and go to her house to find Pancho. Eddie follows him, but suddenly the sheriff remembers all and recognizes Jose. Pancho pleads with the sheriff to let her elope with Jose as she says she loves him. Without further explanation or demands from the sheriff, he gives her his consent. The sheriff leaves, and Pancho makes her way to the ranch to report the news.

At the ranch, Gale finds out that Eddie has arrived with a warrant for the sheriff. He is surprised and tells Gale that he has been a policeman all his life, and he is surprised to see Eddie there. Gale then explains that Eddie is there to serve a warrant for the sheriff. Eddie and Gale have a conversation, and Eddie explains that the warrant is for the sheriff who has just taken a job as a blacksmith. Gale then ooks the warrant and tells Eddie that he will go alone. He intends to prove the warrant is false and to help the sheriff in their search for the fugitive.

Eddie then takes off on his horse and rides slowly back to the trail.

JOKER. A STAGE VILLAIN (May 27).—The cast: The banda singer (William Frany); the leading lady (Lillian Peacock); herself (Heite; Conklin). Written and produced by Allen Curtis. After the death of the proposal Gale and her husband, Bill, settle in their boarding house. Gale is a Southern belle and spends his time in menial duties. A circular letter arrives, which is sent to the boarding house porch and Gale takes possession of it. She is immediately struck by the handwriting on the letter, which is written in a language that Gale cannot understand. She then goes to the post office with the letter and it is found that the letter is a message from the manager making a false claim of property. The women are assigned to their rooms and informed that all the bills must be paid in advance. Gale immediately begins to worry about the cost of the room, and she spends her time trying to find ways to save money. She decides to work at the local restaurant to earn some extra money. The two women become close friends, and they spend time together, sharing stories and laughs. Gale begins to feel much better after she starts working, and she realizes that she is not alone in her struggles.

LOVE AND BRASS BUTTONS (May 20).—The cast: The sexton (Bob O'Toole); the sexton's wife (Bridget Mahony); the sexton's daughter (Molly O'Sullivan); the sexton's son (Ray Galagher). Written by A. E. Christie. Produced by Van Dine. O'Toole, who is one of the biggest and finest actors on the force, and is the quintessential police commissioner, is assigned to a tough case. The department has recently taken over a case involving a series of burglaries and O'Toole is assigned another one. He is keen to prove his worth and to make a name for himself in the department, so he asks his assistant if he can handle the case alone. His assistant tells him that he cannot do it alone and that he needs help. O'Toole then asks his partner, who is a detective, to help him. The two detectives work together to solve the case, and they eventually find the culprit. The case is closed, and O'Toole is pleased with his work. He decides to retire after the case is solved, and he and his partner sell their business to a friend. They then go on to do other cases together, but O'Toole eventually retires and his partner takes over the business.

TEENY MINUTES IN MAGIC (May 21).—The cast: Presto (Orval Humphrey); Maj (John Gough); Omalary (Reer Berger); Eileen (Eileen), his daughter. Presto, a bartender, imagines himself a clever mystic as well as a juggler. He practices his tricks and beer glasses much to the chagrin of Omalary who owns the place. Omalary's daughter, Maj, is in love with Presto. Omalary can't see the art and Presto is impressed with the powers that he must look for another job. Being an industrious chap he soon learns that Maji, an assistant, is being sent to visit Presto and Presto applies for the position. Maj impresses his power and it is a sad and necessary task for Presto to go to his duties. Even the statues that guard the entrance to Presto's bar, bawl. An unwilling tough enters the place and almost starts a fight. "Little chicken," with whom he has been keeping company, is untrue, but the Mystic's sudden appearance upset him. "Better go fora stroll and leave the apartment in the hands of Eileen. Ground, finds the source of the mystic's uncanny power..."
May 27, 1916

THE MOVING PICTURE WORLD

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news. She had had news of her own, when the butler came in with the letter of had met and she admonished Sliggers to be more careful or choose shops home or there would be no dinner. Sliggs would work hard and not forget his wife's errand, so he jotted "Evening," on the card.

Traffic held no bothers for Sliggers on his way to work. He was in his turbulent state of mind he looked not where he was going and finally he found himself atop a lumber wagon, near a town. He awoke in time to avert an accident and went on for his errand. He arrived at the broker informing him that unless he flanked his investment with marginals he would be wiped out. The broker turned away and vanished of the poorhouse, his wife taking in the news of the purchased friend, bad news. Trouble comes in bunches and so did callers. He was on the company of the mitt of their business, however, they made hurried departures and Sliggers could not understand his. He found himself at the clerk, and finally the office boy deserted him, grumbling that if he could have had a successful day and rain and were leaving him while the leaving was good.

As a honeysuckle suddenly took a jump on the market and orders came in right and left, Sliggers hurried him, warning the tug of the sudden rise had netted him a fortune.

Sliggers could hardly believe his eyes and rushed home full of "pep" and happiness. On his arrival his wife immediately asked him if he had any money. He looked at her blankly and brain commenced to clear. He realized for the first time he had never known his wife's name but his name, on his coat, had been the cause of the day's eventful happiness. Sliggers laughed—loud and long—and took his wife to a regular "feed" where they had a nicely roasted suckling pig.

CENTAUR

HIGHLIGHTS AND SHADOWS (Two Parts—Mar. 29)—The cast: John Hilliard (William Clifton Navy); Mrs. Nannette (Marie Gibson); Jacques (Jack Nelson).

A Breton fishing settlement, on the French Western coast, is the scene of another adventure of John Hilliard to find inspiration for his brush. He had just arrived, accompanied by his wife and daughter, and was looking around. Nannette, for whom Jacques had a decided fancy, was one of the people he planned to visit, and it looks bad for Irun. The conductor calls on Jno. and has reasons to believe that he is "falsifying" his bread coupons. The company informs him that he will have to produce them or the men are certain unscrupulous persons are trying to "heat the railroad's.

Irun makes the job but is at a loss to devise ways and means of proving Jno.'s plot. A movie is taken of the places. The touches of a scene gives him an idea and he enlists the services of the director and the camera men. He is on the move as Irun engages Jno. in controversy. The result is a subtle, cleverly directed film. Irun mer the tar out of Irun, the camera man turns off the fatal proof of the health of Irun. Irun finally longs to the cafes and rides out before the panting Irun can suspect anything.

The next day Jno. receives a letter from the company which calls to his attention that he is being investigated by the authorities. He calls to adjust his claim. With the help of Jno. Vegeille arrives at the offices and is greeted by the company. He is found guilty, however, they suggest that he step into the next room and adjust matters. This is some of the railroad's activity. The company and its associates do not notice Irun, who hides behind one of the chairs. On a sheet in the background is flashed the picture of Irun. He does not see the more nervous he becomes, and when the company finds him, it suggests that he step into the next room. Irun is congratulated by the president of the company and another movie company, who inform him that they have written a wonderful successful picture which is in the making. Back, decides she loves Irun, and he accepts her into his arms as his wife. THE PORK WARDLERS (Mar. 26)—The cast: Sliggers (Max Carey); Mrs. Sliggers (Estelle Wilson).

A successful stockholder, was having breakfast at home one morning when he read the startling information that his bank was steadily dropping and the bottom was not in sight. The news was a blow to Sliggers, who had been working his money in pork pending a look. He kept the news from his wife, however, wishing to spare her the shock.

THE KAFFIR'S GRATITUDE (Two parts—May 27)—The cast: John Melbourne (William Clifton Navy); Mrs. Melbourne (Slippers); "Bill" Harrison, Melbourne's neighbor (Frederick Montague); Tom Dixon (Jack Nelson); Kali, Melbourne's servant (Marie Gibson).

John Melbourne has carved a fortune in South Africa. He has a ranch in the wild west. He can look proudly over his magnificent ranch and has an idea that he and his neighbor, now a very successful man, will admit

The artist offered to pay her handsomely if she would consent to be his model but fearing the effect it would have upon her lover, she refused his offer and returned to her mother. This thirsty dame saw a source of income because she immediately offered her daughter to accept the work.

Hilliard spent more time than necessary in the house. He was not at all popular among the villagers. As the weeks lengthened into months he grew more isolated than to his wife, but became almost brutal) when she reminded him of his services. He soon discovered that to maintain her employment by the greed of her mother, went about with a heavy heart, thrown by his friendship and neglected by her young lover.

Hilliard surprised Nannette in such a mood one day and thinking to cheer her up, suggested that they seek the forest for a background for a group of ladies among the villagers. He will be compared to the forest they were intercepted by old Gaspard who was one of the worst of the jungle and unarmmed, relating how his brother had for Sénecal's house and his friends.

Unfamiliar with the danger from the proximity of wild beasts, Hilliard disregarded Gaspard's warning and continued to walk in his way and in selecting a suitable spot for his picture. The result was that the forest was safe. That morning, Hilliard had been cruel to his wife and when she witnessed his就在于另一种速度。他带着态度到他的模型，被穿破的心，被穿破的女人决定在她心中。在海边，当日落时，被风景的猎物，瀑布的谷物，没有在报告Nannette的缺席到Jacques and further In- formed of her circumstances, suggesting that the trip to the forest was to screen Hilliard's love-making. When the time came, Jacques and Joyce less time no in seeking his rifle de- termined to have the life of the man who had had his way with her and not spent a pleasant day; their thoughts were of the food of the lake. and the fact that she is shot from his mount and killed. The shooting, according to the artist, had been planned by the artists, and the prom- ises Hilliard "Your home shall be my home."

CUB.

HARMONY AND DISCORD (May 19)—The cast: John Melbourne (Jack Nelson); Mrs. Melbourne (Sally Hayes); "Tom" Hayes (Tommy Hayes); The Boss (Tim Welsh); His Wife (Mme. D'orsey); His Daughter (Beth Sue). M. T. Dome out of a job spies a sign in the window of a Gent's shop containing that they want a boy. He disguises his age by turning up the tugs of his trousers, applies for and (Continued on page 174).
Mae Marsh and Robert Harron in A Child of the Paris Streets

Triangle Releases for May 21st

The TRIANGLE-Fine Arts Picture to be released this week will be Mae Marsh with Robert Harron in "A Child of the Paris Streets"—a picture that is bound to reach right down to the hearts of your patrons and "get" them.

There's an indefinable charm about the little lady who plays the part of her own mother in this latest TRIANGLE PLAY—first as the wife of the stern judge who sent an Apache to the gallows, and later as his daughter, stolen by the queen of a band of crooks as revenge for the deed of her father.

They brought her up a master pickpocket, capable of extracting a pocketbook under the most trying circumstances—with her teeth if necessary—but always able to "prove" her innocence by her winning manner and honest smile.

But when they tried to ill-treat her, and threatened her with the same punishment as another member of the gang had received she ran away—to Bobby Harron.
Robert Harron
Found Her

Far in the corner of his room huddled up on a couch he found her fast asleep, the picture of radiant beauty. He couldn't understand why she was there and when in the morning she had disappeared the mystery was deeper than ever.

Your patrons will enjoy every moment of this picture —right from the start through to the end.

W. S. Hart in
"The Primal Lure"

Then there's this TRIANGLE-Ince Picture to be released the same week. Here W. S. Hart repeats the success he has made in "Between Men," "The Disciple," "Hell's Hinges," and other TRIANGLE PLAYS. Men, women and children alike all love to see Hart in a picture play—they love to watch his expressive features and the cool manner in which he handles exciting situations.

"The Primal Lure" takes you far north into beautiful Alaska when men had to fight for their very existence.

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If you are an exhibitor and are not running TRIANGLE PICTURE PLAYS send us the attached coupon and we will send you information in regard to their exhibition. Possibly we can aid you in increasing your returns.

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1459 Broadway
New York City
(Continued from page 1571.)

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NATIONAL TICKET CO.
Shamokin, Pa.
CHINATOWN VILLAGES (May 21).—The cast: The villain (Jack Connelly); the secret service man (Jack Gaine); Hop Head Joe (Paddy McGuire); Rena, an heiress (Renate Eggers); her sweetheart (Arthur Mullen); her father (Edward J. Laurie). Directed by Jack Dil- lon. Scenario by Robert A. Dillon.

A villain engaged in smuggling opium reads in the paper that a millionaire, the father of the girl he seeks to marry, is going to hequest a million for the suppression of opium-smuggling. For revenge on the millionaire’s interference in his business, the villain kidnaps the daughter with the aid of Hop Head Joe, and takes her to the opium den and holds her prisoner.

At this time Secret Service Sam, a government officer, uncovers the villains’ trail, and, looking over the den he falls through a skylight and lands in the hot junction, just as Rena’s sweetheart, disguised as a Chinaman, has found her in the den. The detective is made a prisoner also. Eventually the heroine is rescued and married by the hero, while the villain is captured by Sam.

RIVAL ROGUES (May 23).—The cast: Lylip Jool, the man; Charley (Ed Sedgwick); The Alley Belle (Alles Nicet); The Lady (Madge Kirby). Produced by Ruhe Miller. Scenario by Thomas Delmar. Directed by Robert A. Dillon.

Artful is the real noise with the belle of the big lie, and one day he tells a tale to take a pulse from the lady. Lylip Joe interferes and prevents him from doing so. The belle happens to be watching him at the time. Art realizes this and gets trimmed. The belle admires Joe, and takes him out to meet the gang. Art goes over to mob Joe, and he trims them all.

Meanwhile, Rawsberry is on the big noise with the belle, and tells her so. She likes jewelry and says that the one who gets her the most jewelry will have her. Both go out to a house, and both select the same house, which happens to be the home of the lady. Joe gets caught, and as Joe has saved the lady’s purse, she believes him when he tells her he has come into the house to prevent Art from robbing her. Art is taken to jail. Joe goes to the alley and gives the belle the jewelry. When she asks for Art, Joe tells her that he is in jail. She goes there. The lady is there and sees the belle.

The belle is questioned. Joe is caught. And Joe and are thrown into the same cell, where they fight out their difference.

NATIONAL NUTS (May 25).—The cast: Strikeout Murphy (Paddy McGuire); A substitute Pitcher (Ben Turpin); Lord Crawford Rawbey (Arnold Mona); The Boss (Ed Sedgwick); His Daughter (Ren Rivers); The Umpire (Jack Gaine). Directed by Jack Dil- lon. Scenario by Robert A. Dillon.

Strikeout Murphy, sensation pitcher of the Big League, comes to the ball grounds in the morning practice. His ingenious curving of the ball and his ability to strike out the hard hitting sluggers of the opposing teams have made him famous and he is admired by thousands, among whom are the Lord Crawford Rawbey, a notorious gambler, and his daughter. The ball park Rena is fascinated by Murphy, and her heart goes out to him. Murphy has the ball thrown in the direction of Rena, and in this manner works his way into her confidence. The opposing players launch the jealousy of乙.

Rena finds this out, and after many attempts finally induces the umpire to aid him in causing Murphy’s downfall. At the opening game of the season, the umpire, faithful to Rawbey, and inclined to be vindictive to Murphy, rubs gravel on the ball as the strikeout man wets it with his saliva.

This ruins the game, and Murphy gradually falls before the onslaught of his opponent’s bats. Meanwhile little Jeff, who has been instrumental in defeating some notorious designs of Rawbey, has been kidnapped and makes his escape.

Arriving at the ball park just in time to go in the box, he is able to demonstrate his ability by saving the game. The umpire, who is assailed by the fans for calling every ball Jeff threw a strike, confesses under duress, that Jeff bribed him to do it, and instead of throwing a ball Jeff was charged from the mound, while Strikeout Murphy became a hero when the umpire divulged his wickedness to the umpire and was exposed.

He married Rena and is the idol of thousands, while Jeff is a mascot now in one of the bush Leagues.

Get Down To Fighting Weight! This isn’t a “calamity how!” Business is good—but not so good that the average Exhibitor can afford to disregard a suggestion which will mean money in his pocket.

Summer is coming and profits are likely to be even shorter and closer than they have been during the winter months.

AMERICAN RADlUM GOLD FIBRE SCREENS are positively able to save the Exhibitor money for they produce the desired lighting results with a lot less electrical current than is necessary with any other screen on the market.

"Get DOWN To FIGHTING WEIGHT!" The excess you will pay this summer for electrical current if you don’t install a RADiUM GOLD FIBRE may represent the difference between your success and failure.

Write Today for Price and Detailed Information.
Billy Carrington, millionaire and idler, is notified by his family physician, Dr. Hewlett, that he is afflicted with a new and incurable disease, homor. He has only four months to live, and spends his time philosophically, and, through the reading of a book dealing with the problems of the poor, he becomes interested in the welfare of the unfortunate. When he reads a story of a lost boy named Joe, who is too young to be allowed to go to a resort, he determines to leave his entire estate to the boy. He gives Joe a home and a chance to be happy. Later, he finds that Joe is a boy of unusual ability and determination, and he becomes interested in him.

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Set up and ready for use, the machine measures 31 inches long, 31 inches high, and 10 inches broad. The lamp house is 10 by 6. Weight of machine, complete with arc and rheostat is 24 pounds. Packed for shipment, the weight is 55 pounds.

There is absolutely no fire risk—"Safety First" has been the watchword in construction.

Remember the Price Complete is $50

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BING BROTHERS MANUFACTURERS

John Bing, Sole Representative 381 Fourth Ave., New York

and later proposing to her, is accepted. Jim has also become infatuated with Anna, but controls his feelings when he learns of her engagement to Joe.

Jim's mine is packing little, and Jim suggests a trip across the desert, in search of a lost mine, the finding of which would mean a fortune to Joe. Jim agrees to the proposition, and a few days later finds them in the desert. A sand storm blows up, and the two men become separated. With the morning Jim finds Joe. He says that his life is in danger, and realizes that he could never live to find his way out of the desert alone. He leaves him, returns back to Anna, and informs her that Joe became lost in the storm, and that when he found him he was dead. Some minutes later finds Joe, and takes him to their abode on the edge of the desert. Within a few hours of their arrival, Joe recovers to such an extent that he begins the Mexicans to take him to his home. They consent, but one of them informs him that he will never be able to regain his sight.

At home, Joe agrees to the proposition with Anna to marry him. Joe arrives at the cabin and overpowers their conversation. He listens as Anna tells Jim. Jim, knowing the story, is not satisfied. Joe leniently leaves, concluding that it would be the best thing for Joe to never to know of his return. Aimlessly wandering about, he comes to an edge of a cliff and is almost about to step over it when he is rescued by a doctor who has been summoned from a nearby ranch. The doctor bear's story, and after having examined his eyes, tells him that he is only sand blind and that he will recover in a few hours. Joe then consents to accompany the doctor to his office.

Jim finds an agent from the Mexican that he has brought Joe back. He hurries to Anna's camp, and is perplexed when he finds that Joe has not yet arrived there. He increases his attentions to Anna, finally telling her that she must leave with him. Jim then manages to get Anna to write a message for help on little Sal, who is a white horse, and sends a child to the neighbors. She pretends to consent to accompany Jim, and begins to pack up. Joe, hearing the noise, concludes that Bess must have the work. The paper that he has written, says she will learn that honesty is not only the best policy, but also the only policy—William L. Carrington.

Mullalay and Hazel drug Bess and take her to Mullalay's tenement. Billy is about to enter his room when he hears Bess, now under the influence of the dope, pleading with her captors. He knocks at Mullalay's door and demands admittance. Billy and Hazel hurriedly move into a closet, with a gag over her mouth, and admit Billy. He tells them that he is going to look in the closet for her after they have stated that they have seen nothing of her, and, in attempting to prevent him, Mullalay draws a gun. Billy struggles with him, and in the scuffle the gun is dropped. The landlady sees the report and policemen are summoned. Billy finds Bess, now under the influence of the dope, Bess, wounded by the bullet, falls into his arms. The police arrive, Bess is sent to the hospital, and the other policemen are sent to the police station. Billy is then notified that Bess has been recognized by her former valet, who realizes that Bess has been given to a man who, opened the safe. Billy goes to the hospital and finds that Bess's wound is only a little, and that she is forgiven her for the proposition that he had made, stating that perhaps she will understand later.

Leaving the hospital, Bess is informed by Johnson to Billy that the millionaire Billy Carrington has been turned over to her. She rushes to break the news to Billy. He congratulates Bess on this point Johnson discovers an item in a newspaper and dismisses to Billy, who reads it, in which the well-known Dr. Howard has been found insane, having a mania for pronouncing less patients to be afflicted with a new and incurable disease, and giving them but four months to live. The film turns to tell them after several days she guesses that she will not accept the Carrington wealth, which he would rather lose a poor girl, but this. Billy discloses to her that he himself is Billy Carrington, and that Bess is in no position to demand his estate returned, but only on condition that she comes with it, and to all of this, agrees.

MUSTANG.

THE BLINDNESS (Two Parts—May 19).—The cast: Joe, William Beems; Sal (Dode Newton); Jim (Roy Stewart); Anna (Rhea Mitchell); Mexican (Warren Ellsworth). Joe and Jim are partners in a mining claim. With the opening of the school season, Joe, who is the son of a dead valet, goes to the schoolhouse, where he meets Anna, the new teacher. He falls in love with her, "As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably 'try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

THE RECLAMATION (American—Five Parts —May 20).—The cast: Sal (Eva Laprade); Bob Powell (Franklyn Fisher); Louise (Mildred Good). John Phelan (Dick La Reno); Edith Phelan (Margaret Nicholson). Sister Kate (Harry McGeary); Barb (Walt Reid (Roy Stewart)).

A vigorous character, Godfrey MacLeod, represents the factory workers, mechanics, and John Phelan is at the head of the powerful monopoly seeking to control the entire water supply of the Fordham. Godfrey MacLeod is private secretary to Powell, who is the right-hand man of Thorne. Thorne is in the service of the ranchers, to whom, through his father, he is furnishing water. Under the plans of Phelan, Louise becomes impressed with the native principles of Powell, though she cannot reconcile his character with his actions. She at length begins to exercise a peculiar influence over him. Finally, the com- menences to realize that the ranchers have rights on their side.

The battle lawsuit is pending regarding the water rights. Louise keeps her father informed of every important move made, and when it is decided that the case is to be tried as the slide, at the head of the Esquire, and to form a new ditch routing the settlers of their water supply. Louise informs her father and the ranchers set a trap. Finally, the battle and time Powell's conscience becomes active and he wavers in his loyalty to Phelan. Phelan bars him and sinkers his cause. Through Louise, Powell joins her father's forces and at the final battle is a fighting man on both sides line.
The Overcoat (American—Fifty Parts—May 8)—The cast: Belle (Rhia Mitchell) Maurice Norton (William Stowell); Sharp, a detective (Perry Banks); Senator Norton; Mr. Joe's father (Clarence Burto); Jack Wayne, son of the manager of a sweatshop (Widell Ellsworth). Scenario written by J. Edward Hungerford. Directed by Bea Bergman.

Belle, a girl of the dance halls, is seated at a beer table in the notorious "Turkey Trot" dancehall, Maurice Norton, a cast-off of Mr. Joe's son, just released from prison, thinly clad and minus an overcoat to prevent him from the winter's cold, wanders into the saloon. Belle strikes up an acquaintance with him and he arouses her ambition when she realises he has offered to spend his last three dollars on her.

Sharp, a detective, seated nearby in the dancehall, has recognized the ex-convict. He follows the pair when Belle takes Maurice to her home and makes a note of the address. Belle tells her new found friend how as a sweatshop girl she was made the mistress of her employer's son, and how in taking up the life of the dance halls and streets, because of her love for fine dresses and good food, she shares the police force, and he offers to give him money to buy an overcoat. He returns in the evening.

After vainly seeking work for several days, Maurice, with Belle's help, finds a job as a street laborer. Later he is promoted to foreman of the same gang. Belle deserts her old life of the dancehall, takes up the drudgery of a workingman's wife. His father, believing she is living with a girl of the half world and takes her back to his home.

Belle comes home from work and finds his father there. The father imposers his son to once more become the rich man's son. But Maurice tells his father to understand that Belle, realizing everything that has happened, and that she is anxious to return to her old life. Maurice sees through her motive and she breaks down and sells out her love for him, while the wealthy father looks on with disgust.

The Courtesan (American—Fifty Parts—May 18)—The cast: Mayda St. Maurice (Eugene creamy); Glen Milton, Mayda, Hal Cooley; Bayard Vance (Al Fordyce); Betty Howard (Neil Francis).

Mayda St. Maurice is a courtesan, who has sacrificed her whole existence that her son may save himself the world. Glenn Milton, her son, believes that his parents died in Alaska, leaving him an estate of which paid an income for his education and needs. In order that her boy should have no upkeep as to the source of the money he has, she sends him to each quarter to Bayard Vance, an elderly lawyer, who turns it over to Glenn, who is studying in the same profession.

Maurice learns about Belle's early life—how she eloped with Jim Brice, a gambler, but was deserted before her child was born. She had been compelled to lead an immoral life in order to support herself and her son. Glenn Milton, in love with Betty, who has been studying abroad, is returning home.

Murdoch Grandby, Sr., the political boss of the neighborhood, obtains a contract for public construction. To head off any possible investigation into the work is being done he decides to have his son elected Douglas Grandby, who narrowly wins the taxpaying. Grandby is aroused and Glenn is persuaded to run for the office in opposition to Murdoch Grandby, Jr. Grandby, Sr., alarmed at the prospect, Glenn is making, sets his henchmen to work to discover some dark spot in the young man's past. Glenn is shadowed to Vance's office.

An agent of Grandby calls on the old lawyer and makes inquiries into Glenn's early life, but Vance puts him off. While Vance is an

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ARMSDALE (Three Parts—May 25).—The cast: Neil; a lawyer (John Mackin); Alan Armesdale, the adopter of the son of the family (Henry W. Pemberton) Mrs. Aramesdale, his wife (Lecile Faith); The Doctor (Humphrey B. Hack); Miss Blanchard, later Mrs. Aramesdale (Kathleen Blanchard); Miss Winifred (Iva Shepard); Inglesby (Robert Channing); Rev. Decius Brock (James Levering); Alan Aramesdale, son of the deceased, son of John Blanchard; Ollie Winter, the adopted Aramesdale (Alexander Granville); Major Butler (Charles A. Travis). Directed by Richard Garrick.

The story opens with Alan Aramesdale, Sr., on his death bed. With him are his wife, his infant son and family physician. They have been travelling but are forced to stop through the serious condition of the young Aramesdale. Calling in a lawyer, that his son's name may be legal, Aramesdale tells the following story.

At the age of twenty-one he had taken the name and become sole heir to the Aramesdale fortune. The legal son of the house had been cast out because of disgrace he brought upon the family name. The adopted son falls in love with a Miss Blanchard through her photography. At the same time a young lad, a son of a rich rancher, is made known to Aramesdale, who at first refuses to have anything to do with him, but later yields to Aramesdale's pleas. Later Jake and the bunch back are given good jobs at Aramesdale's factory, of which Leslie made manager, following Preston's discharge.

GAUMENT
SEE AMERICA FIRST NO. 55 "Atlanta, Ga."—May 10.—The Georgia South is the subject of this release, and the Traveller takes as through the many railroad yards and down the line of the most important transport point south of Mason's and Dixon's line. The extensive manufactories of sugar, fertilizers, patent medicines, cars, flour and iron are shown running at full capacity. The huge warehouses for the storage of cotton and tobacco are pictured, and for students of history the existing landmarks that show the South's industrial growth are very instructive.

"As an Umbilical, Noses Ned Is an Onion" is the title of the animated cartoon that makes up the back of the card. We can very well understand and appreciate the troubles of the gentleman who attempts to unfold a game without the proper mental and physical equipment. That's what Ned tries to do—we'll leave the rest to your imagination.

REEL LIFE NO. 2 (May 14).—This offering shows the Blackfeet tribe photographed in their own homes near the Glacial National Park in Montana. That they are the best hunters as reservation was the favorite hunting ground of their ancestors is shown. The words "Calif. is the best hereditary chief of the tribe is seen marshalling his people and he proudly occupies the center of the stage when the happy occasion takes place. The old man, a successor to the Under-Water God. This ceremony is shown with great attention to the details in order that students may have an accurate basis for opinions.

Other comic strips that are the young brave dancing in competition for the hand of a maiden, a real war dance and the comic elk ceremony that is held for the benefit of the sick.
father, Midwinter decides to allow his friend uninterrupted enjoyment of his wealth and position, and he purchases an estate at Arndale home. Mrs. Armdale recognizes him, but feigns ignorance of him, One night, from his room, Armdale sees a woman dancing gayly and with abandon on the mansion balcony. He is vastly attracted to the girl and makes an ef- fort to locate her in the early morning hours by placing a gauzy veil in her trail. The following day Armdale calls upon his neighbor in the hope of finding the girl and learning something of her. Instead, she is the gov- ernor's daughter, and with her one link that might bind the boy to the secret of his false position. Midwinter in the meantime has discovered that Miss Gwilt is no other than the young girl who acted as maid for his wife, and who, when the deception as to legal rights was practiced, became the law and is plain to Midwinter but Armdale will have nothing to do with her. It is at this point that Mid- winter finds his big opportunity to repay to the son the debt he owes him. Midwinter captures the fancy of Miss Gwilt and is caught by Armdale leaving her bed chamber late at night. Armdale is prostrated by the shock. He has recently drawn up his will, preparatory to his marriage, naming Miss Gwilt as his heiress. The woman knows this and, in one last attempt to gain the wealth she has struggled so hard to, she runs away with the_amping Armdale. Midwinter frustrates her plan and at the same time vouches for the eyes of the world that Miss Gwilt is a duplicitous figure of former prowess. The sound, lasting friendship that springs from this event is the forerunner of the heroism of which she who had fought and suffered to injure another, comes as a pleasant climax to the story.

Pathe Exchange, Inc.

PATHE NEWS NO. 37 (May 6).
Columbus, N. M.—New army auto trucks are fitted with hand wheels to enable them to run on railroad tracks.
El Paso, Texas.—General O’Regan (with one arm) and Maj. H. B. Wilson,已 new U. S. Army officer, who is on their arrival to attend a conference with General Pershing, who visits Kelley, accompanied the Mexican party to their auto- mobile and was present at the unveiling in General Scott’s private car. 2. General O’Regan, Carras’s strong man.

Students of the Massachusetts Institute of Technology rush eagerly for the Book of Honor, or as it is called in Eftok — Sub-title: 1. Winner of the 1917 Technicon.
Philadelphia, Pa.—One thousand sailors and marines board the U. S. S. Oklahoma, as the midnight whistle sounds the call, when they accompanied the Mexican party to their automobile and was present at the unveiling in General Scott’s private car. 2. General O’Regan, Carras’s strong man.

Philadelphia, Pa.—One thousand sailors and marines board the U. S. S. Oklahoma, as the midnight whistle sounds the call, when they accompanied the Mexican party to their automobile and was present at the unveiling in General Scott’s private car. 2. General O’Regan, Carras’s strong man.

Beaux Arts Fashion.—(Courtesy of Mood, New York.)—Sub-titles: 1. Walking costume of strong material and bright colors, long skirt to break the stripes. 2. The ‘Cheopatra’ lounging gown of white satin, with bunny white satin trousers trimmed with silver lace. 3. Afternoon gown the distinctive feature of which is a light taffeta scarf draped around the body and a reversible wrap of black chiffon and brown corded at the waist. Women’s Fashions, May 6, 1917, Vol. XIX, No. 1, C.—President Wilson and members of his Cabinet inspect the “Safety First” target, and then demonstrate their ability to exhibit the modern methods of saving life and property.

PATHE NEWS NO. 38 (May 10).
New York City.—The Cyrante, the largest 13,000 ton victim of the U. boats, which was sunk in the North Atlantic, is brought into port. Glen Springs, Texas.—Troops on the Rio Grande, where they were attacked by Mexican insurgents, while negotiations were proceeding between Germany and Mexico. General O’Regan regrets the raid. United States Cavalry are quickly on the trail after the marauders. Shall we penetrate the night clouds as we have done before? Yes. Chickamauga, Tenn.—The historic battlefield of Missionary Ridge is once again the scene of the famous battle. The British Military Camp opens in the presence of Pre- sidial forces. The British campsite is not yet completed, but by and by they hope to be real soldiers. Civil War veterans also join to aid their country.

Freno, Cal.—Daredevil speed demons keep up their competition by racing in the three hundred mile Raisin Classic, despite the poor weather. In case anyone turns over the girls are deeply infatuated.

When his mother has died, and with her one link that might bind the boy to the secret of his false position. Midwinter in the meantime has discovered that Miss Gwilt is no other than the young girl who acted as maid for his wife, and who, when the deception as to legal rights was practiced, became the law and is plain to Midwinter but Armdale will have nothing to do with her. It is at this point that Mid- winter finds his big opportunity to repay to the son the debt he owes him. Midwinter captures the fancy of Miss Gwilt and is caught by Armdale leaving her bed chamber late at night. Armdale is prostrated by the shock. He has recently drawn up his will, preparatory to his marriage, naming Miss Gwilt as his heiress. The woman knows this and, in one last attempt to gain the wealth she has struggled so hard to, she runs away with the_amping Armdale. Midwinter frustrates her plan and at the same time vouches for the eyes of the world that Miss Gwilt is a duplicitous figure of former prowess. The sound, lasting friendship that springs from this event is the forerunner of the heroism of which she who had fought and suffered to injure another, comes as a pleasant climax to the story.

THE IRON CLAW, No. 12, "The Haunted Cliffs" (Feature—Parts Two—May 15).—The latest episode tells how that mysterious agent for good, "The Laughing Mask," (feo of evil) this time discovers that Janet O'Mara, a poor girl, who has incurred the enmity of "The Iron Claw," has been caught by the villain and locked in a small studio to aid her. As she is made captive by "The Iron Claw" and his henchmen, who have first overpowered the police, the "Laughing Mask," stationed behind a canvas of a man holding a bunch of poisoned needles at her capture through the gun barrel. Suspecting false play, Margery Golden, Dan O'Mara, (the girl's father) and her fiance come to the studio with the police, but "The Laughing Mask" and the "Iron Claw" make their escape. Margery, with her car "The Iron Claw" to his den, but in making her way to him, she is waylaid. However, before she learns the plans of the master criminal and his henchmen, she is in time to warn them of the explosion of a bomb. The "Laughing Mask" is already there and tosses the mis- creants into the yamper. This incident is followed by the next episode, "The Hidden Face."}

WHO’S GUILTY? No. 2, "The Tight Belt" (Universal, F. C. O. May 15).—This is the story of two wealthy mill owners, one with a legitimate, one a black—minded daughter—who wish to perpetuate the upbuilding of the factories through the training of their children. Now the son of the late man respects the daughter of the other, but there his interest in her stops, for he is his father’s mill—hands, and she one of the minor women. When the son marries his father wishes him to be, is to become a partner in the joint factories. The girl, however, has already decided to struggle for existence except marriage, and her father is in the same predicament. When the fathers discover that their plans are likely to be thwarted the girl not only is discharged but she is black—listed in the town. Yet she and her mother are dependent solely on her measure earnings. The son is still in love with her, and on his father by having even his small allowance stopped. Here is fertile ground for rebellion—one of the most potent types. The girl goes to a nearby city where she becomes one of a group of maids and is alone with her but a moment when the maid who knows her voice is coming and mis—interpreting their meeting, shoots both. Who’s Guilty?

RECKLESS WRESTLERS (Mittenale—May 15).—"Heine," a celebrated wrestler, convinces the lady of his love that he had progressed beyond that of all other men, entered the arena, and from its mat challenged the world. But "Heine" is far seeing. In collusion with his manager, he has set up a mechanical device whereby "Louie," behind the scenes, at a signal from "Heine" presses a button which eases the grip of the spikes which punctures the spinal column of the wreather. He uses this method for a further dispute. Jack, another aspirant for the hand of the girl, and "Heine" fight to the death. Heine's stunt works well, and in some screamingly funny bobs he manages to disable the other. At last, behind the scenes, made careless by the easy success, Jack is being quickly dealt the same trick and, when he awakes instinctively pushes the button. But alas, his hand is aching for the spike and he takes the count. Then Jack puts the other contenders wise, and "Heine" and "Louie" makes their way to the ring. These are the only in any of their previous accomplishments.
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ON THE ISLAND OF LUZON (Philippine Islands—Pathé—On the same reel as ferruginous) The film starts with a picture of the natives of the Philippines observing the festival of St. Pashal Hac. Throughout their lives the natives are deeply religious, and church holidays always are times of great celebration. Dealers in articles of religious devotion do an immense business on holy days, and are shown here disposing of their wares. Next is shown one of the quaint native dances that is performed only on the feast day of the church, the Batuquinian, a hammock slung on a big bamboo pole, in which the children who are sent the more prosperous natives, whom we see lying back at the rear. Many other interesting scenes are shown, including the potations of the Filipinos for watering a rice field, a Philippine baby's bath, and "moving day."

Triangle Film Corporation
HIS BITTER PILL (Keystone—Two Parts, April 30). The cast: Mack Swan, Lonella Maxam, Ella Haines and Edgar Kennedy. Swan, the sheriff, and Kennedy, a gambler, are rivals for the affection of Lonella, the lovely wife, with the representation of love and law and order the favorite. Through a misunderstanding, however, the sheriff enters the church and comes under the wire first in the race. This he has accomplished by sending a confederate to shoot up a saloon while the sheriff is talking to Lonella. Summoned to duty, Swan departs and is gone so long that the presentations are performed and law and order is established.

THE NO-GOOD GUY (Keystone—Five parts—May 7). The cast: Jimmy Coghlan (William Collier); Lucia Andrea (Edna Markey); "Big Malone" (Charles K. French); "Hair Trigger" Jo (Robert Kirkham); Francisco Andrade (Frank Burke); Hawkins, Jimmy's valet (Walter Edwards).

Jimmy Coghlan is no good. His escapades are so numerous that even his uncle, "Big Malone," a picturesque villain, is taken in by Jimm's premeditation and his uncle's patience is exhausted when Jimmy runs his automobile into a downtown store in which the cabinet party with several friends. Malone visits him in jail where he enters for recklessly getting and on Jimmy's promise to go to work, fixes it with the wardens and revives him. Jimmy opens a detective agency and begins to worry for fear he will get a case. Andrews, who represents a great trust, finds he loves both the daughter of the late Lindy's dead eye influence.

THE GOOD BAD-MAN (Pine Arts—Five parts—May 7). The cast: "Passin' Through" (Douglas Fairbanks); Bud Frazer (Sam De Grasse); Bob Evans (Pomeroy Cannon); "The Weasel" (Joseph Singleton); Amy, his daughter (Bessie Lomax); Jane St. Clair, Malcolm Stuart (George Beranger); Sheriff (Fred E. Flaherty). An eccentric outlaw, himself ignorant of his past stage, exhibits the motive for the majority of his crimes in the desire to aid unfortunate children. For instance, he robs a grocery store and gives the loot to a little orphan kid. Always cheerful, always smiling, he goes to such lengths as to hold up the Pacific Express to get the conductor's ticket punch.

One day he rides into the alleged mine where Bud Frazer's band is robbing and rapacious. Just "Passin' Through," he replies to their querries. The foreman asks him to send him to the shack of "The Weasel" for shelter and the culprit finds Amy and looks at his sight and the stranger doesn't stay long. He doesn't know who he is so he rides away from the girl and shoots up a saloon in Maverick City just because he is in love and doesn't care what happens. A sheriff hands him a hilt to the proceedings but a United States marshal proves the arresting. The marshal proves to be a former sailor of the prisoner's father and from him "Passin' Through" learns that he has a right to hold his band as high as any man's. Bud Frazer coveted her and when he lost her he shot his rival and murdered mother and child until the former died.

Meanwhile Frazer, now known as "The Wolf," has learned the name of the realCrook, and he appears at the mine. He new covets Amy and she is forced to accompany him, and he agrees to accompany the killing of "Passin' Through" and then become the partner of "The Wolf." "Passin' Through," running for Frazer, is taken by surprise but escapes when the marshal arrives with his posse. Frazer is killed, the band is dispelled, and "Passin' Through" rides away to the horizon with Amy sitting behind.

A DASH OF COURAGE (Keystone—Two parts—May 7). The cast: Harry Gribbon, Wallace Beery, Gloria Swain, Scat Sullivan and William Mason. A band of crooks, headed by Harry Gribbon, are on a train when they learn of a telegram sent to a fellow passenger who is a police commissioner. The wire identifies him as the official collector for the Old Cops' Home. A little children does this for him and when the train pulls out of his destination he is still on board with Gribbon is posting as the commissioner-collector.

Great preparations have been made to receive the distinguished visitor. The only drawback to the welcome is the sour music dispensed by the police band. Suddenly, the two are sent upstairs in the police station to practice some more, and here they are found by Grib- bon's associates. A quart of chloroform poured into the base horn stops their discs and when the train is empty the crooks exchange clothing with them.

Gibbon and interruption Gribbon has begun his collecting by attempting to rob the safe of the richest man in town. While the police collect the crooks respond. They suggest that he wait until the culprit has moved, which is exactly what Gribbon is then arrested by his own men. Woodworth is surprised when he is telephoned to the station and is answered by the real police, who have revived. Their pursuit is complicated by the crooks exchanging their clothes which belong to the pursuit. A combination of thrills and laughs brings the picture to a close.
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"POLICE" (Essanay—Two Parts—May 27)—The cast: Convict (Charlie Chaplin); The Girl (Edna Purviance); The Cop (Wesley Ruggles and Armstrong); The "Cop" (John Rand); Lodging House Keeper (Leo White). In this Charlie Chaplin, a convict, is given $5.00 and released from prison after having served his term. This he uses to buy a suit from a young woman who implores him to leave because her mother is ill and fears the shock will kill her. Chaplin's heart is touched but the footpad in the room gives the air of a battle between the footpad and Chaplin. While they are fighting, a police officer arrives. The footpad makes his escape, but the police capture Chaplin. The woman of the house, however, saves him by telling the police he is her husband. She gives him a dollar and he leaves. We see that in order to save his dollar from thieves puts it in his Wolverton and severs a crook robs all the men in the lodging house but Chaplin takes the money away from him, and also the right of "price" he has earned a battle in which all join. Chaplin sees, in order to do a good job, that he had saved him from the police, he takes his rings back.

THE SUSPECT (Vitagraph—Five Parts—May 29)—The cast: Sophie (Anita Stewart); Paul Kant (Robert S. Rankin); Ruby (Anders Randolf); Jack (Bobbi Connolly); Lady Ashton (Julia Matheson); Phil (Fred Wupperman); Valdor (George Cooper); T. A. (Edward Elkins); Zaida (Albert Rebbok); Basset (Bessie Rankin). The story told by S. Rankin Drew.

Werthington's is bad; the bomb which he threw at Karatoff, the butcher, explodes harmlessly many feet away. Karatoff's son Paul, puts spurs to his horse, and charges. The latter is elusive, but Paul trails him and enters a town. Paul tells him that there is but another nihilist,idunt Paul with a blow from his club and Hill is caught by S. Rankin Drew. Paul returns to the butcher shop and flowery. This will be better story at the butcher's heart, by following Paul to his home.

Paul returns to Sophy and Sophy gives him the most tender breaks and condolences, apparently horrified, to his tale of the attempt on his father's life. Soon, he is well before his father and is returned in safety to his father, cherishing in his heart, a love for Sophy. He asks her to be his bride. This shall be the first step in her plan, she readily consents. Karatoff, son of the butcher, is a nihilist. But then their child is born—and with the boon of motherhood comes the realization that she loves Paul more than the cause.

Having heard rumors of his wife's political affiliation with the nihilists, and of his bravery in the evidence and she confesses. He leaves to ex¬ pose her, but is waylaid by a mysterious man, who, when he discovers his appearance, is suddenly transformed into the ice of the river. Moffau, on the way to his death, finds the body and, noting that this is the little life of Paul Karatoff? She can find better ways to strike at the butcher's heart, by following him to his home.

The only movement that gives a ROCK-STEADY PICTURE at the GREATEST POSSIBLE SPEED; 48 pictures per second or 1000 ft. of film in 3½ minutes. Easiest movement on film. No other class of pictures broke sprocket holes in one-third of the above time. Steady pictures make steady patrons. Shaky pictures make a shaky business. For the ONLY ROCK STEADY PROJECTOR CONSULT

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Sample Orders for 100 Carbons Filled at 10% Advance on Above Case Lot Prices If Cash is Sent With Your Order. First Come First Served.

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THE SUN PHOTOPLAY CO.

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**MOVING PICTURE WORLD**—As the story progresses the plot increases in interesting complications and offers not a few situations of melodramatic strength, a sound story interest and artistic workmanship.

**MOTION PICTURE NEWS**—Elsie Leclaire is the actress who carries away the dare-devil honors. She is very fearless, but she is an equally good actress.

**SUNDAY TELEGRAPH**—It is the kind of play that has always been popular and remains so.

**N. Y. SUNDAY REVIEW**—The action takes Miss Leclaire through scenes of modern warfare and involves her in the intrigues of international spies.
ALL THE PLAYERS

of prominence in any sized picture can be furnished instantly—WIRE US YOUR WANTS

If you fail to display the face of a popular player who is appearing at your house, you are overlooking one opportunity for large receipts.

THE FACE OF A WELL-KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

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Size 22 x 28 inches, 75 cents each. Every prominent player.

FAC-SIMILE OIL PAINTINGS, all sizes, from $8 to $25 framed. Quotations submitted on any size, framed or unframed.

THE SEMI-PHOTO POST CARDS, $1.50 PER THOUSAND, of over 600 players. The indispensable article for your mailing list.

PHOTOGRAPHS, SIZE 8 x 10, of all the prominent players; 600 different names, 2c. each.

LARGE PICTURES, HAND COLORED, size 11 x 14, all the prominent players, $2.00 per dozen; in aluminum frames, 6c. each.

GRAVURE FOLDER, containing pictures of the prominent players, including stars from the stage, 85c. per thousand.

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Send for Catalogue of over 600 players and samples free. Write us, giving details of your dull nights, and we will send you a remedy.
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12 Baird Projectors, 11 Power's 6-B, 2 Simplex machines, 27,000 Spear Carbons, 11—20TH CENTURY MOTOR GENERATORS and 7 Direct-Connected Gasoline Engines and Electric Generators, Electric Mountains, etc., up to Saturday morning, at the Madison Square Garden Show.

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ORGANIST—Experienced pictures (concert pipe organ or Wurlitzer unit), available now; anywhere. Composer, care M. P. World, N. Y. City.

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OPERATOR wants position; can and will give first-class projection; has reference. S. W., care M. P. World, Chicago, Ill.


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EXPERIENCED OPERATOR—Any machine, only where good projection is required. S., care M. P. World, N. Y. City.

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MOTION PICTURE EXECUTIVE is open for connection with sound legitimate company. I know the business from A to Z; formerly manager for manufacturing and releasing film company in Chicago; acquainted with all exhibitors and exchanges in the territory; capable, efficient, economical manager and a business getter. J. H., care M. P. World, Chicago, Ill.

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SCENARIO WRITER—Translator of foreign languages, original ideas. Long experience, last nine months with Fox. Wishes position with prominent company. Sampson, 308 W. 45th St., N. Y. City.

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EXPERT MUSICIAN—Desires position, seven years’ experience in picture work. Excellent references. Play any style one-man-orchestras. Hope-Jones Unit or pipe organ. Member Musicians’ Union. Address Henry Assistant, Mayfield, Ky.

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OPERATOR AND REPAIRMAN—Strictly sober, desires position in theater where good projection is appreciated. Handle any equipment, guarantee satisfaction. Address Henry Assistant, Mayfield, Ky.

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A PARAMOUNT THEATER—Great sacrifice account owner going North; service, Paramount, Fox, Bluebird, Mutual; $3,500 cash. Rent, $275; three-year lease; two motor drive Simplex; latest equipment; over 625 seats; best location; twenty thousand population. Address South, care M. P. World, N. Y. City.

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FOR SALE—Modern theater in a city of eighty-five thousand population, built three years ago. Pull staked stage. One balcony. Seating capacity around floor, 1,000 chairs; balcony 600 chairs. Showing photoplay for past two years. Location excellent. Owner has other business. $10,000 down and time payments for balance. Price right. Write Dr. A. W. Bender, Utica, N. Y.

Amberlux.

MOVIE about 16 miles from New York City, town of 35,000, seating and standing capacity about 800; can be enlarged to 1,000; 5c. and 10c. admission, 6 day town; expenses about $540 week, receipts $300-$500, completely equipped. Send for Lewis’ Catalogue. Price $12,000. Terms, Lewis, 380 Ellicott Square, Buffalo, N. Y.

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MOVIE located at Sharon, Pa., 4,000 inhabitants; seating and standing capacity over 1,000; admission 10c. matinee, 15c. evenings, running 7 days week, 10 A.M. to 11 P.M. Long and favorable lease; this is a feature house playing Fox, Triangle, World and Equitable service. Expenses $370. Receipts average $400 for the past ten weeks. This show situated in best part of town in building that cost $100,000 and the leading floor; $1,000 for contents, lease and business $7,500. Terms, Send for our catalogue. Lewis, 380 Ellicott Square, Buffalo, N. Y.

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WANT TO BUY—Features, state number of reels and amount of paper for each subject. State price and particulars in first letter of no attention paid. Wm. Orr, 172 W. Washington St., Chicago, Ill.


FILMS FOR SALE OR RENT.
SILKED BUYERS should communicate with second-hand picture dealers in Europe.

"THE POISONED POOL"—A dandy three-reel Western. State rights, ten cents per foot. Lone Star Co., Twenty-fourth North Flores St., San Antonio, Tex.

WE BUY AND SELL features, educational, sound films, and home movie films. We will give you the chance to see what you want or what you have for sale. Also handle film on commission basis. New York Film Co. or write for complete list details. Price $25.00 per reel. Maxwell Film Co., 665 Candler Bldg., N. Y.

PENNDOT'S GREATEST 1915 ROUND-UP, and will furnish 3,600 feet of prints at $1 each, each number complete, in good condition. All in very good condition, with plenty of mounted and unmouted posters, cases, theatrical souvenirs and什么都, on some subjects. A clean up in Virginia Territorial Film Service Co., 125 Opera Pl., Cincinnati, Ohio.

PRESIDENT'S WILSON'S Review of the Atlantic Fleet, 1 reel, $25.00. M. Miller, 5d floor, Malters Building, Chicago.

FILMS FOR SALE—Over 4,000 feet, from 14c. to 25c. per foot. Only the best second-hand films. All in good condition. O. Arata, 514 Gates Ave., St. Louis, Mo.

MUSICAL INSTRUMENTS FOR SALE
PIANO BARGAIN—Wurlitzer electric piano. Unusual opportunity to secure high-grade instrument at below estimate. Try some of the popular music rolls. Address H. Tourje, 528 State St., St. Louis, Mo.

WURLITZER ORCHESTRA for sale. Theater, 148-140 Greenpoint Ave., Brooklyn, N. Y.

LABOR UNION—Stewart Banjo, $5; $7 Mandolin, $8; both made by new A. Arata, 515 Gates Ave., St. Louis, Mo.

FILMS FOR SALE—Wurlitzer G Orchestra Piano; can be played automatically; in perfect condition; $90 rolls of music; cost, $1,050.00 new, for $900.00 used. West Side Hotel, William Loewy, 235 East 79th St., N. Y. City.

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Ours is a circulation that brings results.

In answering advertisements, please mention The Moving Picture World
List of Current Film Release Dates

(Daily Calendar of Program Releases See pages 1560, 1562.)

General Film Company

RELEASE DATES.

Monday—Biograph, Lubin, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Kalem.
Wednesday—Biograph, Edison, Essanay, Kalem.
Thursday—Lubin, Selig, Vim.
Friday—Kalem, Knickerbocker, Vim, Vitagraph.
Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

May 1—Swords and Hearts (Drama) (Biograph—Reissue No. 48).
May 3—Fit for Burning (Three parts—Dr.).
May 4—During the Snow-Storm (Drama) (Biograph—Reissue No. 49).
May 9—Marry Mary (Two parts—Com.—Dr.).
May 10—The Forsdy of Mary (Drama) (Biograph Release No. 50).
May 17—Beverly of Graustark (Three parts—Drama).
May 23—The Mistian (Drama) (Biograph-Reissue No. 51).
May 25—Who’s Loney Now? (Two parts—Drama).
May 29—The House with Closed Shutters (Drama) (Biograph Reissue No. 52).
May 31—Woman Against Woman (Three parts—Drama).

EDISON.

May 2—The Real Dr. Kay (Comedy).
May 9—Celeste of the Ambulance Corps (Three parts—Drama).
May 10—A Mix-Up in Black (Comedy).
May 15—The Littlest Magdalen (Three parts—Drama).
May 17—Robbing the Fishes (Comedy).
May 23—The Coward’s Code (Three parts—Drama).
May 24—The Carpenter’s Widow (Comedy).
May 30—Helen of the Chorus (Three parts—Drama).

ESNASAY.

Apr. 29—Verso Howie Bailey’s Sketch Book of Boston (Cartoon).
May 6—Shubert’s Sketch Book of the same reel.
Apr. 29—The Danger Line (Three parts—Dr.).
May 1—The Strange Case of Mary Page, No. 15 (Two parts—Dr.).
May 2—In the Moon’s Ray (Two parts—Dr.).
May 3—The Fable of “The Preacher Who Flew His Kite But Not Because He Wished to Do So” (Comedy).
May 6—Once a Thief—? (Three parts—Dr.).
May 9—A Return to Youth—and Trouble (Two parts—Comedrama).
May 10—The Fable of the Good Fairy and the Lorquette and Why She Gets It Good (Comedy).
May 15—The Jester (Three parts—Drama).
May 15—The Double Cross (Two parts—Dr.).
Apr. 1—Howie Bailey’s Sketch Book of San Francisco (Cartoon).
Apr. 13—Shubert’s Sketch Book of the same reel.
May 20—A Rose of Italy (Three parts—Dr.).
May 23—The Condemnation (Two parts—Dr.).
May 24—Adventures of Pictorial No. 10 (Cartoon).
May 27—The Schemers (Three parts—Drama).
May 30—The Song in the Dark (Two parts—Drama) (Reissue).
May 31—The Fable of “The Willing Collegian Who Wanted to Get a Foothold” (Comedy).
June 3—Our People (Three parts—Drama).

KALEM.

Apr. 28—A Lucky Mistake (Comedy).
Apr. 29—The Trail of Danger (No. 77 of the “Hazards of Helen” Series—Dr.).
May 1—The Master Swindlers (No. 6 of the “Socialite” Series—Two parts—Dr.).
May 2—Ham and Masked Marvel (Com.).
May 3—Romeo of the Coal Wagon (Com.).
May 5—The Dumb Heiress (Com.).
May 6—The Human Telegram (No. 78 of the “Hazards of Helen” Railroad Series) (Drama).
May 8—The Rogue’s Nemesis (No. 7 of the “Socialite” Series)—Two parts—Dr.
May 9—The Tank Town Troupe (Comedy).
May 10—Not What the Doctor Ordered (Com.).
May 12—A Lunch-Room Legacy (Comedy).
May 15—Hazards of Helen Railroad Series No. 71, “The Bridge of Danger” (Dr.).
May 15—Sauce for the Gander (No. 8 of the “Socialite” Series)—Two parts—Dr.
May 15—The Irish Rebel (Drama).
May 17—The Artful Dodger (Comedy).
May 19—An Innocent Vampire (Comedy).
May 20—One Chance in a Hundred (No. 80 of the “Hazards of Helen Railroad Series—Drama).
May 22—The Missing Millionaire (No. 9 of the “Socialite” Series)—Two parts—Dr.
May 23—Ham’s Birthday (Comedy).
May 24—The Bogus Ghost (Comedy).
May 25—A Baby Grand (Comedy).
May 27—Hazards of Helen Railroad Series No. 81, “The Capture of Red Stanley” (Drama).

LUBIN.

Apr. 20—The Heart’s Tribute (Three parts—Drama).
Apr. 22—Millionaire Bills (Comedy).
Apr. 24—Germas and Microbes (Comedy).
Apr. 27—Playthings of the Gods (Three parts—Drama).
Apr. 29—Love and Bullets (Comedy).
May 1—The Buckshot Feud (Comedy).
May 2—The Candle (Two parts—Drama).
May 4—None So Blind (Three parts—Dr.).
May 6—Father’s Night Off (Comedy).
May 8—Skirts and Slacks (Drama).
May 11—The Wheat and the Chaff (Three parts—Drama).
May 13—Jenkins’ Jinx (Comedy).
May 15—Otto Von Artist (Comedy).
May 16—The Beggar King (Two parts—Dr.).
May 18—Jackstraws (Three parts—Drama).
May 20—the Winning Number (Comedy).
May 22—Otto the Hero (Comedy).
May 25—Prisoners of Conscience (Three parts—Drama).
May 27—Oh, You Uncle! (Comedy).

SELIG.

Apr. 24—Selig-Tribune No. 33, 1916 (Topical).
Apr. 27—Selig-Tribune No. 34, 1916 (Topical).
Apr. 29—Hired and Fired (Comedy).
Apr. 27—What’s the Sauce for the Goose (Comedy).
Apr. 28—the Rivals (Comedy).
May 4—the Brave Ones (Comedy).
May 5—Home-Made Pie (Comedy).
May 11—the Water Cure (Comedy).
May 12—the Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Villains (Comedy).
June 1—the Schemers (Comedy).
June 2—the Land Lusters (Comedy).

VIM.

Apr. 21—Hired and Fired (Comedy).
Apr. 27—What’s the Sauce for the Goose (Comedy).
Apr. 28—the Rivals (Comedy).
May 4—the Brave Ones (Comedy).
May 5—Home-Made Pie (Comedy).
May 11—the Water Cure (Comedy).
May 12—the Pretenders (Comedy).
May 18—Thirty Days (Comedy).
May 19—A Fair Exchange (Comedy).
May 25—Baby Doll (Comedy).
May 26—Villains and Villains (Comedy).
June 1—the Schemers (Comedy).
June 2—the Land Lusters (Comedy).

VITAGRAPH.

Apr. 15—Sin’s Penalty (Three parts—Drama) (Broadway Star Feature).
Apr. 17—Life and Training in the U. S. N. (Edisonium).
Apr. 21—His Lucky Day (Comedy).
Apr. 22—A Calliph of the New Baghdad (Three parts—Drama) (Broadway Star Feature).
Apr. 24—the Rookie (Drama).
Apr. 28—Terry’s Tea Party (Comedy).
Apr. 29—the Man Hunt (Three parts—Drama) (Broadway Star Feature).
Apr. 30—Jane’s Husband (Comedy).
May 1—Some Chicken (Comedy).
May 5—The Revolution of Hollis (Three parts—Drama) (Broadway Star Feature).
May 8—The Double-Double Cross (Comedy).
May 12—Out Ag’in in Ag’in (Comedy).
May 13—Accusing Voice (Three parts—Dr.) (Broadway Star Feature).
May 15—A Lucky Timid (Comedy).
May 16—Scenes in the Broadway (Sonic).
May 19—More Money than Manners (Comedy).
May 20—Miss Adventure (Three parts—Drama) (Broadway Star Feature).
May 22—the Cost of High Living (Drama).
May 26—the Battler (Comedy).
May 27—the Primal Instinct (Three parts—Drama) (Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Apr. 1—Out of the Quagmire (Three parts—Drama).
Apr. 8—Myrtle, the Manicurist (Three parts—Comedy).
Apr. 15—the Penalty (Three parts—Drama).
Apr. 22—A Calliph of the New Baghdad (Three parts—Comedy—Drama).
Apr. 29—the Man Hunt (Three parts—Dr.).
May 6—the Revolution of Hollis (Three parts—Drama).
May 13—Accusing Voice (Three parts—Dr.).
May 20—Miss Adventure (Three parts—Dr.).
May 27—the Primal Instinct (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Apr. 21—When Might is Right (Three parts—Drama).
Apr. 23—The Fuller Promise (Three parts—Drama).
May 5—the Oath of Hate (Three parts—Dr.).
May 12—the Broken Petters (Three parts—Drama).
May 17—Spalding (Five parts—Drama).
May 19—a Child of Fortune (Three parts—Drama).
May 26—the Frightening Bride (Three parts—Dr.).
June 2—the Shadows (Three parts—Drama).
Whether your theatre is large or small you need a FEDERAL Electric Sign

There is nothing better than a crowd and there is nothing better to attract crowds than a Federal Electric Sign. You can run over in your mind all the possible means of publicity you could afford to employ for your theatre and the fact remains that a Federal Electric Sign is by far the most efficient and economical means of attracting permanent and profitable patronage to your theatre.

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New York, San Francisco.

Four Factories.
Branches in all large cities.
Universal Film Mfg. Co.

L-KO.
May 8—The Bankruptcy of Bosses & Schulth (Comedy).
May 7—Mr. Buddies Burglar (Comedy).
May 10—The Great Smash (Three parts—Drama).
May 14—No release this day.
May 17—Gaby's Gasoline Glide (Two parts—Drama).
May 22—No release this day.
May 21—A Happy Few (Drama).
May 28—Gambling on the Green (Comedy).
May 31—Tough Luck on a Rough Sea (Two parts—Drama).
June 4—No release this day.

NESTOR.
May 1—Horace Malt (Comedy).
May 5—Lena's College Career (Two parts—Comedy).
May 8—Potts Bungles Again (Comedy).
May 12—Never Love Your Wife (Comedy).
May 15—He's a Devil (Comedy).
May 18—The Woing of Aunt Jemima (Comedy).
May 22—Hor Coolidge Here (Comedy).
May 26—Hor Husband's Wife (Comedy).
May 28—All Over a Stocking (Comedy).
June 2—Good Night Nurse (Comedy).

POWERS.
Apr. 29—A Family Affair (Comedy).
May 6—Mrs. Fiske (Comedy).
May 11—Mr. Fuller Peo—He Tries Mesmerism (Comedy).
—Some Monkey Stars (Dillman's Educational).
May 13—No release this day.
May 18—A Toyland Robbery.
—Little Journeys in the Frozen North, Nome, Alaska (Educational).
May 20—Their Social Smash (Comedy).
May 25—Mr. Pullman in the Pond (Cartoon).
—The Juvenile Supreme (Leh Baskette in a Group of Classic Dance.
May 27—Storming the Trenches (Comedy).
June 1—It Can't Be True (Comedy).

RED FEATHER PHOTOPLAYS.
May 1—Dr. Neighbor (Five parts—Drama).
May 5—A Hundred Men (Five parts—Drama).
May 15—A Youth of Fortune (Five parts—Drama).
May 22—Half a Woman (Drama).
May 29—The Iron Hand (Five parts—Drama).

REX.
Apr. 30—Their Anniversary (Comedy).
May 2—Eleanor's Comic (Comedy).
May 7—Sealing the Jungfrau (Educational—Scene).
May 9—Wax in Mexico (Topo).
May 14—A Soul for Sale (Three parts—Dr.
May 18—A Wife at Bay (Two parts—Drama).
May 21—Love Triumphs (Two parts—Drama).
May 29—Virginia (Drama).
May 30—History in a Flat (Comedy).
May 31—A Gentle Volunteer (Three parts—Drama).
June 4—A Child Drama.
June 4—As in a Dream (Three parts—Drama).

VICTOR.
Apr. 28—No release this day.
May 3—The Girl Who Feared Daylight (Two parts—Drama).
May 12—A Strange Confession (Comedy).
May 17—The Three Witches (Drama).
May 24—The Limousine Mystery (Two parts—Drama).
June 2—No release this day.

UNIVERSAL SPECIAL FEATURE.
May 8—The Adventures of Peg o’ the Ring, No. 2, "A Strange Inheritance" (Two parts—Drama).
May 15—The Adventures of Peg o’ the Ring, No. 3, "The Lion’s Den" (Two parts—Drama).
May 29—The Adventures of Peg o’ the Ring, No. 5, "The House of Mystery" (Two parts—Drama).

UNIVERSAL (STATE RIGHTS).
April—The Dumb Girl of Portid (Seven parts drama).

Mutual Film Corp.

AMERICAN.
May 1—Pierre Brisac the Brazen (Two parts—Drama).
May 8—The Touch on the Key (Two parts—Drama).
May 11—The Professors (Three parts—Drama).
May 15—The Retender (Two parts—Drama).
May 19—Four Months (Three parts—Drama).
May 22—Repaid (Two parts—Drama).

BEAUTY.
Apr. 30—Two beds and a Sleep (Comedy).
May 2—Billy Van Deen's Ancestor (Com).
May 5—All for Nuttin' (Comedy).
May 10—Skelly's Skeleton (Comedy).
May 14—No title (Comedy).
May 17—Billy Van Deen's Poole (Comedy).
May 21—Twenty Minutes in Magic (Comedy).
May 26—Married at His Claim (Comedy).
May 28—The Peddler (Comedy).

CENTAUR.
May 13—The Jungle Outcasts (Two parts—Drama).
May 20—Higa Lights and Shadows (Two parts—Drama).

GUB.
Apr. 28—The Traitor (Comedy).
May 5—M. T. Dome's Awful Night (Comedy).
May 21—"Reel Life" (Mutual Film Magazine).
The Harpooned Disguise (Comedy).
May 26—Preparedness (Comedy).

PALLSTAFF.
Apr. 29—Willing Wendy to Willie (Comedy).
May 1—The Dashing Druggist's Dilemma (Comedy).
May 6—The Skilful Sleuth's Strategy (Comedy).
May 10—The Kidnap Captain Kid (Comedy).
May 18—Freddie's Frigid Finish (Comedy).
May 15—Detecters (Comedy).
May 22—Steve's Sweet Sisters (Comedy).
May 22—Politickers (Comedy).
May 27—Sammy's Semi-Suicide (Comedy).

GAUMONT.
May 3—See America First, No. 34, "Yosemite National Park" (Topical).
May 7—"Real Life" (The Mutual Film Corp).
May 10—See America First, No. 35, "Atlanta, Ga." (Sensie).
May 14—Real Life (The Mutual Film Corp).
May 17—See America First, No. 36, "Yosemite National Park" (Topical).
May 21— "Real Life" (The Mutual Film Corp).
May 24—See America First, No. 37, "Savannah, Ga." (Sensie).
—Kartoon Komics (Cartoon).

MUSTANG.
Apr. 28—Unlucky Luke (Two parts—Western—Drama).
May 5—With a Life at Stake (Two parts—Drama).
May 12—The Gulf Between (Two parts—Drama).
May 19—The Blindness (Two parts—Drama).
May 26—Jack (Two parts—Drama).

MUTUAL WEEKLY.
Apr. 26—Number 69 (Topical).
May 3—Number 70 (Topical).
May 10—Number 71 (Topical).
May 17—Number 72 (Topical).
May 24—Number 73 (Topical).

THANHOUSE.
Apr. 25—A Man of Honor (Two parts—Drama).
Apr. 29—The Carriage of Death (Three parts—Drama).
May 2—The Weakling (Two parts—Drama).
May 4—The Spirit of '81 (Three parts—Drama).
May 9—When She Played Broadway (Two parts—Drama).
May 16—The Answer (Two parts—Drama).
May 23—For Uncle Sam's Navy (Two parts—Drama).

(Mutual Releases continued on page 1550.)
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List of Current Film Release Dates
(For Daily Calendar of Program Releases See Pages 1560, 1562.)

MUTUAL SPECIAL FEATURE.
May 8—The Secret of the Submarine, No. 1 (Two parts—Drama) (Mutual) (No. 50).
May 15—The Secret of the Submarine, No. 2 (Two parts—Drama) (Mutual) (No. 101).
May 22—The Secret of the Submarine, No. 3 (Two parts—Drama) (Mutual) (No. 102).
May 29—The Secret of the Submarine, No. 4 (Two parts—Drama) (Mutual).

VOGUE.
May 2—Out for the Count (Comedy) (Pathe) (No. 90).
May 7—Bumping in the Mirror (Comedy) (Pathe) (No. 91).
May 9—Germinal Love (Comedy) (Pathe) (No. 92).
May 14—A Miss with Rodney (Comedy) (Pathe) (No. 93).
May 16—The Man with the Hot (Comedy) (Pathe) (No. 94).
May 21—The Chinatown Villains (Comedy) (Pathe) (No. 95).
May 22—Rival Rogues (Comedy) (Pathe) (No. 96).
May 28—National Nuts (Comedy) (Pathe).

Pathe Exchange, Inc.

ARROW.
May 8—Who’s Guilty? No. 1, “Puppets of Fate” (Two parts—Drama).

FEATURE.
May 1—The Iron Claw, No. 10, “The Living Dead” (Two parts—Drama) (Arrow) (No. 12).
May 8—The Iron Claw, No. 11, “The Saving of Mary” (Two parts—Drama) (Arrow) (No. 13).
May 15—The Iron Claw, No. 12, “The Haunted Canvas” (Two parts—Drama) (Arrow) (No. 14).

GOLD ROOSTER PLAYS.
Apr. 18—Five Gamma (Five parts—Dr.) (Arrow).
May 15—The Girl with the Green Eyes (Five parts—Drama).

MITHENTAL.
May 1—Trouble Enough (Comedy) (Mithental).
May 15—Reckless Wrestlers (Comedy) (Mithental).

PATHE.
May 1—Siberia, the Vast Unknown, No. 6 (Scenic).
—How Small Sea Creatures Breed (Educational).
May 8—Boo Weekly (Animated Com.—Car.) (Scenic).
May 8—The Ascent to Mt. Rainier (Scenic) (Educational).
—Beautiful Lake Chuzenji (Pictoresque Japan) (Scenic) (Educational).
May 15—Sinbad, the Lost Unknown, No. 7 (Scenic) (Educational).
—On the Island of Luzon, (Philippine Islands) (Scenic) (Educational).

PATHE NEWS.
Apr. 29—Number 35, 1916 (Topical).
May 3—Number 39, 1916 (Topical).
May 10—Number 42, 1916 (Topical).
May 10—Number 43, 1916 (Topical).
May 17—Number 49, 1916 (Topical).
May 20—Number 41, 1916 (Topical).

PHUNPHILMS.
Apr. 19—Lady Killers (Comedy).
Apr. 26—They Were the Happy Days (Comedy).
May 8—Lake and the Bomb Throwers. (Com.)

Miscellaneous Releases.

AUTHORS FILM CO., INC.
Mar.—Her Redemption (Drama).
Mar.—Love’s Sacrifice (Drama).
Mar.—Sins of the Father (Drama).
April—Almae (Five parts—Drama).

BLUEBIRD PHOTOPLAYS.
May 15—Elusive Isabel (Six parts—Drama).
May 22—A Son of the Immortals (Five parts—Drama).
May 29—Naked Hope (Five parts—Drama).
June 5—The Eye of God (Five parts—Drama).
June 12—Robbie of the Ballet (Five parts—Drama).

FOX FILM CORPORATION.
May 1—Blazing Love (Five parts—Drama).
May 8—The Eternal Sabbath (Five parts—Drama).
May 15—Sins and Consequences (Five parts—Drama).
May 22—Battle of Hearts (Five parts—Drama).

INTERNATIONAL FILM SERVICE INC.
May 1—The Mysteries of Myra, No. 2 (Two parts—Drama) (International) (No. 3).
May 1—The Mysteries of Myra, No. 3 (Two parts—Drama) (International) (No. 4).
May 15—The Mysteries of Myra No. 4. (Two Parts—Drama).

IVAN FILM PRODUCTIONS, INC.
Apr.—City of Illusion (Five parts—Drama).

JUVENILE FILM CORPORATION.
Mar.—A Chip Off the Old Block (Comedy).
Mar.—Chip’s Elopement (Comedy).
Mar.—Chip’s Backward Bartermasters (Two parts—Comedy).
Mar.—Chip’s Rivals (Comedy).

METRO PICTURES CORPORATION.
Apr. 24—The Comeback (Five parts—Drama) (Metro) (No. 2).
May 1—The Snowbird (Robie—Five parts—Drama) (Metro) (No. 3).
May 8—A Million a Minute (Quality—Five parts—Drama) (Metro) (No. 4).
May 15—The Spell of the Yukon (Popular Players—Five parts—Drama) (Metro) (No. 5).
May 22—Notorious Gallagher (Columbia (Five parts—Drama) (Metro) (No. 6).
May 29—The Basket-Man (Popular Players—Five parts—Drama) (Metro) (No. 7).
Jun. 5—Borrowing Trouble (Five parts—Drama) (Metro) (No. 8).

METRO-DREW COMEDIES.
Have been released in the following order:
The Count of Compton.
Number One (Comedy).
Childhood’s Happy Days (Comedy).
Their Quiet Little Honeymoon (Comedy).
The Swooners (Comedy).
System is Everything (Comedy).
Their First (Comedy).
The Model Cook (Comedy).
Sweet Charity (Comedy).

PARAMOUNT PICTURES CORPORATION.
May 1—David Garrick (Palais—Five parts—Drama) (Paramount) (No. 9).
May 4—The Red Widow (Famous Players—Five parts—Drama) (Paramount) (No. 10).
May 8—Marla Roth (Five parts—Drama) (Paramount) (No. 11).
May 17—Sudden Forces (Palais—Five parts—Drama) (Paramount) (No. 12).
May 24—The Frameup (Lasky—Five Parts—Drama) (Paramount) (No. 13).
May 31—Saints and Sinners (Famous Players—Five parts—Drama) (Paramount) (No. 14).
Jun. 7—The Gut Magadalen (Lasky—Five parts—Drama) (Paramount) (No. 15).
Jun. 5—The Evil Throed (Famous Players—Five parts—Drama) (Paramount) (No. 16).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.
May 1—The Dog Eaters of Bengue.
May 8—Hunting With the Igorots.
May 15—Among The Head Hunters.
May 22—Cruising Through the Philippines.
May 29—The Murderous Moros of Mindanao.
June 5—Visiting the Sultan of Sulu.
June 12—The Punal Colony of Palawan.

TRIANGLE FILM CORPORATION.
Releases for week of May 7:
The Good Bad-Man (Fine Arts—Five parts—Drama).
The No-Good Guy (Inco—Five parts—Drama).
Releases for week of May 14:
Susan Rocks the Boat (Fine Arts—Five parts—Drama).
Not My Sister (Inco—Fine Arts—Five parts—Drama).

UNICORN FILM SERVICE CORPORATION.
May 7—The Rivals (Utah—Drama).
May 7—Count Meout (Comedy).
May 7—Gold and Dross (Puritan—Drama).
May 8—The Sure Shot (Supreme—Two parts—Drama).
May 8—Our Darling Needs Nourishment (Comedy).
—The Syncopated Melody (Comedy).
May 9—His Indian Wife (Watatkwa—Two parts—Western—Drama).
May 9—Deciding Dad (Comedy).
—U. S. Cavalry at Fort Meyer.
May 10—Hold-Up at Devil’s Pass (Western—Drama).
May 10—Tango the Poker (Hippo—Comedy).
May 10—For His Brother’s Sake (Puritan—Drama).
May 11—The Bachelor’s Romance (Lily—Two parts—Drama).
May 11—A Good Skate (Jockey—Comedy).
—Toys of Mystery (Comedy).
May 12—The Sure Shot (Watano—Western—Drama).
May 12—Prezel and Filanigan (Gayety—Com.)
May 12—The Gangster’s Decay (Supreme—Drama).
May 13—The Demon’s Victim (Sunset—Two parts—Western—Drama).

WORLD-EQUITABLE.
May 1—Twin Triangles (Equitable—Five parts—Drama).
May 8—Her Maternal Right (World—Five parts—Drama).
May 15—Sudden Riches (World—Five parts—Drama).
May 22—Tangled Fates (World—Five parts—Drama).
May 29—The Other Sister (World—Five parts—Drama).
June 5—The Woman of It (World—Five parts—Drama).

V. L. S. E. INC.
Apr. 24—God’s Country and the Woman (Vita-graph—Eight parts—Drama).
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June 15th

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