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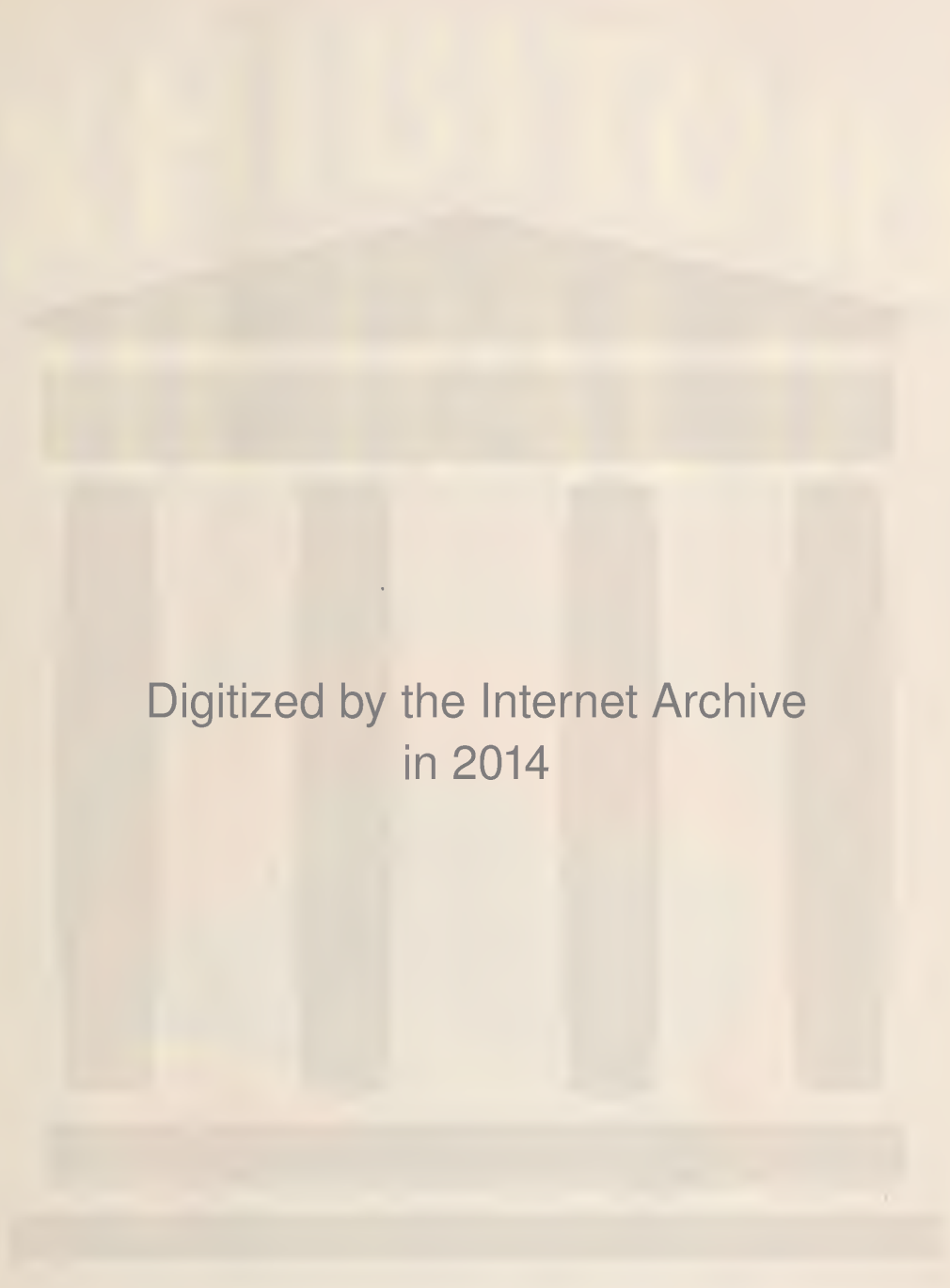
-----George Kleine-----  
1929

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Gale

Vol. VII

JUNE 29, 1918

No. 96

# EXHIBITORS HERALD



CLARA KIMBALL YOUNG  
(SELECT PICTURES)

*Third Anniversary Edition*

## WID SAYS:

“I certainly would advise you to play ‘A PAIR OF SIXES,’ featuring TAYLOR HOLMES, and if you have already played it once, I would play it for a return.

\*\*\* Any one who has seen it will recommend it to their friends—which should make a return engagement profitable.

“It is one of the few farces that is clean, smooth, well produced and truly funny. \*\*\*

“You are doing yourself an injustice if you don’t get this.”

**Essanay**  
MADE IN U.S.A.

*George Kleine System*  
*Distributors*



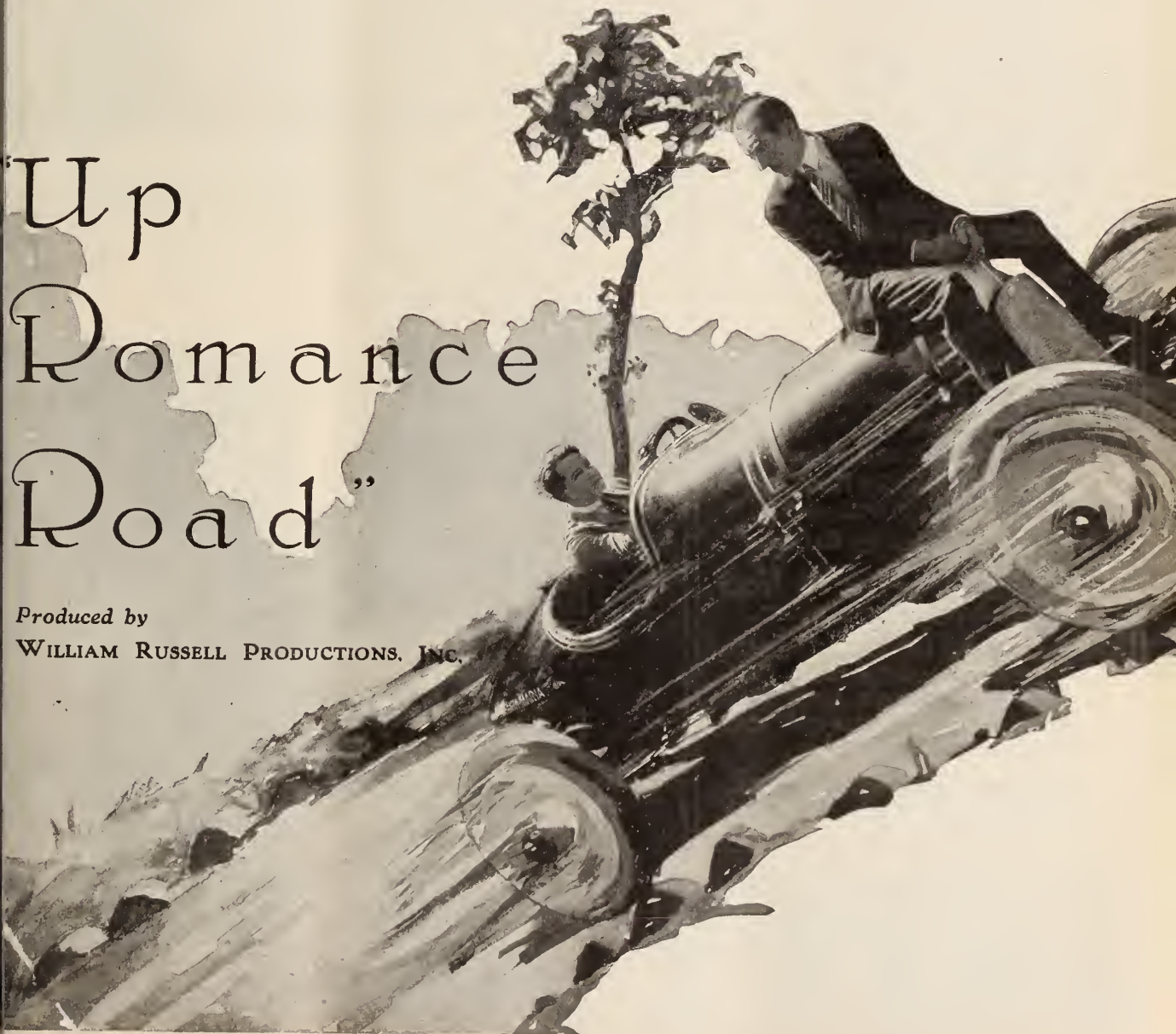


# William Russell

Available  
June the  
Twenty-Fourth  
at  
Exchanges  
of the  
MUTUAL  
FILM  
CORPORATION

## in "Up Romance Road"

Produced by  
WILLIAM RUSSELL PRODUCTIONS, INC.





## Announcing —

THE release of a series of one-reel adventure pictures.

Superbly photographed journeys to strange lands and along untraveled trails.

Interesting, intimate trips to unusual places.

Accurate and absorbing peeks into the homes and customs of strange peoples.

Travel classics which add distinction to any program.

Business building productions for progressive exhibitors.

First of the series—

June 30—“*Ex-Cannibal Carnival*”

July 7—“*Kaiteur*”

July 14—“*Mountaineering Memory*”

July 21—“*Zuni Kicking Races*”

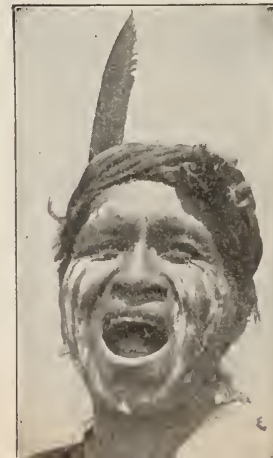
July 28—“*A White Wilderness*”

August 4—“*A Coorial on the Orinoco*”

Widely divergent subjects and contrasting scenes.

Produced by C. L. Chester in co-operation with Outing, the world's authority on the great out-of-doors and sports.

Available one-a-week at Exchanges of the  
MUTUAL FILM CORPORATION





Announcing

# Allied Nations Official War Review

The Film Division of the Committee on Public Information will release weekly, beginning June 24th, the *Allied Nations Official War Review*.

This release in one reel will show current events in the war zones over here and "over there"—our boys and our government working hand in hand with our Allies.

These pictures are being taken regularly by the U. S. Signal Corps and Navy photographers and by the Allied General Staffs.

This reel gives the authentic, live, up-to-date war news that the American public wants to see.

Every theatre in the United States should book it.

Distributed nationally by **PATHE EXCHANGE, Inc**  
25 West 45th Street. New York

*The films of* Italy France England United States

Presented by Committee on Public Information, George Creel, Chairman

Division of Films, Charles S. Hart, Director

Released by **PATHE**



(*Motion Picture News, May 25th, 1918*)

"Speaking of embargoes on imports—can you imagine a laboratory telling a customer that he would have to improve the quality of his photography or take the subjects to some other laboratory? Watterson Rothacker did that a few weeks ago to a good steady account. And what is more—he didn't tell us about it himself."

"This may sound like an ad, but we just had to tell you about it to show how fast this old game of ours is moving."

We don't know how or where the Motion Picture News gathered this information, but we do know that we have no desire to do business with anyone who does not aid in protecting the interests of the Exhibitor and Exchange by furnishing negative of proper photographic quality.

Neither do we care to negotiate with anyone who is not prepared to furnish satisfactory evidence of both intention and ability to live up to our requirements.

We are in the business to produce "prints" of highest screen-value, to render helpful personal service, and to do this properly while making a fair profit—we don't intend to be swerved from this purpose.

*Our Responsibility and Reliability  
Established Since 1910*

**Rothacker**  
FILM MFG. CO. CHICAGO, U.S.A.



*There are reasons—  
Come and see them.*

**SURE TO HIT THE MARK!**



WILLIAM FOX presents

**GEORGE WALSH**  
*in*  
*The KID is* **CLEVER**

*Bristling with electrifying stunts!*  
*Bubbling with fun!*

*Also these other*  
**Fox Special Features**

*One a week*

*52 a year*

JANE and KATHERINE LEE in  
"WE SHOULD WORRY"

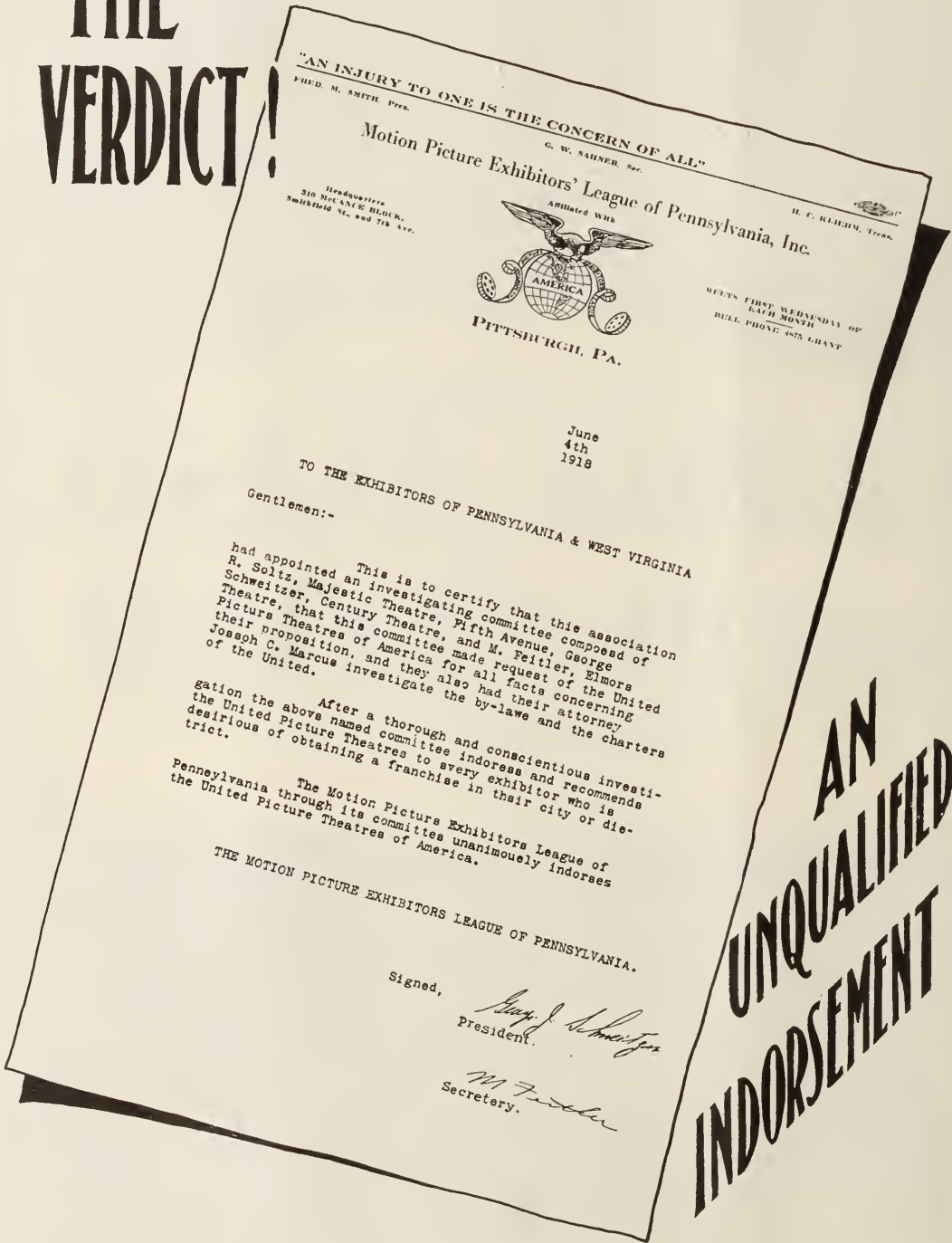
GLADYS BROCKWELL in  
"THE SCARLET ROAD"

PEGGY HYLAND in  
"OTHER MEN'S DAUGHTERS"



**FOX**  
FILM CORPORATION

# THE VERDICT!





*Mr. Exhibitor*

SEND FOR THE NEW EDITION OF OUR BOOKLET

# JUST OUT

*It tells you*

**WHY** the Co-operative Principle applied to Your Business will help both the Exhibitor and the Manufacturer, and

**WHY** United's Project Applies the Co-operative Principle to the Motion Picture Industry more sanely and effectively than any other plan along related lines ever formulated; and it tells you

**WHY** your Film Rentals will be reduced.  
the Quality of the Film you use will be improved.  
United is an Exhibitor Corporation in Fact as well as Theory.  
YOU should enroll at once.

LET US CONVINCING YOU THAT ENROLLMENT WITH UNITED IS INDEED THE EQUIVALENT OF TAKING OUT A LIFE INSURANCE POLICY ON YOUR BUSINESS


SEND FOR OUR NEW BOOKLET—JUST OUT

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST. NEW YORK





# “Over the Top” WITH Power’s Excelite

G. R. WIMBISH, MANAGER

E. CHRISTIANSON, ASST. MGR.

## “Over-the-Top” Theatre

HIGH CLASS  
ENTERTAINMENT

P. O. BOX 931

Southern Theatre Equipment Co., FORT WORTH, TEXAS. May 2nd, 1918.  
1815 Main St.,  
Dallas, Texas.

Gentlemen:-

We are, as you know, using Power's Model 6B machine equipped with a 5" No. 1 Gundlach Manhattan Lens. We have in use on this machine the latest type 30 Amp. - 25 Volt - 750 Watt Edison Mazda Type C Lamp. In connection with this lamp we are using a 110 volt - 60 cycle thru type "1" Fort Wayne Compensarc.

We show a 9 x 12 picture at a distance of 74 ft. on a curtain of our own design, which is an imitation of Minusa Fibre Screen.

Our show has been in operation for 60 days today and we burned out our first lamp yesterday. We find we get a fine light at 29 Amps. This one lamp has run us 265 actual burning hours.

Our light bill for last month was only \$24.10 including the operation of 9 ceiling fans and 1200 watts of lighting. Being as we have to pay 10¢ per K.W. for current we feel this is an exceptional low bill and we give all the credit to the Machine lamp.

In fact we are so thoroughly pleased with this new lamp we feel we would be doing you a grave injustice if we did not write and tell you about it. No Exhibitor that wants to make money can afford to be without this long hoped for achievement in light projection.

We are absolutely with you on this light and want you to use this letter in any way that you may see fit, we are,

Yours very truly,  
OVER THE TOP THEATRE,

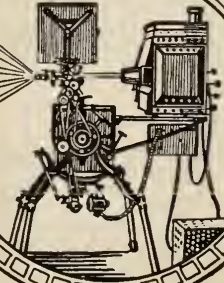
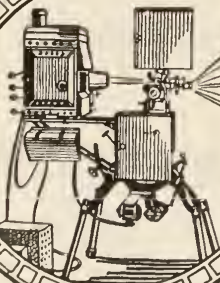
By *G. R. Wimbish*, Mgr.

**NICHOLAS POWER COMPANY**

INCORPORATED

PIONEERS OF PROJECTION

90 GOLD ST. NEW YORK





Goldwyn Pictures

**THE GIRL WHO  
FOUND A FORTUNE  
in a BATHING SUIT**

**H**ERE you have the liveliest and the best of all the Goldwyn Mabel Normand screen productions—charming, fascinating, appealing and filled with fun, romance and the doctrine of “business with pleasure.”

You can advertise this as “the perfect 36” of screen dramas, or as “the romance of a perfect fit” and the crowds will flock in to see one of the screen’s greatest favorites

**MAIBEL  
NORMAND**  
*in The*  
**Venus Model**

*by H.R. Durant      Directed by C.D. Badger*

Better than “Dodging a Million;” snappier than “The Floor Below;” more appealing than the patriotic “Joan of Plattsburg;” by all odds the best thing Mabel Normand has done in the past five years. Released everywhere June 16.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President*      EDGAR SELWYN, *Vice President*  
16 East 42nd Street      New York City



# General Film Company

EXCLUSIVE DISTRIBUTORS

# Ebony Comedies

Possibly the greatest showman that ever lived was P. T. Barnum. When it came to putting on attractions that were sure to meet with popular approval he hit the nail on the head every time. Nature must have provided him with the eyes of the public, through which he could see exactly what the people wanted, and he always gave it to them at the psychological moment—the proper time to whet their jaded appetites and create a sensation.

If Barnum were alive today and the owner of your theatre, or any theatre, his natural intuition of knowing what the public likes best would prompt him to book Ebony Comedies.

No question about it. It's a fact—natural negro wit and humor is the one class of entertainment of which the American public never tires. It has always been, *in every form*, a favorite pastime. It can be depended upon to bring laughs when nothing else can. All ages and classes howl at the antics of the real negro when the same thing done by others, or imitators, will go by with little or no notice. They are inimitable. These things account for the colored act being an indispensable feature on the vaudeville stage.

Ebony Comedies are successful interpretations of this inimitable, spontaneous negro mirth. *They are not only a novelty which alone makes them sure money making attractions, but they are permanent fixtures, just as is the colored vaudeville act and other forms of negro entertainment, and just as these are among the best attractions on the legitimate stage so are Ebony Comedies among the best screen attractions today.*

Ebony Comedies enable you to give your patrons in screen style, one of their most favorite forms of amusement and for which they have been waiting a long time. *They fill a long felt want. Let your people know you've booked them and they'll all come out. They know what to expect and will be satisfactorily entertained. Little as you might think, Ebony Comedies help enhance the popularity of your theatre and make more money for you too.*

Mr. Barnum's foresightedness would not allow him to delay a moment about booking the entire series, if he were an exhibitor. *He would try to be the first, so should all progressive exhibitors.*

Take up the matter of booking Ebony Comedies right away with the nearest General Film Company's Exchange.

# Ebony Film Corporation

CHICAGO

**GENERAL FILM COMPANY** EXCLUSIVE DISTRIBUTORS



**EBONY COMEDIES**

—Screen interpretations of quaint negro humor that whet the public's jaded appetite.

Like the black faced act, Ebony Comedies meet with popular approval—satisfy any audience all of the time.

Your patrons have waited long to see the inimitable humor of the negro, one of their most favorite forms of entertainment, properly translated on the screen. Give it to them—satisfy them through the medium of Ebony Comedies.

**Book the Series — One a Week**

*Distributed by*  
**GENERAL FILM COMPANY**  
**NEW YORK**

THIRTY EXCHANGES

**EBONY FILM CORPORATION**  
**CHICAGO**



# The Affiliated Goes "Over the Top"

FOR once something has really been done for the exhibitor. Co-operative booking, *under the exclusive control of exhibitors*, has been established in the United States, without the exhibitors of the country having been asked for one dollar for promotion expenses.

Fifteen co-operative, booking associations, united with the Affiliated Distributors Corporation, embracing twenty-eight states, are at this time chartered and ready for operation. Four of them—Illinois, Michigan, Eastern Pennsylvania and Greater New York—are actually releasing pictures.

THE ASSOCIATIONS ORGANIZED ARE:

Exhibitors	Booking Assn. of	Greater N. Y. and Northern N. J. ( <i>New York City</i> )
"	"	" New York State ( <i>Buffalo &amp; Albany</i> )
"	"	" Illinois ( <i>Chicago</i> )
"	"	" Eastern Penn. and Southern N. J. ( <i>Philadelphia</i> )
"	"	" Western Penn. and West Va. ( <i>Pittsburgh</i> )
"	"	" North Carolina, South Carolina and Tennessee and Virginia ( <i>Richmond, Va., and Charlotte, N. C.</i> )
"	"	" District of Columbia and Md. ( <i>Washington</i> )
"	"	" Southern Ohio ( <i>Cincinnati</i> )
"	"	" Northern Ohio ( <i>Cleveland</i> )
"	"	" Michigan ( <i>Detroit</i> )
"	"	" Indiana and Kentucky ( <i>Indianapolis</i> )
"	"	" Iowa ( <i>Des Moines</i> )
"	"	" Missouri ( <i>St. Louis</i> )
"	"	" The Intermountain and Pacific States, Comprising California, Nevada, Idaho, Montana, Wyoming, Utah, Colorado, Arizona, New Mexico, Oregon, Washington ( <i>Los Angeles, Salt Lake City and Seattle</i> )

Officers and directors have been elected by each of these organizations and a total of more than 1,800 booking days subscribed up to date, or 85% of the minimum quota for the entire country.

Organization work in the territories not yet covered is now under way. If you have not yet arranged to share in the advantages of this assured exhibitors movement

**GET IN NOW**

**AFFILIATED  
DISTRIBUTORS CORPORATION**

Longacre Building, 1476 Broadway, New York

**NOTICE**  
Announcements of the progress of the Affiliated make necessary postponing the publication of the additional planks of the Affiliated platform. However, a complete analysis of the entire plan may be had by sending the coupon opposite.

Send this Coupon for "The Affiliated Plan"  
 Affiliated Distributors Corporation, 1476 Broadway, New York.  
 Gentlemen:  
 Please send me your prospectus, "The Affiliated Plan."  
 Name .....  
 Theatre .....  
 City .....

# State Rights Buyers!

Act quick to get this greatest of money-makers for your territory. The keenest men in the business are closing their deals right now. Don't miss this opportunity!

*Rev. Paul Smith Presents  
His Own Colossal Film Triumph*

## The FINGER OF JUSTICE

*A Tense, Dramatic Plea to Parenthood  
Based on Rev. Smith's Successful Fight  
Against the Vicious Barbary Coast*

This is the seven reel picture woven around the great fight that drove vice from San Francisco. Portrays conditions that exist, or may exist, in every sizeable city.

Every influence for good demands this picture be shown throughout the nation's length and breadth.

All co-operation for buyers. Rev. Smith personally stands back of this triumph. He has left no stone unturned to help you win sensational success. A complete campaign of smashing advertising prepared by experts.

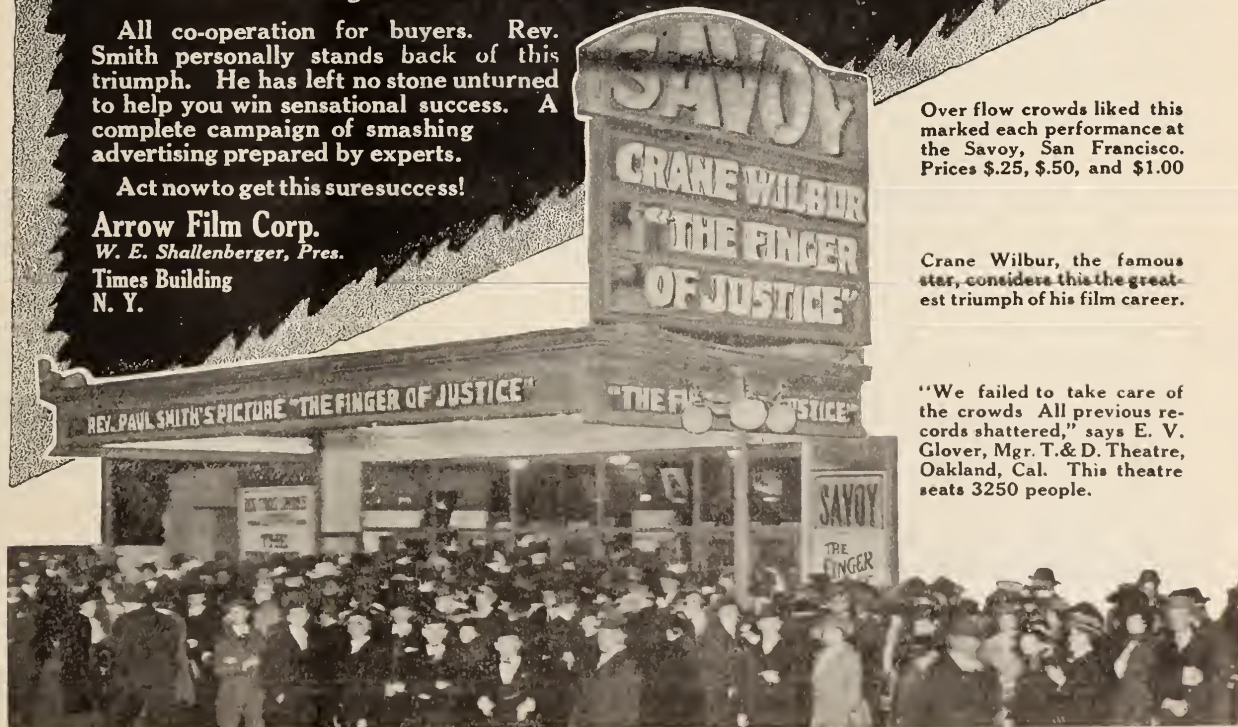
Act now to get this suresuccess!

**Arrow Film Corp.**  
W. E. Shallenberger, Pres.  
Times Building  
N. Y.

Over flow crowds liked this marked each performance at the Savoy, San Francisco. Prices \$.25, \$.50, and \$1.00

Crane Wilbur, the famous star, considers this the greatest triumph of his film career.

"We failed to take care of the crowds. All previous records shattered," says E. V. Glover, Mgr. T. & D. Theatre, Oakland, Cal. This theatre seats 3250 people.



**5+2=7**

**Five**

**Wonderful**

**Single**

**Reels**

*Released each week —*

**5+2=7**

CELEBRATED'S WESTERN DRAMAS

CHRISTIE COMEDY

GAUMONT NEWS

GAUMONT GRAPHIC

ANIMAL STUDIES

**5+2=7**

*Watch these columns for the other two  
to be announced shortly.*

**5+2=7**

**Celebrated Players Film Corporation**  
CHICAGO, ILL.

# BOX - OFFICE SUGGESTIONS

**23** CHAS. CHAPLIN  
 RE-ISSUES  
 RIOTOUS COMEDIES  
 New Titles—New Prints—New Paper—Released Weekly

**34** MACK SENNETT  
 KEYSTONE RE-ISSUES  
 CREAM OF ALL MADE  
 New Titles—New Prints—New Paper—Released Weekly

**“SHORTY HAMILTON”**

SERIES

Five Reel Productions, One a Month

First three releases:

“Denny From Ireland”  
 “The Snail”  
 “The Ranger”

**WILLIAM S. HART**

in

FIVE SUPER-FEATURES

(Five and Six Reels)

“Staking His Life”  
 “The Lone Avenger”  
 “The Bargain”  
 “The Bandit and the Preacher”  
 “The Hell-Hound of Alaska”

**BESSIE BARRISCALE**

RE-ISSUES

Positively Her Best Pictures

Each One a Knockout

Everything New But the Players

Released One a Month

## “IVAN” MASTERPIECES

“SINS OF AMBITION” (7 Reels)

Featuring: Wilfred Lucas, Barbara Castleton, Leah Baird, James Morrison, Anders Randolph  
 AN EXTRAORDINARY STORY—

“MARRIED IN NAME ONLY” (6 Reels)

Featuring: Milton Sills, Gretchen Hartman and Marie Shotwell.  
 —POWERFUL EUGENIC ARGUMENT

“ART DRAMA” FEATURES, 32 Subjects

“BILLY WEST” COMEDIES, 11 Subjects

“WM. S. HART” 2 Reel Ince Productions, <sup>10</sup>SUBJECTS

“JESTER” COMEDIES, One a month

REX BEACH TRAVELS, 16 Subjects

ROCKY MOUNTAIN TRAVELS, <sup>10</sup>SUBJECTS

JANE GREY, in “The Guilty Wife”

GEORGE LOANE TUCKER’S, “I BELIEVE”

“THE BIRTH of DEMOCRACY”

“SOULS REDEEMED”

“ Z O N G A R ”

**Watch**

for the  
 Greatest  
 Sensation in Filmdom

WRITE FOR CATALOGUE

Released by

**Unity Photoplays Co.**

207 S. Wabash Ave.  
 CHICAGO

FRANK ZAMBRENO, Pres.



You Can Cash in One Hun  
that You Invest in a First Na  
Power to Make Good at the  
duction.

*Charles Chaplin*  
in "A Dog's Life"

"TARZAN of  
the APES"

The MILLION DOLLAR  
COMEDY that is girdling  
the world with laughter.

Most THRILLING and  
SPECTACULAR story of  
adventure ever screened.



THE FIRST NATIONAL

DAVID P. HOWELLS  
CONTROLLING  
FOREIGN RIGHTS TO  
FIRST NATIONAL FEATURES  
220 WEST 42<sup>ND</sup> STREET.

6-8 WEST

NEW





dred Ways On Every Dollar  
tional Attraction, for the  
Box-Office Is in Every Pro-

PETROVA  
PICTURES

“The Fall of  
the Romanoffs”

Big DRAMATIC Produc-  
tion, starring a woman of  
unusual beauty and genius

The GREAT HERBERT  
BRENON production with  
ILIODOR—who exposed  
RASPUTIN.

EXHIBITORS' CIRCUIT, INC.

48<sup>TH</sup> STREET  
YORK

WM VOGEL PRODUCTION INC.  
CONTROLLING FOREIGN  
RIGHTS TO CHARLIE CHAPLIN'S  
\$1,000,000 COMEDIES  
LONGACRE BUILDING





The greatest living actor  
*in*  
 One of the World's Famous Plays  
*picturized by*  
 A Great Director

Herbert Brenon *presents*

# Sir Johnston Forbes-Robertson

in the beloved classic

# Passing of the Third Floor Back

A release that  
 will bring big  
 money to your  
 Box Office and  
 add prestige to  
 your Theatre  
*because*

The whole world  
 Knows and Loves  
 "The Stranger"



A FIRST NATIONAL  
 ATTRACTION





One of the really big films of the year  
Herbert Brenon's

# The FALL of the ROMANOFFS

with ILIODOR former  
confidant of RASPUTIN

See it and you will book it



"FIRST NATIONAL"

ATTRACTION

# TRIANGLE

## U-BOATS!

**E**VERY evil practice in the motion picture business is a U-Boat to the industry.

**"S**INK ON SIGHT" is the only policy to be adopted toward the evil practice.

**A**S thoroughly and effectually as the United States sweeps the seas of the pirates of the deep, Triangle sweeps aside practices that tend to torpedo the profits of exhibitors.

**S**TAR-EVIL, Secret-Agreement-Evil, Reel-Tax-Evil, Competitive-Bid-Evil, Waste-Evil,—they have all gone down before the quick-firing, cool and practiced gunnery of the Triangle flag-ships.

**G**ENTLEMEN,—there are men in charge of the Triangle who know what your needs are; what your problems are; what your reward should be.

**T**HESE men are proceeding with clear vision, far-sightedness and a keen sense of your requirements to make the Exhibition of pictures something more solid than a gamble.

**U**P TO DATE enormous success has attended the Triangle efforts.

**T**URN which way you will on the high seas of motion picture progress you will meet Triangle exhibitors who are glad we are here to serve them.

**E**XCELLENT pictures? Yes.

**L**OWER rentals? Yes.

**I**NCREASED patronage and the respect of all those elements in the community who demand CLEAN pictures? Yes.

**G**ENTLEMEN in charge of every exchange? Yes.



**E**VERY reason in the world exists for your using Triangle service.

**S**TEAM'S up. Bunkers loaded with coal. Decks cleared for action!

**W**E'LL clear the Summer waters of Submarines.

**S.** O. S. to

Triangle Distributing Corporation, 1457 Broadway  
NEW YORK

# EXHIBITORS HERALD

THE INDEPENDENT FILM TRADE PAPER

Entered as Second Class Matter at the Post Office at Chicago, Ill., Under the Act of March 3, 1879.

Volume VI (VII)

JUNE 29, 1918

Number 26 (1)

## "Keep the Sales Fires Burning"

**W**E are at war: and war means that the business of the country must face heavy taxation because the great burden of the financial requirements of the country must fall upon commerce. A business which is any way essential to the public good can do its bit for the winning of the war just as effectually as the man who carries a gun, because there would be no gun to carry if commerce did not furnish the war-chest.

The salesman, that vital factor in this industry, who is not called upon to wear a uniform must make every call count, must give his employer what that employer is paying him for. The greatest opportunity for increased prosperity for this business is to make every worthy picture produce the maximum return. This is largely dependent upon the efforts of sales-

men. In selling to exhibitors the splendid pictures of six months, a year or two years ago the salesman is doing the exhibitor a great service by giving him a proven product at a reasonable price. He is also doing his company a great service by keeping off the idle shelves pictures that still should be earning large returns.

Receipts from pictures of this class usually mean net profit to the company, less the cost of distribution, for if the picture has been successful the original cost has long since been returned. This means that a large share of this money will eventually find its way into the U. S. war-chest and every dollar of the war-chest is a step toward the winning of the war. This makes the salesman's wartime duty very clear. Let his motto be, "Keep the Sales Fires Burning."

## The Fifth Estate

**U**NDoubtedly the most vital development of the past week are the statements of the various high government officials, including William G. Me-Adoo, George Creel, Herbert Hoover and H. A. Garfield, on the subject of motion pictures and the war, which are printed in full elsewhere in this issue.

In the assertion of George Creel that, "I believe in the motion picture as I believe in the press and in my work it plays just as powerful a part in the production and the stimulation of an aroused and enlightened war sentiment," the motion picture attains in the affairs of the nation a dignity and importance which was hardly hoped for a few years ago.

Mr. Creel as chairman of the Committee on Public Information occupies one of the most important

positions in the government as constituted for the carrying on of the war. He is greatly responsible for the proper direction of public opinion through the crisis. It is his duty to use to the utmost the most effective methods for reaching, formulating and directing public opinion along lines that will make the sentiments of the people at home a stimulant and not a hindrance to the work of the soldiers in France and elsewhere in the war zone.

The fact that Mr. Creel ranks the motion picture with the press as an instrument to aid him in the carrying on of his work is of tremendous importance. It means that pictures have been lifted from the plane of mere amusement and given the recognition they are entitled to as all-important factors in directing public opinion.

## Three Years!

**T**HE current issue marks the third anniversary of the founding of the Exhibitors Herald.

During these three years the Exhibitors Herald has progressed unwaveringly in the work of making a trade paper ideally adapted to the requirements of the motion picture industry—brief, pertinent, newsy, fair and square to every branch of the industry and with an intelligent opinion on every subject of importance and the courage to express it.

The Exhibitors Herald has been liked and disliked, has been cussed and discussed and all the while it has functioned on unmindful of the importunings of those who desire to direct the destinies of the motion picture industry from behind the scenes, who seek to mask a violent commercial piracy behind a screen of ostensible sympathy in the exhibitor's welfare.

Avoiding rash boast and hollow promise the Exhibitor's Herald has gone on building from week to week on the solid rock of readers' interest. Believing that the only publication an exhibitor would read would be one that gave him the important news of the field—all of it, regardless of every consideration save only its news value—and presented it all in an attractive and forcible manner, this is the course that has been followed.

Without claiming infallibility and in the

spirit of endeavoring to point out to the exhibitor the best productions on the market, rather than to wallow in destructive criticism, the Exhibitors Herald has built up a Review Department which has the confidence of exhibitors, which is regularly relied upon for honest, just and expert criticism of motion pictures.

That much abused term "Service" has been reborn for exhibitors in their relations with the Exhibitors Herald. No problem has been too great or too small not to have been undertaken and carried to a successful issue on behalf of our readers. The result of this is a large and enthusiastic clientele throughout the United States and Canada that rely upon Exhibitors Herald for what they want to know about films, theatres and theatre equipment.

The motion picture trade at large, long since convinced of the high purpose of the Exhibitors Herald, the strict independence which is the most certain magnet for the attraction of readers' interest, and its ability to serve constructively has been warm in its appreciation and splendid in its support.

This co-operation merits our cordial gratitude which carries with it highest assurance that those policies which have made the Exhibitors Herald the most distinctive and most interesting publication in the field will be continued to contribute their quota to the progress and the welfare of the industry.

## Where Fox Stands

**M**R. WILLIAM FOX in an address in New York last week enunciated a wartime policy which shall remain as a lasting tribute to the man, to his one hundred per cent Americanism and to his sterling loyalty.

Mr. Fox said:

*The only job in the country today is the winning of the war. To bring this war to a successful conclusion the Government needs money, and lots of it, and the only way the Government can get this money is through taxation.*

*Therefore it is up to the business men of the country to expand and push their businesses with greater energy and vigor, so that*

*when the Government comes to collect its war taxes—whether they be five per cent or ninety-five per cent—it will find more money to levy on.*

*It doesn't matter a continental whether we, as a corporation, have a nickel left after these taxes are collected. The point is that we have got to make enough money so that the Government can collect more money. That, gentlemen, is our job this coming year.*

With the chief executive of one of the leading film companies going on record with a statement of this nature the position of the motion picture industry in the very vanguard of those businesses which are helping their utmost to win the war is secure.

Martin J. Quigley

# Major Funkhouser Faces Trial Board June 24

## Chief Alcock Files Bill of Particulars Which Includes Forty-One Charges—Has Absolute Documentary Evidence in Support, He Declares

Handing the lie direct to the reform bodies who have repeatedly claimed that the motion picture industry was the "invisible power" back of the suspension of Major M. L. C. Funkhouser, Chicago's censor, Acting Chief of Police Alcock last Saturday filed with the Civil Service Commission the charges which must be answered by the deposed censor.

In the bill of particulars filed with the charges forty-one specific offenses are alleged against the major. Of these only one had to do with the censorship of moving pictures. In this instance the bill charges the censor with "failure to supervise properly the censorship of films."

Insubordination, inefficiency, conduct unbecoming an officer and making a false report are the formal general charges filed with the civil service commission. At the request of Chief Alcock the trial was set for June 24.

Accompanying the charges against the major were those against Joseph A. Thoney, morals inspector, and Hugh F. Borland, manager of police properties, also under suspension.

### Doubtful Characters Employed

Probably the most serious indictment of the former second deputy superintendent of police is that which charges him with retaining in his employ "persons of ill repute and character to investigate and report moral conditions and to regulate and suppress vice."

It is also charged that he allowed "large sums of money to be expended in shadowing well-known men and women of unimpeachable character for purposes unconnected with the duties of his office." Chief of Police Herman Schuettler is named as one of the persons thus shadowed.

The charges were filed after a conference between Acting Chief Alcock, Acting Second Deputy Superintendent of Police Luthardt and Assistant Corporation Counsel Frank Righeimer.

### Alcock Evidence Ready

"It is to the interest of the people that these charges be threshed out at once and we're ready for trial immediately if the major is," said Chief Alcock. "We have absolute documentary evidence that Funkhouser and his subordinates shadowed good women and reputable citizens for reasons absolutely out of the line of his police business and we have the statements of his own assistants that the system in vogue in his department was rotten."

Major Funkhouser made a general denial of the charges and was particularly emphatic in decrying the charge

that he had shadowed Chief of Police Schuettler and citizens of good moral character. He admitted, however, that one woman prominent in civic reform had been trailed.

"I will answer the charges through my attorney, John S. Miller," he said. "I will be ready for trial in a short while and will meet this attack with a powerful defense."

### List of Charges

Among the charges made against Major Funkhouser in the specifications are:

Having retained "cadets, thieves, pickpockets, former convicts, shakedown artists, and others of ill repute and character as inspectors of moral conditions."

Directing and permitting his subordinates to dog the footsteps of county, city and state officials and prominent men and women identified with local civic reform. Chief Schuettler and his assistants are named as among those shadowed.

Failure to comply with an order of Sept. 15, 1917, calling for detailed reports on vice conditions every twenty-four hours.

Disobeying an order of Alcock that morals inspectors be accompanied by regular policemen in inspecting and suppressing vice.

Disobeying an order directing the submission of all reports of one Burkhardt, a discharged investigator.

Disobeying an order to remove all stationery in the West Madison street warehouse directed by Borland when manager of properties and suspend Borland.

(Concluded on page 26)

## WM. G. McADOO, SEC'Y. OF THE TREASURY, SAYS:



CONSIDER the influence of motion pictures, particularly during the war, a beneficial one. The people of the country who are working at high pressure to win the war need some form of recreation, and to the vast number of our people moving pictures are the only form of recreation within their means. The majority of moving picture theatres of the country have placed themselves unreservedly at the disposal of the Government for the furtherance of Liberty Loans, War Savings and other Government movements, and deserve the thanks of the country for the patriotic attitude. I should look upon it as a misfortune if moving pictures or other clean forms of amusement in America should be abolished.

In the above statement one of the highest government officials gives a forcible endorsement of motion pictures as essential to the maintenance of the public interest during the time of war and thereby clearly settles and defines the position of motion pictures.

For some time there has been grave concern in many quarters as to just what would be the government's attitude toward motion pictures during the gearing of the country's business and the individual's efforts to the demands of war. Great satisfaction will attend the pronouncement of the Secretary of the Treasury, as it carries with it the fullest encouragement to the industry and assures it that there will be no interference with its operations.

## Exhibitors Herald Articles Place Funkhouser on Defensive

The EXHIBITORS HERALD was the first publication in the motion picture trade to come out in open denunciation of the methods of Maj, Funkhouser. In a series of several articles begun two months ago, the EXHIBITORS HERALD pointed out the glaring inconsistencies in the work of the Chicago censor, his domineering methods and the fact that he was accustomed to ride rough-shod over the rights of many of the film companies. The EXHIBITORS HERALD also directed attention forcibly to Funkhouser's gross misuse of his office and his warped judgment, especially in the matter of the censoring of patriotic films bearing the endorsement of highest officials of the government. These articles were primarily responsible for the investigation which, according to the Acting Superintendent of Police, revealed gross irregularities in the office of the censor.

### FUNKHOUSER FACES TRIAL

(Continued from page 25.)

Failure to report gasoline and tire consumption and to close the West Madison street warehouse.

#### Waste of Funds Charged

Haphazard and unbusinesslike methods in the conduct of his office and waste of city funds in useless investigations.

Payment of \$5 to Harry E. Ayers as a morals inspector when Ayers did no work.

Neglect to check up expense accounts of morals inspectors, alleged to be "padded."

Suppressing information of violations of police regulations by members of the department.

Failure to drop ten men and one woman for whose pay no appropriation was made by the city council.

Procuring the dismissal of a statutory charge made against one Williams by a 5 year old girl when the case against Wil-

liams is said to have been strongly established.

Failure to report the theft of "Henrietta," a Ford automobile assigned to the use of his department.

Retention of stolen property recovered by operatives of his staff and neglect to inventory said property.

#### Money from Civilians

Retention of a \$5 bill and one cigar received by a subordinate from Dennis Cooney of 1834 South Dearborn street.

The "holdout" of five \$1 bills received from Joe Morris, a saloonkeeper in the old levee district.

Granting a furlough without authority to Policeman Ralph Busse.

Failure to supervise properly the censorship of films.

Use of his office and electrical power supplied by the city in the promotion of a stock selling scheme in connection with a moving picture enterprise.

Abuse of his position by compelling em-

ployes to perform personal services for him under threats of discharge.

Disrespect for his superiors.

#### Charges Against Thoney

Ten specifications are made against Thoney. They cover the general charges of being morally unfit for his position, of accepting money and gifts from keepers of disorderly resorts and prostitutes, of being on familiar terms with such characters, failure to properly account for city funds, and suppression of reports on violations.

Thoney is accused of personally shadowing prominent citizens.

The general charges against Borland are negligence, inattention to duty, disobedience, falsifying reports, and conduct unbecoming a police officer.

## S. R. Drew Meets Death Within German Lines

Corp. S. Rankin Drew, the well-known motion picture actor and director, is dead. Newspaper dispatches from France, which at first reported the aviator missing, now list him among the dead in German territory.

S. Rankin Drew, son of Sidney Drew and nephew of John Drew, entered the French ambulance service in May, 1917. For a time he drove an ambulance between Paris and Bordeaux and later was at the front. Early this year he joined the flying service and received his flying brevet as a pilot observer. It was while performing this service that he was last heard from.

Corp. Drew was 27 years of age and prepared for Harvard at Cutler School, New York City. Heeding the call of the stage, he became an actor and after a brief career entered the motion picture field, appearing with his father. Later he became a director for Vitagraph and then joined Metro.

## Fox Adds McBride To Publicity Staff

James E. McBride has been added to the William Fox publicity staff. He will resign as Commissioner of Civil Service for New York City on July 1. McBride handled the campaign for the present mayor and his lining up with Fox has again awakened the rumor that W. F. may be a candidate for governor of New York State.

## Giegerich Succeeds Stronge

Nat Stronge, inventor of the "soprano woff," is no longer with the publicity department of the Universal. He resigned last week. In his stead Hal Hodes is holding down the publicity desk, while Charles Giegerich has been added to the staff to handle special publicity for "The Yellow Dog," which is being directed by Colin Campbell.



CARMEL MYERS, The Bluebird Star, in a Scene from "The City of Tears," to Be Published June 24

## Charles C. Pettijohn Addresses Exhibitors At Virginia Convention

At the request of Virginia exhibitors, Charles C. Pettijohn, general counsel of the Affiliated Distributors Corporation, appeared before the convention held in Richmond, Va., Friday and Saturday of last week, and explained the Affiliated plan. A number of exhibitors from other southern states were present and heard Mr. Pettijohn.

The Affiliated general counsel was accompanied by his wife, formerly Belle Bruce of the Vitagraph Company, arriving in Richmond Friday morning.

## VerHalen With Herald

Charles J. VerHalen has become associated with the New York office of the EXHIBITORS HERALD. Mr. VerHalen has been identified with various branches of the motion picture industry for several years and has made an especially notable record in sales promotional work. Mr. VerHalen will cooperate with the various New York film companies along the line of work that he has specialized in.

## Vale on Advisory Board

Travers Vale, who has directed many World pictures, has been named as a member of the advisory board, division of films, U. S. government. The advisory board members will have much to do in directing the taking and distributing of the government's propaganda films.



# Films Are Essential, Government Officials Agree

**George Creel, Secretary McAdoo, Administrators Hoover And Garfield Admit Necessity of Motion Picture Theatres For Government Propaganda and Morale Stimulant**

Every indication now points to an early action by government authorities which will put the motion picture industry in the class of "essential" businesses.

In reply to an inquiry from Charles Hart, director, Division of Films of the Committee on Public Information, George Creel, chairman of the body, has placed the motion picture industry on the same plane as the public press as an avenue of expression for government propaganda.

When Provost General Crowder's sweeping "work or fight" order was issued, an air of uncertainty pervaded the film industry which boded ill for its welfare. The order if rigidly enforced meant practically a revolution in the matter of employes of exchanges, producing companies and theatres. The order also provided for all this to be accomplished in a little more than thirty days.

## Crowder Order Disheartening

It was pretty generally predicted all over the country that many theatres would be forced to close their doors inasmuch as the larger percent of the motion picture operators are within the draft age. Women, it was contended, were unfitted for this class of work and replacement by older men would be a long, tedious task.

Mr. Creel, however, consulted others and obtained in written form their opinion of the value of the motion picture theatre. Expressions were obtained from William G. McAdoo, secretary of the treasury; H. A. Garfield, fuel administrator and Herbert Hoover, United States food administrator. Each of these high government officials had the highest commendation for the motion picture men and their services to the country.

## Mr. Creel's Letter

"This is an acknowledgment of your letter calling my attention to the growth of a movement against the continuance of the motion picture theatre on the theory that it is non-essential," reads Mr. Creel's letter. "As you know, my own views are not only definite but a matter of record. I believe in the motion picture just as I believe in the press; and in my work it plays just as powerful a part in the production and stimulation of an aroused and enlightened war sentiment. The motion picture industry, as a whole, has put itself squarely behind the government and at the disposal of the government and I cannot speak too highly of the importance and effectiveness of its service.

"Because I do not wish to speak out of my own experience entirely, or in any manner to run counter to the policies of other governmental divisions, I took the whole matter up at once with Secretary McAdoo, Dr. Garfield and Mr. Hoover, and I enclose copies of their letters."

## McAdoo Favors Films

Secretary of the Treasury McAdoo said that he considered the influence of

moving pictures, particularly during the war, a beneficial one. Mr. McAdoo recounted the service the theatres had been to the government for the furtherance of the liberty loans, war saving stamp campaigns and other activities. In referring to the reported movement to have the motion picture theatres declared non-essential, he said:

"I am amazed that such a movement should gain any headway. I should look upon it as a misfortune if moving pictures or other clean forms of amusement in America should be abolished."

Fuel Administrator Garfield whose viewpoint is of considerable account to the industry inasmuch as he controls the distribution of coal, could see no present need of the government curtailing this amusement.

## No Curtailment Now

"So far as I have any personal con-

viction in the matter," he writes, "I am frank to say that I consider the motion picture, properly controlled, as having distinct educational value, and as well being a legitimate amusement which I see no present need of the government curtailing."

Ample time should be given the industry to engage women for such of the work as is now carried on by men who can be replaced, is the stand taken by Food Administrator Hoover.

"Long before the movies are closed," reads a part of Mr. Hoover's letter, "they should be given ample opportunity to engage women for such of the work as is now carried on by men who can be replaced. That is, all such people as ushers, ticket selling people and so on, can quite properly be replaced by women. So far as I know, none of the countries at war have found it necessary to go farther than this."

# Fuel Administrator Threatens To Restore "Lightless Nights"

## Daylight Illuminations and Other Extravagant Excesses May Be Met by Immediate Stringent Regulations

Washington, D. C.—Failure of many theatres and business houses to conserve electricity, may result in the "lightless night" order being made effective long before the date set for its resumption next fall. Reports have been received by the United States Fuel Administration that the outdoor display signs are frequently being turned on while it is still light, and that there appears to have been a general return to the old habit of excessive illumination.

The Fuel Administrator has warned the public against prodigal and unnecessary use of electricity for outdoor advertising purposes and other display illumination. Statistics obtained by engineers of the administration, reduced to terms of coal, show the necessity for the utmost fuel economy during the summer, as well as the winter, it is declared, requiring the strictest conservation of fuel-generated electricity.

## Excessive Illumination Found

"When the special restrictions on outdoor lighting were suspended for the summer months, by reason of the change of hours effected by the daylight saving law, it was expected that patriotism, backed by the general fuel-saving campaign, would prevent extravagant lighting," declared the Fuel Administrator.

"Reports made to the fuel administration by state and county administrators, and letters received from individual observers, are to the effect that owners of theatres and other establishments are

frequently turning on their display signs and outdoor lights during the daylight hours, and that both municipalities and individuals have returned to the habit of excessive illumination."

## Waste Must Stop

This waste must be stopped, declared the Fuel Administrator, and unless official reports show that display illuminations are kept within reasonable bounds, and are limited to the hours of darkness, the suspension of the "lightless night" order will be revoked and even more stringent restrictions will be ordered against all forms of outdoor lighting and display illumination.

It is declared that motion picture theatres, operating at some disadvantage under the daylight saving law, are among the most flagrantly extravagant users of electricity, turning their display signs on while the sun is still shining, in an effort to induce patronage for their early shows.

## NOTICE

Owing to a strike effecting Chicago printing establishments, it was found impossible to issue the June 22 edition on or near the customary day of publication, consequently the June 22 and the June 29 editions are combined in this issue.—EXHIBITORS HERALD.

## A PERSONAL WORD TO MR. GEORGE CREEL, CHAIRMAN OF THE COMMITTEE ON PUBLIC INFORMATION, ON THE SUBJECT OF INCOMPETENCE IN AN IMPORTANT BRANCH OF WIN-THE-WAR WORK:

The Division of Films of the Committee of Public Information is potentially a tremendous force for the public good during the time of war. As it has been generally constituted since its organization it is largely a joke—with but one or two minor exceptions—it has been directed without intelligence, understanding or common sense. Its personnel largely has been composed of individuals whose competence along any line must be questioned from their utter lack of ability in handling the affairs of the Division of Films.

Knowing practically nothing about motion pictures in general, completely ignorant of the manner in which the affairs of the motion picture trade are conducted they have succeeded in making ridiculous a work of prime importance. The basis upon which the personnel of this Division was selected will remain a mystery to the motion picture trade, as practically without exception the individuals are colossaly ignorant of everything touching upon motion pictures and the motion picture trade.

Starting out to serve publicity matter to the publications in the motion picture trade they did not

even know of the identity of the various trade papers. The publicity matter has been of such a wandering and slipshod sort that very little has found its way into print to instruct, guide and inform the trade. Despite the elaborate organization of the Division ninety-eight per cent of the exhibitors throughout the country remain uninformed of the Division and wholly uninstructed as to what the Division expects of them.

Even that splendid force for the public good, "Pershing's Crusaders" has been greatly marred by wretched titling, embodying even bad grammatical constructions and misspellings. The incompetent in charge of this work did not even know how to spell the name of the chief of naval operations in the war zone!

The work of this Division is too important to be imperiled by incompetents and seekers after easy berths for the duration of the war. Clean out the department and place there men and women with expert training in the motion picture trade, who have a sense of what they are supposed to do and who are qualified by experience and ability to do the work that is required!

### Virginia Exhibitors Meet at Richmond In State Convention

#### Discuss Censorship—Ball Attended By Number of Stars

The state convention of the Motion Picture Exhibitors of Virginia ended in a blaze of glory on Saturday night when the grand ball, which was attended by many screen notables, was held.

Exhibitors from every section of the state attended and the affair was voted the most successful in the history of the state organization. Gray's Armory, Richmond, where the convention was held, was prettily decorated for the occasion and Mayor Ainslie welcomed the visiting exhibitors and producers to the city.

The opening day, Friday, was devoted to effecting a stronger organization and the consideration of the effect of censorship of pictures in Virginia. Considerable discussion followed the introduction of the latter subject and a number of producers and exhibitors favored employing two or three censors to inspect all films before they were offered to the public. The exhibitors

were unanimous upon the point that they wanted only pictures that were uplifting and stated that the salacious, suggestive and base feature was no longer desired and that good, clean comedies were in demand.

Among the prominent screen stars attending the convention and ball were the following: Edith Storey, Lillian Walker, Marguerite Snow, June Elvidge, Marguerite Courtot, Madge Evans and King Baggot.



Director Oscar C. Apfel and Warner Oland Going Over a Scene from the World Production, "Mandarin's Gold."

### Wharton Representative Completes Western Trip

Earl J. Hudson, advertising manager of the Wharton Releasing Company, was in Chicago the greater part of last week in the interests of "The Eagle's Eye" produced by the Wharton Company from material furnished by William J. Flynn, former chief of the United States Secret Service, depicting German spy plots in America.

On the return trip to New York Mr. Hudson also stopped in Detroit and Buffalo gathering material concerning conditions in these territories.

### Select Pictures Holds Convention in N. Y.

Select Pictures has just closed a convention in New York of its eastern sales representatives. The session lasted three days. The net result was the outlining of the number of productions that were to be issued during the year, starting in September. All told, there will be a total of forty-three features. Of these, thirty-seven will be regular features and the additional six will be specials. The thirty-seven will be made up of five in which Marion Davies will be starred and the balance will include eight productions to each of the following: Clara Kimball Young, Alice Brady, Constance and Norma Talmadge.

# Chicago Police Begin Campaign Against Lurid Film Advertising

## Detectives Order Removal of Misleading Poster From Downtown Picture Theatre— Many Complaints Lodged

Spurred on by the complaints of private citizens, as well as reform bodies, regarding the misleading and suggestive posters used to advertise motion picture productions in Chicago, Acting Chief of Police Alcock sent detectives from his office to the Star Theatre in Madison street and compelled the management to remove several lurid posters exploiting "The Little Girl Next Door."

This is believed by many to be only the first step in a campaign by the police department to clean up what is said to be a constantly increasing evil. In view of the fact that the productions so advertised are for the most part clean, it is pointed out that the method of exploiting complained against amounts to little short of misrepresentation.

### Exchanges Deny Guilt

It is made clear through information obtained from the local film exchanges that the method of advertising complained against did not originate with the distributors. Managers claim that they are powerless to restrict the exploitation campaign of the exhibitor renting films and efforts to do this, they say, have resulted in threatened cancellations.

One of the most flagrant cases of lurid advertising is charged up against the Bijou theatre on State street. This theatre caters almost entirely to the "pink" permit pictures. Examples of the way the exploitation of films is conducted by this house were cited in the three Select productions, "The Ordeal of Rosetta," "Ghosts of Yesterday" and "De Luxe Annie." They were billed as: "The Ordeal of a Woman," "A Cabaret Girl's Downfall," "A Woman's Tainted Life."

### "Poor Business" Explained

"While most films contain nothing offensive," writes one of the complainants, "misleading titles and suggestive advertising are unrestricted. I saw a very good picture the other day, based on Mary Roberts Rinehart's story 'K.' It was advertised as 'The Doctor and the Woman,' and many patrons were disappointed because they thought they were going to witness something akin to a clinic, whereas it is a charming story of a great surgeon who hid himself away from the world.

"I do not wonder that picture theatre managers complain that business is poor. Such methods cannot bring success."

In this instance, the title, "The Doctor and the Woman," was supplied by the Universal Film Manufacturing Company, which produced the picture.

### Other Pictures Listed

Other pictures for which the sex lure furnished the basis for advertising and said to be factors in the complaints lodged against this method of exploitation were:

"Nazimova in 'Revelation.' A five-act sinful meller dramer."

"'Revelation,' a Grisette's Soul Revealed."

"A Model's Confession."

"At the Mercy of Men."

"Are Passions Inherited?"

"The Desired Woman."

"Fast Company."

"The Girl Who Wouldn't Quit."

"Double Standard."

"The Divorcee."

"The Desires of the Mother."

"A Girl's Folly."

"The Girl of the Music Hall."

"Her Decision."

"The Heart of a Show Girl."

"Infidelity."

"Lust of Ages."

"A Woman's Confession. Should She Say How Many Children She Should Have?"

While nothing definite has been done, it is said that many favor the framing of an ordinance tended to restrict the method of advertising motion pictures.

### Perret's First Film

The title for the first of Leonce Perret's patriotic photoplays being produced independently will be "Lafayette! We Come!" The title and story are based on the laconic speech of General Pershing at the tomb of Lafayette at the time of Pershing's arrival in Paris.

### Petrova Writes Song

"In the Dawn of an Indian Sky," the first of a series of Indian love songs written by Mme. Petrova, it is announced, has been published by the Theo. Presser Company, Philadelphia.



HEDDA NOVA,

The Russian Actress Now Playing Leads With Vitagraph.

## Looking Backward

During the three year existence of the EXHIBITORS HERALD the motion picture business has been apparently on the eve of some great change. Those who essayed to be in the "know" of the thing remarked from time to time in an air of high wisdom that a great change was coming; that a tremendous readjustment was about to take place; that about half of the companies were going to turn the key in the door and call it a mis-deal; that this was wrong and that that was wrong and several of the most dyspeptic ones kept up a continuous wail that the business most certainly was going forthwith to the bow-wows.

Meanwhile many of the rank and file have been waiting with bated breath for something to happen. Every new event was hailed for the moment as the forerunner of a great change. When some company through poor pictures and poor management hit the rocks many of the faint-hearted thought they saw the beginning of the commercial holocaust that was predicted.

But despite wild-eyed predictions contained in the wealth of loose conversation with which the film business is over-burdened nothing of importance, nothing really affecting the future of the industry has happened to give credence to the words of the false prophets. The industry has gone on with unflinching progress, rebuilding where more stability was necessary, gradually but surely eliminating those abuses with which it, as a new industry, was cursed and from day to day making more secure its position as one of the great industries of America.

The industry having progressed from its mining-camp stage when luck could substitute for ability holds out rewards only for enterprises guided by sound business principles; which are other words for the fact that it has achieved the dignity of an industry and lost the characteristics of a game. To this extent have the prognosticators of a great change been unknowingly correct.

# Carl Laemmle Warns Exhibitors Day of the Program Has Passed Urges Policy of "Open Booking" and Predicts Fall Will See Big Production of Special Features

Declaring that conditions arising within the last sixty days have dislodged the program from its position of apparent security and dealt the high-salaried star evil a death blow, Carl Laemmle, president of the Universal Film Manufacturing Company, in a sweeping statement this week advised exhibitors to refuse to sign up for a regular program and to adopt the "open door" policy of booking productions.

Mr. Laemmle's statement occasioned considerable surprise inasmuch as his company is one of the largest of the so-called program concerns. His opinion concerning the passing of the program reflects, however, a pretty generally prevalent belief in the industry.

tions were put upon the market because of their inability to use these features due to their contracts.

### Producers Making Specials

He pointed out that in the past it had been almost impossible for the exhibitor not to align himself with some program company because of the dearth of good special productions. This, he said, would not be the case in the near future.

"The coming fall season will see the market flooded with the most wonderful special productions the industry has yet known," Mr. Laemmle predicted. "Practically every film producing organization is now at work on one or more. There is every possibility that the over-production of specials will force down the rental prices on all except the very cream."

*"Although we are turning out a program, the fact that it is for the exhibitors'—and in the long run the industry's—best interests, compels me to say that the exhibitor is better off if he refuses to sign a play-or-pay contract which makes it impossible for him to show any other picture except at a considerable sacrifice.*

*"The coming fall season will see the market flooded with the most wonderful special productions the industry has yet known. Practically every film producing organization is now at work on one or more. There is every possibility that the over-production of specials will force down the rental prices on all except the very cream."*

—CARL LAEMMLE.



According to the Universal president, two months ago saw the program and the star contract apparently firmly established. With the advent of the big specials, he says, was instituted the movement which weakened the hold of both the program and the star.

### Benefit to Exhibitor

It is his belief that the change will ultimately result in tremendous benefit to the exhibitor. Where the average theatre owner is now tied hand and foot with his program and star series contracts, the next few months will see him booking his shows by the individual production, Mr. Laemmle asserted.

"Never before has the moving picture industry witnessed so amazing a change as has taken place during the last few weeks," said Mr. Laemmle. "Where the program and the high-salaried star apparently had things all their own way two or three months ago, today finds the big special production riding high in the favor of both the exhibitor and his patrons."

The speaker pointed out that unlimited harm had been done exhibitors who were tied up solidly with a program or who had been depending upon the popularity of a few stars when the special produc-

In this connection he pointed out that many exhibitors would be unable to avail themselves of these box office opportunities presented in the specials unless they first shelved the pictures for which they had unwisely contracted.

### Laemmle Reconciles Stand

In explaining his statement which would seem directly opposite to the business interests of his company, Mr. Laemmle said that the Universal company had refused to adopt a policy which in the long run would benefit none save the star.

"Although we are turning out a program, the fact that it is for the exhibitors'—and in the long run the industry's—best interests," he said, "compels me to say that the exhibitor is better off if he refuses to sign a play-or-pay contract which makes it impossible for him to show any other picture except at a considerable sacrifice.

"The only absolutely safe rule for the exhibitor to follow if he wants to build up prestige for his theatre is that of 'looking before booking.' He should not allow anyone to induce him to take four or five or six pictures that he doesn't want in order that he may be able to get one that he does want. Right now, the

big picture is the big thing. The program picture which was formerly the real feature is now merely a filler."

## Pathe Awarded Distribution of Government Films

### "Allies' Official War Review" Is Name of Series

Official announcement that the Pathé Exchange, Inc., had been selected as the distributor of the "Allies' Official War Review," presented by the committee on public information, of which George Creel is chairman, was made this week in a letter from Charles S. Hart, director of the division of films.

The award was made on a competitive basis, the greater percentage of money taken in to be returned to the division of films, to be used by it for the production and distribution of film information. Mr. Hart's letter follows:

#### Will Issue Weekly

"This letter is officially to announce that the distribution of the 'Allies' Official War Review,' issued weekly, presented by the Committee on Public Information through this Division, has been awarded to Pathé Exchange, Inc.

"The award was made on a competitive basis: the greater percentage of money taken in returns to the Division of Films to be used by it for the production and distribution of film information, a vitally essential factor in helping to win the war.

"The rental prices charged to exhibitors will be approved by the Director of the Division of Films. Such cooperation between this Committee and Pathé will insure a charge that is in every way a reasonable one.

#### No Commercial Taint

"This information presents the mathematically certain conclusion that there can be no commercialism in the handling of the 'Allies' Official War Review,' and gives assurance to exhibitors who are showing these patriotic films."

Earlier in the week announcement was made by the Universal company that it would distribute another series of war-time activities supplied by the division of films.

## Gettysburg Ordinance Taxes Picture Theatres

Gettysburg, Pa.—After much argument and discussion, which at intervals covered a period of several years, the town council has passed an ordinance regulating the license to be paid by moving picture houses, which it is thought will be satisfactory to all concerned. The old ordinance, in effect for some time, had a flat rate for the moving picture business of \$40 a year without regard to the seating capacity of the houses. Under the new regulation the charge will be made according to the seating capacity of the place, ten cents per seat per year.

### Goldwyn's First Birthday

Goldwyn's Pictures' world-wide releasing organization, the Goldwyn Distributing Corporation, celebrated its first birthday last week, its offices having been opened throughout North America in the second week of June, 1917.

## IN WHICH WE ENDEAVOR, THO' NOT HOPEFULLY, TO SET MR. JOHNSTON ARIGHT—

**F**ROM time to time Mr. Johnston, the capable editor of the *Motion Picture News*, veers out of the normal—and sane—channels of editorial comment and gently instructs the motion picture trade as to the number of trade papers it should have, the money it should and should not spend in trade paper advertising and carefully directs what medium it should employ. We trust the trade is not unmindful of Mr. Johnston's kindness.

In a recent issue Mr. Johnston proposes the question, "Is the picture industry easy?" and proceeds to find the industry guilty as charged, to wit: That it is *easy* on the subject of trade paper advertising. While we regret to allow this indictment to pass unquestioned we recognize that very likely Mr. Johnston has disclosed inadvertently a viewpoint cultivated in the business office of the *Motion Picture News*.

Mr. Johnston yearns for the day when there will be "two trade papers, or better still but one." Whether this hope is predicted on Mr. Johnston's understanding that competition is disastrous to anything lacking virility we do not know. Prophetic vision revealing the identity of the trade papers that will persist might cause him to yearn no more for "two trade papers, or better still but one."

Mr. Johnston states, well and truly, that, "advertising is a mighty big factor with motion pictures—more so than with any other product." Yet he yearns for an extermination of all trade advertising media save only his own, allowing, possibly, indulgence for one other. A glance over the business press of other industries is interesting alongside of Mr. Johnston's theory:

Bearing in mind that the motion picture industry is the fifth or sixth industry in America lends moment to the fact that in the architectural field there are twelve standard trade papers; in

the motor field, thirty-two; drugs, twenty-two; electrical, fourteen; engineering, twelve; furniture, twenty-three; general merchandise, thirty-seven; groceries, twenty-one; implements, fifteen; lumber, eighteen; music trade, thirteen, and shoes, seventeen.

This list could be extended indefinitely including the various other important industries of America which have proportionate trade paper representation. It will be noted that as yet none of the businesses mentioned, although of less magnitude and all, because of the nature of the product and the composition of the business, less dependent upon a trade journalism, have not as yet tried the experiment of struggling along with one or two papers. The above suggests that Mr. Johnston's elaborate plan for the extermination of the film trade press generally was not predicated on a too intimate knowledge of the logical precedents that exist in other fields.

A trade paper that is performing a real service to an industry, that is not impelled through a weak and wavering policy to approach advertisers in the spirit of a courtesan, that actually has the support of its readers, need not be gravely concerned about the existence of its competitors. A real trade paper in this or any other industry, properly conducted, intelligently directed, that courageously battles for progress and right, is a genuine force for good. It is a stimulant to business interest, a disseminator of constructive information, a builder of the business of its readers and its advertisers. THE EXHIBITORS HERALD is such a trade paper and in consequence is content to allow the advertisers of this business to be guided alone by their advertising departments, employed for this purpose, and deprecates the alarm which competition seems to cause Mr. Johnston of the *News*.

Martin J. Quigley

# O. D. Woodward Dropped as Head Of National Film Corporation

## Charges of Irregularities and Mismanagement Lodged Against Producer by Auditing Committee of Concern

Denver, Colo.—Following charges of irregularities and mismanagement in the affairs of the National Film Corporation of this city, O. D. Woodward has been removed as president of the concern. His successor has not been named.

Despite the fact that he has been removed as president, Woodward still retains his position as a member of the board of directors and will, it is said, continue to act as producing manager, his contract calling for three years more.

The ousting of Woodward followed a report made to the board of directors by an auditing committee. From the report it is evident that the committee had little to audit for it charges that the president "carried the books of the company in his head."

### Takes Advance Salary

In addition to this, it is alleged, Woodward had taken as advance salary, stock equivalent in value to \$100 a week for three years and that he had violated the terms of his contract which provided that he should not engage in other business. It is also charged that he completely ignored the finance committee and the board of directors and that there is no record of the company's debts or credits.

Woodward was present at the meeting where the action ousting him was taken. He protested vigorously against his removal declaring that the charges made by the auditing committee were untrue. At the same meeting J. W. Boot re-

signed as secretary but retained his position as treasurer.

Attorney Lindsley announced that he would at once serve notice on the deposed president requesting the return of the stock that Woodward is said to have taken. The attorney also announced that the company's financial status was not in jeopardy.

### Corporation Still Solvent

"The board intends to play absolutely fair with Mr. Woodward," said Attorney Lindsley. "A great deal of money is invested in this corporation and the corporation is still solvent. There is no reason why capable management cannot make the company a wonderful success. "This trouble is simply a readjustment in an effort to obtain a capable business management. We intend to go ahead with the production of motion pictures and to make the National Film corporation a leader in the West in this work."

Woodward, it is charged, also violated his contract in remaining proprietor of the Denham theatre and in conducting a dramatic school, charging his pupils \$20 tuition and holding out, it is alleged, promises of positions with the Film company if they develop sufficient talent as actors. The deposed president who will be recalled as the producer of "Tarzan of the Apes," was mainly responsible for the founding of the corporation and has been in general charge of the affairs of the company.

## Cohen Will Not Run For M. P. E. L. Office

Sydney S. Cohen, president of the New York State branch of the Motion Picture Exhibitors' League of America, who has been prominently mentioned as a candidate for the next president of the national organization, to be chosen at the convention in Boston in July, states that under no consideration will he be a candidate for the office.

"I want no office and will accept no office," said Mr. Cohen. "My only interest is in the amalgamation of all exhibitors into a national organization that will stand for something."

Mr. Cohen, in association with Charles C. Pettijohn, general counsel of the American Exhibitors' Association, has been in the forefront of the efforts to bring the two leagues together into a united, business organization.

Mr. Pettijohn echoed Mr. Cohen's sentiments and said that the suggestions put forth by factions opposing such a merger, that he sought the leadership of such a body, were "most preposterous," especially in view of his executive association with the Affiliated Distributors Corporation.

"These statements are made simply to embarrass those who are earnestly desirous of effecting a union of the two leagues along lines that are straightforward and clean," said Mr. Pettijohn. "They are camouflage, put forth to beguile the real issues, and those who are responsible for such insinuations are in the best position to know that there is no foundation to such statements, because they have correspondence from me stating very clearly and explicitly where I stand in the matter.

"It is tactics of this sort which retard honest efforts to develop a united organization which will be truly representative of the interests of all exhibitors."

## Mrs. Francis Bushman Hurt In Baltimore Auto Crash

Baltimore, Md.—Mrs. Francis X. Bushman, who is suing her husband for divorce, was seriously injured this week in an automobile accident. She is suffering from concussion of the brain, a deep flesh wound on the left leg, a lacerated arm, and internal injuries. Herman W. Young, driver and owner of the machine which crashed into Mrs. Bushman's automobile, escaped injury.



**BRYANT WASHBURN**  
Who Has Just Signed a Three-Year Contract to Appear in Paramount Pictures

## Official War Review One Reel Each Week To Commence June 24

The Official War Review will be issued beginning June 24 by the Committee on Public Information, George Creel, chairman, through the Division of Films, of which Charles S. Hart is director.

There will be one reel each week containing the latest work of the cameramen of the United States, British and Italian governments. The Division of Films will have exclusive control of all motion pictures of the great war made by these governments. In addition, there will also be included pictures taken by the French General Staff.

The Official War Review will be distributed by Pathé Exchange, Inc. This co-ordination of the camera activities of the allied governments will make it possible to show to the public every week a one-reel feature that will, in connection with the big feature films like "Perishing's Crusaders," form a complete and illuminating pictorial history of the war.

## Kennedy's Theatre The Symphony Opens

After a legal battle of several weeks Aubrey M. Kenedy opened the Symphony Theatre at Broadway and 95th street, New York, last Friday night, to an invited audience. The public opening took place on Saturday.

The house is a one-floor affair, with a series of "steps" at the rear and narrow balconies running down each side which are utilized for boxes. The initial feature attraction is "The Unchastened Woman," with Grace Valentine starred. In addition the Screen Telegram, a Mutt and Jeff comedy, formed the film portion of the program. A ballet was placed half way down in the bill and an operatic selection by the orchestra of more than fifty pieces was another feature. A patriotic spectacle opened. The house has a seating capacity of approximately 1,600.

## Glenn Brook, Conn., Loans A. H. Emery To Aid McAdoo

### Some New Ideas on Taxation Gleaned by Committee

Probably one of the most asinine, idiotic and senile propositions ever submitted to a governmental body was presented by A. H. Emery, of Glenn Brook, Conn., before the Ways and Means committee of the House of Representatives in Washington this week. Mr. Emery appeared before the committee ostensibly to offer suggestions which would aid Secretary McAdoo in drafting the new war revenue bill.

A tax of 100 per cent upon admission to motion picture theatres, with the lowest priced ticket to these places of amusement fixed at 25 cents, was the substance of Mr. Emery's argument. Grave injury to millions of people who patronize them is being done by the motion picture theatres, argued the sage of Connecticut, visibly disagreeing with practically every high government official.

While it has always been the popular belief that the motion picture theatre was the "poor man's amusement," and was of considerable value because of this fact, Glenn Brook's foremost citizen, with one fell swoop, dispelled this idea. With the increase in admission, he said, "the little boys and girls and the poor people who go to these places and lose so much time could not go."

#### Has Other Ideas

It developed that Mr. Emery had not made the long trip from Glenn Brook to Washington simply to talk on this one subject. He had several more prepared speeches in his kit bag which he pulled out one at a time and discoursed on each at length. They included taxing advertisements, "cheap" magazines and other matters.

The witness failed to establish any connection with the film industry but gave out the impression generally that he was a reformer of the most rabid type. That the members of the ways and means committee managed to refrain from laughter during Mr. Emery's presence, it is said, was a remarkable display of will power. The entire tirade concerning the motion picture theatre is as follows:

"Moving pictures as they are made and shown today are a source of very great revenue to the operators and of very great payment by the public who patronize the pictures, and of very great injury to millions of people who patronize them," said Mr. Emery.

#### Double Admission Price

"If we would raise the price of those pictures to just double the amount of admission that the proprietor charges, instead of making the tax 10 per cent, make it 100 per cent, or double the admission, we would wipe out a lot of those pictures. Those that now charge 25 cents admission would charge 50 cents instead of 28 cents, and little boys and girls, and the poor people who go to these places and lose so much time could not go.

"If we could have only good pictures shown, pictures which would educate us, they would be very useful. Now, I can

### Alice Brady in a Scene from "The Whirlpool"



MISS BRADY IS CAST IN THE ROLE OF A GIRL WITH HIGH IDEALS, WHO IS UNKNOWNLY MADE TO AID HER GUARDIAN, A GAMBLER. (Select).

go in and see a film and see the cotton plant growing and see the men picking the cotton and see cotton baled and shipped to the market, see it carded, spun and woven. That teaches us as much in a single hour as we could get running around the country in a week; that is very useful. But that is a small part of the moving pictures, seeing things that way. If we had, on the other hand, these pictures of stories which are often useful as to morals, which would make us better, our censors would not permit any pictures to be shown unless they were right and tended to increase the morals of the people, then the result would be good.

"Let us cut down these objectionable pictures and at the same time give the Government additional revenue. This will give you a lot of revenue and at the same time wipe out a lot of the cheap stuff. There should not be any admission less than 25 cents, and adding the tax of 25 cents it would make the admission 50 cents. That will create a great reduction in the number of those who attend and will save a great deal of the time of the people who are now patronizing these pictures to the great detriment of their own interests and destruction of their morals and waste of their time."

## Novel Features of Coming Exposition

### Two Model Theatres and Big Laboratory in Operation Among Sights

Two model theatres equipped with the latest accessories and improvements in theatre fittings will be a feature of the

coming National Motion Picture Exposition to be held in Boston, July 13 to 20, it is announced.

Another feature will be an historical museum presenting machines and appliances used in the early days of motion pictures. The management invites those who wish to loan any old-time appliance to help complete the museum's exhibits to get in touch with the manager of the exposition, Samuel Grant, at once.

Two of the greatest novelties of the exposition will, undoubtedly, be the studio and the laboratory. In the studio some of the leading producers, it is said, will take scenes for forthcoming productions. The public is to be invited to share in this, as well as witness the actual taking of scenes. Any visitor may have a motion picture taken of himself or family, the management states, which will be developed in the model laboratory installed in the building and shown at one of the theatres the following day.

The laboratory will be built from plans made by Watterson R. Rothacker, one of the leading laboratory experts in the country. Mr. Rothacker will handle every detail of the installation and its operation and will have the co-operation of several well-known expert laboratory operators.

The responses in the matter of applications for space have been most generous from all parts of the country, and all indications point to this being the greatest of all expositions, it is said.

### Davis Atlanta Manager

R. A. Davis, salesman for Mutual at Atlanta, Ga., has been appointed branch manager at Atlanta, succeeding C. E. Kessnich. Mr. Davis assumed charge of the office June 10.

# N. A. M. P. I. Meets and Discusses Plans for Further Co-operation Will Render Government Additional Service in Prosecution of War—New Members Join

The most representative gathering of officials of the film companies held in over a year took place at the Hotel Astor, New York, on June 5. The meeting was called for the purpose of reviewing the present condition of the business, and incidentally the activities of the National Association of the Motion Picture Industry and its various committees. Special reference was made to the patriotic and efficient cooperation rendered to the various departments of the government in the prosecution of the war.

William A. Brady, president of the National Association, who presided, referred to the aid given by the film and screen in floating the Third Liberty Loan, and in the Red Cross Second War Fund drive. It was announced that individuals and companies identified with the industry bought ten millions of Third Liberty Loan bonds and that upwards of one hundred millions in bonds were sold to the public through the splendid cooperation rendered by the motion picture theatres throughout the United States.

Many other accomplishments were referred to and an invitation extended to some of the companies which were represented and were not members to join at this time so as to actively participate in the councils of the organization which comprises forty-five producing companies, twelve distributing corporations and eighteen supply and equipment concerns.

### Nominations Next Meeting

President Brady announced that meetings of each of the five branches of the National Association would be held during June to nominate directors to be elected at the annual meeting of the Association in Boston during the week of July 13-20. The directors elected at Boston will elect the officers of the National Association for the ensuing year. This meeting will be held coincident with the convention of the Motion Picture Exhibitors League of America and the National Motion Picture Exposition in Mechanics Hall.

William Fox was invited by President Brady, with the unanimous consent of all present, to take the chair, and, after setting forth his own views in regard to the status of the industry at the present time, called upon the film company executives to offer any suggestions or ideas with a view to securing unity of action and for the purpose of coordinating the various branches of the industry for action upon any matters in relation to government cooperation. Among those participating in the discussion were President Brady, P. A. Powers, Walter W. Irwin, Samuel Goldfish, Arthur S. Friend, J. Robert Rubin, Lee A. Ochs, Ernest H. Horstman and Alfred S. Black.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, who was recently appointed by President Brady as chairman of the membership committee for the middle west, announced that there were

several companies represented which desired to join the National Association. Among these were the Mutual Film Corporation and the Essanay Film Co. of Chicago, Educational Film Corporation of America, Baumer Films, Inc., Haworth Pictures Corporation and the Art Film Laboratories of New York. Immediately upon receiving Mr. Rothacker's report, President Brady stated he would appoint Mr. Rothacker as chairman of a national membership committee, which designation was promptly accepted.

### New Committees Formed

With a view to perfecting the plans for providing closer relationship with all government activities and to render every possible aid to the various federal committees, a committee was appointed with one representative from each branch of the industry which is to be known as the Committee on Ways and Means and which held its first meeting at the office of the Association on Thursday, June 6. The committee comprises the following: producers, Arthur S. Friend; distributors, Walter W. Irwin; supply and equipment, Edward Earl; laboratories, W. R. Rothacker; exporters, David P. Howells; National Exhibitors League, Lee A. Ochs; American Exhibitors Association, H. B. Varner.

A plan was adopted for providing adequate funds to carry on the work of the Association by the appointment of a Finance Committee composed of the following: P. A. Powers, Universal Film Mfg. Co.; Arthur S. Friend, Famous Players-Lasky Corp.; William Fox, Fox Film Corp.; Ricord Gradwell, World

Film Corp.; J. E. Brulator, Eastman Films, and James M. Sheldon, Mutual Film Corporation.

It is the purpose to greatly extend the scope and activities of the National Association this year by coordinating various branches of the trade which are not in any way connected with the five branches of the national organization. It is contended that two-thirds of the work at the Association's headquarters in the Times building is devoted to patriotic endeavor and to government cooperation entailing expense which must be provided for.

The Association has outgrown the present quarters which have been occupied for two years, and it is not improbable that a readjustment of the offices will be made in the near future to provide room for the addition to the executive staff.

The following were among those present: W. E. Atkinson, Metro Pictures Corp.; Ben Atwell, representing G. F. Zittel, International Film Corp.; William A. Brady, William A. Brady Picture Plays, Inc.; J. E. Brulator, Eastman Films; J. A. Berst, United Picture Theatres, Inc.; J. R. Bray, Bray Studios; B. N. Busch, World Film Corp.; Benjamin Burton, Art Films; A. S. Black of Maine; S. Brown, Charter Feature Films; J. R. Brophy, Craftsmen Films; R. H. Cochrane, Universal Film Mfg. Co.; Willard Cook, Pathescope Co.; George I. Cooke, Alpha Litho. Co.; Paul Cromelin, Inter Ocean Film Corp.; C. D. Chapman, Art Film; Edward Earl, Nicholas Power Co.; Frederick H. Eliott, executive secretary of the National Association; Felix Feist, World Film Corp.; Arthur S. Friend, Famous Players-Lasky Corp.; N. H. Friend, Bray Studios; William Fox, Fox Film Corp.; W. R. Greene, Artraft Pictures Corp.; Samuel Goldfish, Goldwyn Pictures Corp.; Sam Grant, Boston, Mass.; E. W. Hammons, Educational Film; David P. Howells, First National Exhibitors Circuit; Ernest H. Horstmann, Boston, Mass.; F. J. Hawkins, Haworth Pictures Corp.; Walter W. Irwin, Greater Vitagraph Co.; L. L. Innerarity, Path Exchange, Inc.; Albert Loew, Paragon Films, Inc.; Gus Mohme, Biograph Co.; Lee A. Ochs, National M. P. Exhibitors League; A. E. Rousseau, Pathe Exchange, Inc.; Harry Reichenbach, National Film Corp.; W. R. Rothacker, Chicago, Ill.; J. Robert Rubin, Attorney, Metro Pictures Corp.; W. R. Sheehan, Fox Film Corp.; W. C. Smith, Nicholas Powers Co.; James M. Sheldon, Mutual Film Corp., Chicago; William L. Sherrill, Frohman Amusement Corp.; W. N. Selig Selig Polyscope Co.; Emil Shauer, Famous Players, Lasky Corp.; William Wright, Kalem Co.



JANE AND KATHERINE LEE  
The Fox Juvenile Stars Who Furnish the Fun in  
"We Should Worry."

### Barker Rejoins U

Bradley Barker, a screen favorite of many years' standing, has been engaged by Universal to appear in feature leads. This is the second time Barker has been with Universal, having been connected with the company during the earlier days of his screen career. Since then he has been with Famous Players, Fox, World, and Metro. The most recent picture in which he has appeared are "The Million Dollar Dollies," with the Dolly Sisters; "Tinsel," with Kitty Gordon; "Eyes of Mystery," with Edith Storey, and "Men," with Charlotte Walker.



# U. S. Commissions Universal To Film Its War Activities

## Single Reel Subjects Showing What We Are Doing to Win the War Being Made

The Universal Film Manufacturing Company has been designated by the United States Government as the agency through which a new series of single-reel features entitled "The Wonders of Our War Work" will be made and distributed.

Since the entry of the United States in the war there has been a demand for pictures showing what we are doing to win the war, what weapons we are using, how they are turned out, what the actual conditions of training are, how the boys live, fight and play. There are things that cannot be told about our war work, it is said, but there are also many things that can, and every government realizes that the telling of these things is the greatest force which can be exerted in creating and increasing the morale of the great civilian army behind the boys behind the guns.

There are only two ways to build up this morale, through the papers and on the motion picture screen. Our own government has already utilized the animated weeklies extensively in wakening the country up to the reality of war, in stimulating enlistments, Liberty Loan and war savings stamp investments, Red Cross giving and conservation of resources, food and fuel. But what is said to be the greatest official recognition thus far shown of the essential character of the motion picture screen is the placing with the Universal Company, through the committee of public information, of a commission to film a series of pictures on "The Wonders of Our War Work," and to circulate them through the medium of the Universal exchanges, one every other week.

### First Subjects Written

The first five of these subjects have been prepared by Rufus Steele. Mr. Steel was drafted into the service of the country and is now a member of the Division of Films, Committee of Public Information.

The following letters passed between Mr. Steele and R. H. Cochrane, vice-president of the Universal. They are the result of the informal negotiations between the government and the Universal and form the contract on which the Universal will start work at once:

Mr. R. H. Cochrane,  
Vice-President, Universal Film Co.,  
New York City.

Confirming our verbal agreement of today, the Division of Films will undertake to supply your company with Government subjects in detail, with lists of locations and permits to film same, in consideration of your agreeing to picture such subjects and to circulate each as a one-reel release, in a series to be designated and advertised under the general title of "Wonders of Our War Work."

It is understood that the series is to be an every-other-week release. A list of the first five subjects, as discussed with you today, is enclosed. Additional subjects will be proposed to you at an early date and added to the list upon being found mutually satisfactory.

The Government's approval through the Committee on Public Information is to be embraced in a simple formula to follow the title.

Will you please write me, signifying your agreement to these general conditions?

We feel that this series is a really notable undertaking. It should prove a satisfactory commercial venture for you, and more than that, it should serve the high purpose of ac-

quainting the American people with some of the big and important phases of their war. Universal's interest in this series and our own are identical, and we wish to do everything possible to give the greatest merit to each lease and to promote its farthest circulation.

(Signed) Rufus Steele,  
Division of Films Committee on Public Information, Washington, D. C.

### Mr Cochrane's Reply

Mr. Rufus Steele,  
Division of Films,  
Committee on Public Information:

On behalf of the Universal Film Manufacturing Company, I accept the general conditions outlined in your letter of May 29, whereby you propose to supply us with Government subjects in detail, with lists of locations and permits to film them, in consideration of our agreeing to picture such subjects and to circulate each as a one-reel release in a series to be designated and advertised under the general title of "Wonders of Our War Work," every other week.

We gladly undertake our part of the work, not because we believe it a profitable commercial venture (because we do not), but because we feel it highly desirable that the American public be kept acquainted with the great work that is being done. Our attitude from the beginning of the war has been that the screen is the logical medium for telling the American people the whole story of the war, and we have been glad to do our share at our own expense.

I want to congratulate you, personally, for hitting upon the most practical and sensible plan yet devised for keeping the public well posted and still handling it in such a manner that it leaves the picture companies free to handle it to the very best possible advantage for all concerned.

Universal Film Manufacturing Company,  
R. H. Cochrane, Vice-President.

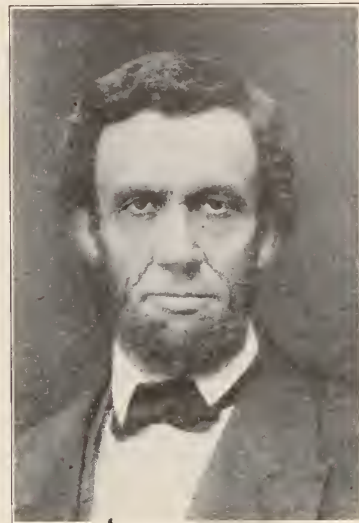
The subject matter treated in the first five features will be as follows: "Reclaiming the Soldier's Duds," "The American Indian Gets Into the War Game," "Wheatless Wednesdays and What Follows," "Secretary Lane Makes War on Illiteracy Among Grown-Ups," and "The Marvelous Camp Kitchen and the Miracle of the Scraps."

Mr. Steele is selecting a list of authorities on other activities of our government at war. These men will write seven or more features in the series, all of which will bear the official sanction and authority of the Committee of Public Information. The release date of the first subject will be announced just as soon as it is finished and has received the sanction of the government. It will be available through any one of the forty-nine offices of Universal Film Exchanges and its twenty foreign offices, for the government desires these films to circulate in foreign countries as well as in American.

### Vance to Write First Ince Film Attraction

With the recent acquisition of Louis Joseph Vance, the celebrated American novelist, who will act in the capacity of "production analyst," Ralph Ince, Arthur H. Sawyer and Herbert Lubin have perfected their plans for the initial Ralph Ince Film Attraction. Mr. Vance is now at work on the first story. It is said that the scenario in point of action, suspense and melodramatic thrill will surpass the "Lone Wolf" and "False Faces," two of Mr. Vance's screen successes of the past year.

BENJAMIN C. CHAPIN



### Death Ends Career Of Benjamin Chapin

Benjamin Chester Chapin, the Abraham Lincoln of the screen, died at the Loomis Sanitarium, Liberty, N. Y., on Sunday, June 2, aged forty-three.

Mr. Chapin was a sufferer from tuberculosis and had been ill for a long time. However, not until two weeks ago was it known to his intimate friends that his condition was serious. He entered the sanitarium on Lincoln's birthday and from that date failed rapidly until death relieved him of his suffering.

Mr. Chapin was one of the most widely known men in the motion picture profession, as a result of his portrayal of the great Civil War President. In a little studio located near Hackensack, N. J., Mr. Chapin labored for five years making his series of ten pictures depicting incidents in the life of Abraham Lincoln, which the Paramount Company is now distributing.

He bore a striking resemblance to the great emancipator and for several years gave a stage representation that was almost perfect. He also lectured on the Chataqua circuit on Lincoln's life. He then conceived the idea of making a motion picture, and "The Son of Democracy" was the result.

The Lincoln Memorial University, last month, conferred the degree of Doctor of Literature upon Mr. Chapin. He was born in Bristolville, O., on August 9, 1874.

### Shipman to Sell Feature

Ernest Shipman of New York has made arrangements with Joseph Fisher of Capetown to represent him in that country in the purchase of six, seven and eight reel pictures for exploitation in South Africa, and he has also agreed to exploit Mr. Fisher's big South African success in eight reels entitled "The Rose of Rhodesia" throughout the Americas. It will have an early showing in New York City.

# Patriotism Supersedes Business At Annual Convention of Fox Men

## President William Fox Brings Crowd to Feet With Emphatic Declaration of "Government First" Slogan

With nine countries represented, the fourth annual convention of the managers and representatives of the Fox Film Corporation was held last week at the Biltmore Hotel, New York. About 150 representatives of the corporation were in attendance at both the business sessions that were held throughout the convention and at the entertainments at which the visitors were guests of William Fox, president of the corporation.

Speaking at the opening of the convention, Mr. Fox brought the assemblage to its feet when he stated that a greater business must be done this coming year so that the government will be able to take more money in war taxes.

Close on the heels of his successful efforts as captain of the Allied Theatrical and Motion Picture team in the Red Cross campaign, and his successes in the Knights of Columbus and Jewish War Relief drives, Mr. Fox enunciated the policy of the Fox Film Corporation in the following speech:

### Fox Arouses Patriotism

"The only job in the country today is the winning of the war. To bring this war to a successful conclusion the government needs money, and lots of it, and the only way the government can get this money is through taxation.

"Therefore it is up to the business men of the country to expand and push their businesses with greater energy and vigor, so that when the government comes to collect its war taxes—whether they be five per cent or ninety-five per cent—it will find more money to levy on.

"It doesn't matter a continental whether we, as a corporation, have a nickel left after these taxes are collected. The point is that we have got to make enough money so that the government can collect more money. That, gentlemen, is our job this coming year."

### Many Countries Represented

Winfield R. Sheehan, general manager of the Fox Film Corporation, presided at all the business sessions. The countries represented, besides the United States, were Canada, Great Britain, Australia, New Zealand, Argentine, Brazil, Uruguay and Paraguay. After the opening business conference Monday afternoon, Mr. Fox was host to the visitors in the evening at the Winter Garden.

The second business session was held all days Tuesday at the Biltmore, following which Mr. Fox entertained his managers and the others attending the convention at a beefsteak dinner at Murray's, in Forty-second street. Harry F. Campbell of Boston, New England district manager, was toastmaster, and the evening was enlivened with humorous speeches and anecdotes by the various guests. Several vaudeville acts also were given, under the direction of Jack Loeb, and a jazz band dispensed music throughout the dinner. Flashlight photographs were taken of the diners, who were garbed in aprons.

The program Wednesday was a screening in the morning at Wurlitzer Hall and another business conference in the afternoon at the Biltmore. In the evening the visitors were again guests of Mr. Fox, this time at the Eltinge Theatre, where they saw "Business Before Pleasure." Later Mr. Fox took them to "The Midnight Revue," at the Century Grove.

### Convention Closes Thursday

Thursday morning saw another screening at Wurlitzer Hall, and a conference was held in the afternoon at the Biltmore. The convention closed with final instructions by Mr. Sheehan at the home office, 130 West Forty-sixth street.

Throughout the entire convention the sessions were marked with patriotism and a desire for national service. At the opening meeting Mr. Campbell of Boston, in a short speech, expressed the pride of the whole Fox organization in the war relief work of Mr. Fox. In his response, Mr. Fox announced that 312 employes of the Fox Film Corporation are now in the government's service.

On their arrival at the convention, the managers were presented with small gold American flags, which were worn in their coat lapels.

### Representatives Who Attended

Those attending the convention besides Mr. Fox and Mr. Sheehan, were as follows:

District managers, Harry F. Campbell, Clyde Eckhardt, George F. Mann, Vincent C. McCabe and Paul C. Mooney.

Managers, Sam Dembow, Jr., and G. Hoffman of Atlanta, Ga.; W. D. Shapiro of Boston; Thomas Brady of Buffalo; William Jenner and Harry Willard of Chicago; Lester Sturm and Rudolph Knoepfle of Cincinnati; C. A. Browne of Cleveland; E. H. Wachter of Dallas; R. J. Churchill of Denver; Field Carmichael and Joe Kaliski of Detroit; C. E. Penrod of Indianapolis; C. W. Young and B. E. Edwards of Kansas City; M. A. Walsh of Los Angeles; E. S. Flynn of Minneapolis; Maurice West of Montreal; A. S. Moritz of New Orleans; Louis Rosenbluh, Jack Levy and Isadore Schmetz of New York; Sidney Meyer of Omaha; George Dembow and L. Burnstine of Philadelphia; F. C. Burchans of Pittsburgh; W. J. Citron of San Francisco; Albert W. Eden of Seattle; Joseph Lieverman of St. John, N. B.; Joseph P. Roden of Salt Lake City; B. P. Rogers of Toronto; C. F. Senning of Washington, and D. M. Thomas of St. Louis.

Home office, Jack G. Lee; general manager's office, Herman Robbins, Lewis S. Levin, J. R. Grainger; advertising department, Lloyd Willis, Jerome Wilson; contract department, Leon J. Bamberger, Irving Maas and Henry Heitman; scenario department, Hamilton Thompson; auditing department, C. J. O'Donoghue and Edward Walso; publicity department, Jay A. Gove, Russel Mitcheltree, David Morrissey, Stuart Acheson, Will T. Gentz, C. E. McCarthy, Benjamin Garetson of Chicago, and Joseph di Pesa of Boston; requisition department, W. E. Sennett and A. P. MacIntyre; foreign department, A. Carlos, David J. Mountain, F. W. Lange; disbursement department, Maurice Goodman and Harry Reinhardt.

## Fox Made Vice Chairman M. P. War Service Assn.

At the first meeting of the executive committee of the Motion Picture War Service Association in Los Angeles, William Fox, president of the Fox Film Corporation, was unanimously selected vice-chairman to be in charge of all work connected with the organization east of the Mississippi River. The motion was made by Jesse L. Lasky. Mr. Fox wired Director J. Gordon Richards, the Fox director, who is a member of the board of directors of the Motion Picture War Service Association: "I give my full support to any such worthy movement and will appreciate further details so as to enable me to give it vigorous attention. During recent American Red Cross Drive, in which I served as captain of Allied Theatrical and Motion Picture team, our industry raised more than one million dollars, showing plainly that the stage and motion picture are an essential in the winning of the war. Congratulations on the fine spirit of our associates in Los Angeles."

### Lasky Signs Flagg

Famous Players-Lasky Corporation announces the signing of a contract whereby James Montgomery Flagg, the artist, will provide a series of comedies to be issued in the near future under the Paramount trademark.



NELL SHIPMAN

Who Divides Her Time Between Acting and Writing for the Screen. She Is Now With Vitagraph's West Coast Forces.

## Affiliated Calls First Meeting of Unit Directors

### Twenty Directors Represented Have 2,000 Booking Days

The first meeting of the national directors of the Affiliated Distributors' Corporation was held on Tuesday of this week in New York City. Charters have been issued to twenty units and organization has practically been completed.

The twenty units represented, it is said, have a total strength of 2,000 booking days. The national directors have been elected by each unit on the basis of one for each 100 days. This will be the first and probably the only time the entire body will meet in convention, as the plan under which the exhibitors are working provides for five national directors to select each picture.

Early in the week the various units of the Affiliated received word from President H. A. Brink that the New York meeting was contemplated and resolutions, uniform in nature, were asked to be passed by the different bodies, giving their national directors authority to act in the matter of approving motion pictures, executing and approving of necessary contracts, franchises and by-laws, and other matters which may come before the board.

#### May Purchase Film

It is not unlikely that the board will view a number of motion pictures while in New York, as it has been known for some time that several features have been available said to be of a nature suited to their needs. It is also possible that the first picture to be purchased under the new plan will be acquired at this meeting.

The Affiliated Distributors Corporation has opened a branch office in Chicago this week, sharing the suite occupied by the Motion Picture Theatre Owners' Association in the Mallers Building. The New York office has been open and in operation for some time.

The national headquarters, at which point the business offices of the organization will be located, is at Grand Rapids, Mich. This office, together with the branches mentioned, will be the only ones to be maintained by the parent corporation.

#### Problems Confronting Exhibitors

Several important problems will confront the national directors at their first meeting, chief among which is the method under which film will be distributed and the rental prices to be charged for first, second and third runs. There is, too, the question of rental charge to be made for films leased to exhibitors outside the organization.

Sydney Cohen, chairman of the national board and allied with the Exhibitors Booking Syndicate of Greater New York, which organization furnishes one of the units of the Affiliated, is expected to give the other national directors much valuable information concerning distribution and rental prices of film. This organization has already purchased and distributed to members two productions.

## Hiller & Wilk Report Foreign Right Sales Of Gerard Photoplay

Hiller & Wilk, Inc., selling agents for the foreign rights to Ambassador James W. Gerard's photoplay, "My Four Years in Germany," announce the sale of the following groups of territory:

Argentina, Chile, Peru, Paraguay, Uruguay; Cuba, Porto Rico, Santa Domingo; Panama and the British West Indies; Hongkong and the Straits Settlements; Norway, Sweden and Denmark.

While several of the territories are neutral countries, the purchasers feel certain that the various governments will allow the exhibition of the picture because of its truthful reproduction of historic events. Many buyers in the neutral countries have hesitated to secure the rights for their respective countries, but the feeling that America's position in the great war should be thoroughly understood by the neutral nations has caused the decision on the part of the purchasers that at all costs "My Four Years in Germany" must be shown.



LILA LEE  
Who Appeared on the Vaudeville Stage as "Cuddles" Lee, Has Joined the Famous Players-Lasky Force.

## Mutual Distributes Outing-Chester Single Reel Adventure Pictures

The *Outing* Magazine pictures, which have been termed one-reel travel classics, produced by C. L. Chester in collaboration with the editorial board of *Outing*, will be distributed through exchanges of the Mutual Film Corporation, one a week, commencing June 30. The first will be "Ex-Cannibal Carnival," a Fiji Island picture.

Announcement of the completion of negotiations for the handling of the *Outing-Chester* series through the Mutual Film Corporation was made following the return last week of James M. Sheldon, president of the Mutual, to the executive offices in Chicago from a trip to New York. The negotiations were conducted by Mr. Sheldon and C. L. Chester.

The first six of the series will be issued as follows: June 30, "Ex-Cannibal Carnival"; July 7, "Kaiteur"; July 14, "Mountaineering Memory"; July 21, "Zuni Kicking Races"; July 28, "A White Wilderness," and August 4, "A Coorial on the Orinoco."

#### Unusual Subjects

"The *Outing-Chester* series excels in subject matter, technical work and human interest qualities, anything that I have ever seen of its kind," declared Mr. Sheldon. "These pictures are fit for the finest screens and for the most discriminating audiences.

"They show the touches of master craftsmanship. The subject matter is so unusual and it is handled in such an original way, the titles are so snappy and the individual pictures are in such contrast, that they are bound to go over big in any theatre.

"Pictures of this kind are a credit to any theatre. They are the sort of pictures which make people talk. When I saw them first screened they gave me a sense of pleased surprise. I know that they are business building pictures for

exhibitors, pictures which will make an exhibitor proud of his show."

#### Fiji Islands First

The first is an example of the character and distinctive qualities of the series, it is said. The picture is built on the popular conception of the Fiji Islands as a place "all cluttered up with head hunters and cannibals, where if the innocent bystander didn't lose his head he landed in the soup." It registers the disappointment at finding Levuyka, the ancient capital, a modern city, instead of the "lonely coral strand of the story books." Feeling that there ought to be a cannibal left somewhere they embarked for Bau, ancient stronghold of cannibal kings and found the Fijian prince wearing "a dress shirt and a gentle smile." The introduction of scenes showing the customs of the inhabitants, of Bau is novel and interesting. The picture ends with the ex-cannibals at high carnival, the pretty Fijian maidens at the height of a native dance—and the censor cut it in two.

This description, Mutual states, is characteristic of the *Outing-Chester* series in that it shows the distinctive style in which each subject is handled.

## Louise Glauam Completes Her Second Paralta Play

Having completed her second Paralta play, "Shackled," which is now being published by the W. W. Hodkinson Corporation, Louise Glauam started work on her third Paralta production, "Marriage," this week at the Brunton Studios in Hollywood, Cal.

The story is said to be a strong society drama, especially written for Miss Glauam by Denison Clift and is being produced under the direction of Wallace Worsley.

**Penna. M. P. E. L.  
Investigates and  
Indorses United Plan**

A committee appointed by the Motion Picture Exhibitors' League of Pennsylvania has made a thorough investigation of the project of United Picture Theatres of America, Inc., it is said, and the president and secretary of the league has sent a letter to each member officially indorsing the project and recommending its adoption by exhibitors desirous of taking out franchises in that district.

The committee that conducted the investigation was composed of R. Solz, George Schweitzer and M. Feitler, respectively managers of the Majestic, Century and Elmore Theatres, Pittsburgh. During the investigation enrollments in the Pittsburgh district mounted very rapidly, the United Picture Theatres announce.

Pittsburgh is one of three cities in which lists of the exhibitors who have enrolled with United have been published locally. The other cities are St. Louis and Kansas City. In each case between fifty and one hundred "days" were recorded for the district, it is said, giving evidence of the gathering strength of the United movement. With the endorsement of the state league behind it, the Pittsburgh district management hopes to place that city in a good third place in the matter of enrollments close on New York and Chicago, which cities have been alternating in leadership.

President Berst states that there is no longer the slightest question but that the United project will "go over the top," as the schedule for enrolling exhibitor members is being exceeded at a rate that will win a working quota of "days" by the middle of August, instead of the first of October, the date originally set.

**Wm. Sherry Service  
To Publish First  
Frank Keeney Film**

"A Romance of the Underworld," the first of the Frank A. Keeney pictures, will be issued about the middle of June, according to a statement made by William L. Sherry, head of the William L. Sherry Service, which is distributing the Keeney productions. It will be followed by "Marriage," and a third picture not yet finally named.

Mr. Sherry thus far has opened exchanges in New York, Boston, Cleveland, Detroit, Philadelphia, Chicago and Kansas City. In another week or two, he says, he will have fully equipped offices in about fifteen different cities.

Among the latest to join Mr. Sherry's forces are Jack Goldstein, formerly of Paramount and more recently of the United Theatres of America, and E. H. Wells, of late with Triangle. Mr. Goldstein will manage one of the Sherry exchanges, while Mr. Wells will be in charge of the Detroit exchange. P. H. Smith, now with Triangle, will join the Sherry forces, it is said, on June 17, as general salesman for New York City.

**M. H. Hoffman Retires  
From Active Business  
Because of Illness**

M. H. Hoffman, who has long been identified with large interests in the motion picture industry, is preparing to



M. H. HOFFMAN

enter a hospital this week to undergo a serious operation. Before leaving his offices, Mr. Hoffman stated briefly his intentions for the future.

"I disposed of my interest in Foursquare Pictures and withdrew from that organization solely because of my health. Had I been well, I should have bought, not sold. The arrangements provided for my purchasing the New York Exchange of Foursquare, which I will now own outright; but the active manager will be Hy Gainsborg.

"As purely a smaller part of my future operations is to be the exchange, which I shall conduct under the name of the M. H. Hoffman Exchange, I shall devote my time, after the recovery of my health, to larger motion picture operations. "I shall be open to the acquiring of feature pictures—in conjunction with Mr. Gainsborg—but they must be strictly of the finest quality. Whether I shall start another organization or affiliate myself with one of the existing large companies, will depend largely upon my decision on those offers now before me."

**Roosevelt, De Palma and  
Edison in News Film**

Colonel Theodore Roosevelt, showing no signs of his recent illness, is seen applauding patriotic women in a parade at Detroit, Mich., in Screen Telegram No. 29, published by Mutual June 9.

DePalma, the Italian speed demon, is shown winning the annual automobile racing classic at Sheephead Bay, N. Y. Thomas A. Edison, the noted American inventor, accompanied by Charles Schwab, at the launching of another ship at Newark, N. J., is an interesting feature of this issue.

Other striking scenes in this issue are: American Civil War veterans join the remnants of Canadian units at Toronto to pay tribute to fallen comrades; at Linton, La., New Orleans-San Francisco flyer jumps the rails while going fifty miles an hour; beautiful girls posing for war posters at St. Louis, showing the ingenious methods for putting realistic touches on patriotic placards for Uncle Sam.

**Sheldon's Start-Off**

James M. Sheldon, Mutual's dynamic young president, who took over the destinies of the company following the withdrawal of John R. Freuler, has been the subject of much comment in the industry because of his success in obtaining for his company features much sought by competitors.

A short time ago Mr. Sheldon made the announcement that the productions of Sessue Hayakawa, the Japanese star, who recently left the Paramount company to form his own producing organization, would be distributed by the Mutual Film Company.

Hardly had this deal been completed than Mr. Sheldon was on a new scent which ended this week with a statement from the Mutual Company that it would begin the distribution of the Outing-Chester one-reel travel films, produced by C. L. Chester in collaboration with *Outing Magazine*, on June 30, and one each week thereafter.

If these early activities of Mr. Sheldon can be held as a criterion of the policy to be pursued by the company under his management, many surprises are in store for the film trade from this source.

**Washington Notables  
See Mable Normand**

Before an audience that included Mrs. Woodrow Wilson, Vice-President and Mrs. Marshall, Secretary of War Baker and Mrs. Baker, and Secretary of the Navy Daniels and his family, Goldwyn's production of "Joan of Plattsburg," a patriotic comedy-drama by Porter Emerson Browne, was shown at the Knickerbocker Theatre, Washington, D. C., last week for the benefit of the Children's Year Campaign, in which Mrs. Wilson is interested.

Mabel Normand, star of the play, appeared in person at the end of the presentation and was received by Mrs. Wilson in her box.

**Shipman Goes to Coast**

Ernest Shipman left New York last week for Los Angeles, Cal., where he will close contracts for a number of new productions now in the process of manufacture and to decide some important deals which have been pending for some time, it is said. He will also meet in person the state rights buyers with whom he has been doing business for the past six months.

Mr. Shipman will have a number of special attractions to announce upon his return to New York City.

**Seiter Joins Jester Co.**

William A. Seiter, the well-known comedy director, has been engaged by the Jester Comedy Company to direct Twede-Dan.

# "OVER THE TOP" with J.B.

Not so bad for three years old. And "It is only in it's infancy."

Jay Roscher, formally of the Submarine Film Company, is now in the school of aviation at Lake Charles, La. Jay went under water many times during the taking of the "Submarine Eye" and now it is said that Jay has made a flight of four thousand feet with Eva Tanguay as a passenger. This must have been the real ascension of Little Eva. It is very plain that aviators don't take actresses under their wing and go skylarking.

Paramount-Bray pictures are now being handled by Chester Beecroft for Europe. The Central Empire is not to have a look in. The Kaiser is ass enough to do his own braying.

It's officially announced that Mabel Juliene Scott has wished unto herself a husband. Mabel told me so herself and this time she should know because the last time this column announced it she wasn't sure about it.

J. Hesser Walraver of the Paralta Company must have Congressional aspirations as he has purchased a commutation ticket between New York and Washington, D. C., and by gingo he's using it up fast. Maybe J. H. is interested in the "Bone Dry" pictures.

Fred Hartman of Chicago is in New York hustling up space for the Boston Exposition.

"Powerful projectors please particular people." Thus we learn that aboard the New Mexico, said to be the most powerful battleship afloat, there has been installed a Power's Cameragraph. War hath its pleasurable and instructive side also. The lamp house, like the fighting top, is the thing that counts.

The call has gone out to the studios and employment bureaus for ladies of

shape. There also is a complaint in the cloak and suit trade of a lack of "perfect 36" models. That is a proportion well adapted to war work, and the fact may explain the shortage. What a chance for an actress to expand.

Douglas Fairbanks has the proper war spirit, which fact is apparent from a recent photograph of Doug which the press department sent out, showing him using military hair brushes. You could hardly call it combing the brush for publicity.

It is said that Kaiser Bill is trying to get to Belfast, but it looks as if he were headed straight for Hellfast, with the Devil at the wheel.

It's about time one of the news weeklies came across with some of the submarine fighting off the Jersey coast. Remember when the undersea merchantman came over the second time? The Rialto had pictures showing her entering the harbor and unloading long before she had a line to the dock.

Frank Nankerville of the Nankerville Film Company leaves very soon for the French Congo to take pictures of animal and insect life. Nankey expects to be away about a year. The expedition is under the direction of the Smithsonian Institute. In spite of the bugs, this is no fly by night outing.

The ushers and other attendants at The Rivoli and Rialto look smarter than ever in the dark blue Eton jackets and white duck trousers, which constitute the striking portion of their new summer uniforms. The members of the orchestra in each theatre are clad in Palm Beach suits for the sultry season, and the chairs in orchestra and balcony alike have been fitted with cool-looking figured chintz slip-covers. If mental suggestion helps at all, Mr. Rothapel's pa-

trons will feel cooler the minute they enter either of his theatres.

Houdini has been outdone by the little Italian who let 'em lock him in a three-ton safe and gently but firmly chuck him into the bay off Staten Island. Seems to me that Houdini was to do some little thing like that for the Williamson Brothers, but someone apparently faltered. Won't be long before the safe diver is signed up by some company and featured in about 600 fathoms of film.

What's become of Bill Stiles and the Anchor Film Company, which used to hold forth down Long Island way?

The report of George Plunket's demise was greatly exaggerated. I saw him at lunch and he looked very much alive for a dead one.

Another shift. Another change of closing date, and still the original Friday publication will be on the street first. Why not make it Thursday, and "dominate the field?"

Just had a letter from Ernie Shipman, and he says he likes California so well he thinks of buying several studios and bungalows out there. Can't see for the life of me how those film people can dig up the price of transportation to the coast every other week or so. Must be millions in the picture business. "And the surface has only been scratched."

The "Fighting Navy" and "Pershing's Crusaders" are about town this week, and if you didn't look them over you'd better do it now. They're well worth seeing, and you will feel better after the show.

Enrico Caruso and August Belmont were among the notables who attended Mr. Rothapel's premiere presentation of "Cecilia of the Pink Roses" at The Rivoli recently. Marion Davies, star of the picture; Julius Steger, its director, and a party of friends also occupied places in a loge. Lee Shubert, who, it is said, never sat through a motion picture before in his life, sat through this one and enjoyed it as much as anybody. Jack Pickford was there, too, in his sailor uniform.

New York, June 18

## SCENES FROM THE BIG FOX SPECTACLE, "SALOME"



PRESENTED IN ALL ITS LAVISH DETAILS, THIS FOX PRODUCTION, STARRING THEDA BARA, CONTAINS MANY DRAMATIC MOMENTS, IT IS ANNOUNCED, STAGED UNDER THE DIRECTION OF J. GORDON EDWARDS.

## First National Will Distribute "Crusaders" Film

### Awarded Contract by Committee on Public Information

National distribution of "Pershing's Crusaders" will be in the hands of the First National Exhibitors Circuit. This was decided upon by George Creel's committee on public information, the announcement coming from Charles S. Hart, director of the division of films of the committee.

"Pershing's Crusaders" is the first official U. S. feature made for distribution through the regular motion picture channels. Three states are excepted in the contract obtained by the First National, California, North Dakota and Michigan which are withheld because of contracts with the councils of defense of these states.

"In placing this film, the first official U. S. feature, for distribution through the regular motion picture channels, our purpose is to have it reach the largest possible number of people," said Mr. Hart in commenting on the arrangement.

#### Three States Excepted

"While the First National Exhibitor's Circuit will handle this picture nationally, it has been necessary to withhold the states of California, North Dakota and Michigan because of contracts which already existed to handle United States war pictures through their State Councils of Defense. Exhibitors in these three states will apply to their State Councils for bookings.

"The circulation of Pershing's Crusaders' to the public, reaching as it will, peoples of all nationalities within the United States, should have, and without doubt will have, a most beneficial effect.

"The primary object of the United States Official Films is to publish information of our Government's war activities. Hardly a home in the land but has sent at least one boy to the front; then they have contributed money to the Red Cross, the Y. M. C. A., bought Liberty Bonds and in other ways supported war enactments. Naturally, these patriotic citizens want to know how their boys are being cared for and what is being done with this money.

#### War Films Comprehensive

"United States Official War Films tell the complete story. They depict more graphically than words the actual facts. In 'Pershing's Crusaders,' for example, we see the details of selecting names for the draft, the boys going to camp in citizens clothes, next drilling in their new uniforms, then engaging in various activities necessary to preparation for service.

"Also, the pictures show what the Government is doing. We see the actual cutting out of garments for the boys to wear, baking bread, preparing meat and finally, the feeding of these hungry sol-

### BESSIE BARRISCALE IN "PATRIOTISM"



THE PARALTA STAR IS SEEN AS ROBIN CAMERON, A RED CROSS NURSE, IN THIS, HER LATEST, PARALTA PLAY.

diers; we see ships being built to carry the boys across, and 'over there' we see them marching and fighting and fulfilling their duty.

"It is not too much to say that every man, woman and child in America—at least the loyal Americans—is eager to see these pictures, but there is another important reason for showing them.

#### Offset German Propaganda

"We read and hear much about the treacherous propaganda of the Germans in this country. We are told that the spies of our enemies and their sympathetic agents are to be found in every quarter of the United States; that their subtle falsehoods and subtler suggestions are carrying fear and discouragement and suspicion and doubt to the minds of innumerable residents here who should be loyal and devoted to the principles and ideals of America. These deluded people believe the German propaganda, primarily because they do not know the truth. When the United States Official Films come and show them the truth, let them see all that is being done here and the part that our boys and our nation are playing 'over there,' there no longer is reason to believe falsehoods. Such truth-telling is designed to cultivate loyalty to the country in which we live.

"It seems unnecessary to add that the sole purpose for the existence of this division is to help win the war. It helps by making pictures such as 'Pershing's Crusaders' and then arranging for their most thorough and rapid distribution to the waiting public.

"Other feature films will be released from time to time. Several of these are already in preparation. Like 'Pershing's Crusaders,' they will be played first by this division in the large cities and then released by contract on bids for distribution through the motion picture agencies. A war review will also be another form of film-release, arrangements for which are not fully consummated."

### Arthur Bates Off to War

Arthur Bates, for years one of Essanay's leading character players, has joined the colors. He left for Camp Wheeler at Macon, Ga., with the last contingent.

His best characterizations were as old man parts in "The Man Trail" and "The Kill-Joy." He played comedy parts with Chaplin in his early Essanay comedies and later played leads in the Essanay comedies directed by Arthur Hotaling.

### Theda Bara Guest Of 158th Infantry

Theda Bara, the Fox star, was recently the guest of her godsons, the men of the 158th Infantry, at Camp Kearny, Cal., when they held a field day. At the ball game between nines of the "vampires," as the 158th is known, and the 157th Infantry, Miss Bara threw the first ball to the colonel of the 158th, while the colonel of the 157th was at the bat.

Following the game the screen star presented to each member of the regiment an autographed photograph of herself and a bronze good-luck pin, the shape of the signs of the zodiac.

### Kelley Made Manager

James B. Kelley, otherwise known as "Smiling Jim," has been appointed branch manager at Dallas, Tex., for General Film Company, according to an announcement made this week. He has been serving as special representative for General Film product out of the Dallas office, where he served as a salesman several years ago. Mr. Kelley is one of the best known film men in the Southwest and South.



# REVIEWS

## DIGEST OF PICTURES OF THE WEEK

SUMMER audiences as a rule seek theatres showing pictures of lighter vein. To meet this demand and offset the horrors of war and the daily overseas casualties list, producers are offering many comedy-dramas of exceptional merit. The exhibitor in search of features of the highest order should experience little difficulty in giving his patrons what they want, provided he selects his films with care.

Viewed in the retrospect the week's output of pictures presents a variety of subjects, ranging from costume plays to rapid-fire western drama. Altogether the list contains many suitable films for hot weather audiences.

Two pictures, "Missing" and "Patriotism" are added to the long list of patriotic films that have come thick and fast since America's entry into the war. The former is taken from Mrs. Humphrey Ward's novel and has been very well produced by J. Stuart Blackton for Paramount. Paralta's production presents Bessie Barriscale in one of her most winsome roles. "Patriotism" presents a game with spies in Scotland, in which a Red Cross Nurse triumphs over a band of crafty Germans.

Theda Bara's latest "Under the Yoke" is a story of the Philippine Islands and the Fox star handles her part with marked originality. The play is fast moving, logical and interesting.

Bushman and Bayne have invaded new fields with considerable success. "Social Quicksands" will be welcomed by reason of its light, pleasing story rather than its dramatic moments. The Areraft offering "Old Wives for New" presents the high-lights of David Graham Phillips' successful novel in a manner that drives home the force of the author's argument.

Goldwyn presents Mabel Normand in a comedy-drama that fits her perfectly. As the seamstress "Kitty O'Brien" who invents a bathing suit that eventually saves a depleted factory, she is right at home. A picture well worth seeing.

Pathe presents Bryant Washburn in "Kidder & Ko" in a role which this screen favorite knows so well how to handle. It is a clean little play throughout and will please all classes. "For Sale," another Pathe offering, while containing capable acting, presented nothing new in plot material.

"Midnight Madness" is a misleading title, but this Bluebird feature will undoubtedly please followers of detective stories. It is a mystery story with plenty of thrills, good photography and direction.

Another Western play, "The Red-Haired Cupid," of the popular type, stars Roy Stewart, who is rapidly coming to the front as a delineator of western characters. In "The Man Who Woke Up," William V. Mong gives a forceful character study of an old Southerner who still clings to the ways of Civil War times. An excellent picture, well acted and carefully produced.

Clara Kimball Young returns this week in "The Claw," a story of South Africa, which entertains by reason of its being presented by an excellent cast. "The Only Road" contains many touches of humor and gives the Metro star, Viola Dana, ample opportunity to bring out the high spots of the story.

The Fox drama with Tom Mix in the titular role will be thoroughly enjoyed by picture patrons seeking fast-moving, exciting tales of the western plains. "Ace High" is guaranteed to thrill.

Paramount's screen dramatization of the stage success, "Prunella," with Marguerite Clark in the role which she made famous upon the speaking stage, pleased large audiences in Chicago last week. The picture is quite a novelty in the way of settings and lighting effects and, although a fragile little piece, no doubt will meet with success by reason of being something different.

Mme. Cavaliere again appears under the Paramount banner in a costume play, "Love's Conquest," a screen version of Sardou's play, "Gismonda." It contains many dramatic moments and is very well acted by the beautiful star.

The two World pictures of the week are "A Woman of Redemption," with June Elvidge, and "The Heart of a Girl," with Barbara Castleton and Irving Cummings in the leading roles. The former play is not up to this company's standard and is only saved by the settings and excellent photography.

"A Game with Fate" presents a highly improbable story with Harry Morey in the leading role. The plot is built upon a wager made to show how easily circumstantial evidence can be wrong and while well handled it lacks the punch and sincerity of many former Vitagraph productions.

Vivian Martin, who appears in the name part of William J. Locke's story, "Viviette," has one of the best vehicles in which she has appeared in some time. The story is clean-cut and entertaining, the settings are beautiful and Paramount has surrounded the little star with an excellent cast.

Tom Mix in  
**"ACE HIGH"**

Fox drama; five parts; directed by Lynn Reynolds;  
 published June 16

As a whole.....	Excellent
Story.....	Good
Star.....	Excellent
Support.....	Very good
Settings.....	Good
Photography.....	Good

"Ace High" is a fast-moving, exciting story, interesting throughout and well produced. It presents Tom Mix in a new kind of role, that of a mounted policeman of the Canadian border. His role allows for plenty of thrilling horseback riding—the kind that has won for him much of his popularity. In addition there is a race in a canoe to save the life of a girl in which they are forced to shoot the rapids of a swift stream "Ace High" provides many thrills.

Lynn Reynolds, besides directing the play, wrote the story and put into it some regular melodramatic punches that add to the story's value. In support of Mr. Mix appear Kathleen Connors, Lawrence Peyton, Colin Chase and Jay Morley. Lloyd Pearl and Louis Sargent played various ages of Mr. Mix's boyhood, and Virginia Lee Corbin played Miss Connors' role in childhood.

The story is laid in the northwest and there are a number of beautiful snow scenes, a charming lake and excellent views of rapids. There is a thrilling fight between Mr. Mix and Mr. Peyton, showing them struggling at the lake's bottom and rising to the top in a death-like grip. A number of barroom fights, a runaway stage coach and Mr. Mix's daring rescue of the pretty heroine add to the interest. Patrons at the Alcazar Theatre, Chicago, received the picture with acclaim this week.

*The story:* Annette Dupre is taken from her dying mother and given to the Dupre's to raise. She is sent away to school and upon her return her foster-father contemplates making a dance-hall girl out of her. Jean Rivard decides to save her from this shameful end, but while he is seeking knowledge of her birth, she is kidnaped by Keefe and taken away. Returning, Jean learns of the kidnaping, and follows in hot pursuit. He comes upon Keefe and a struggle takes place. Jean is the victor. He tells Annette of her real father and of his love.

June Elvidge in  
**"A WOMAN OF REDEMPTION"**

World drama; five parts; directed by Travers Vale; published  
 June 24

As a whole.....	Average
Story.....	Good
Star.....	Good
Support.....	Fair
Settings.....	Adequate
Photography.....	Good

A tendency to drag and a certain amount of exaggeration in striving for effect are the chief faults of this offering. There was a good story to tell, but it has been marred by the development and production given it. There are one or two striking settings and the film has been beautifully tinted.

John Bowers has a part that restricts his ability. Albert Hart is given a role which might have borne fruit, but he does not get full value out of it.

*The story:* Stanton, a millionaire, takes his spendthrift son into the Maine woods, leaving him there to make a man of himself or die in the wilderness. To the same section of the woods comes Gene Romaine, daughter of an old woodsman, who is sought in wedlock by the boss of the logging camp. After many attempts to do away with young Stanton and force the girl to marry him, he is himself killed by an Indian squaw whom he has deserted, and the young couple, who have come out of the woods, find happiness together.

Lina Cavalieri in  
**"LOVE'S CONQUEST"**

Paramount drama; five parts; directed by Edward José;  
 published June 2.

As a whole.....	Splendid
Story.....	Fine
Star.....	Excellent
Support.....	Good
Settings.....	Well selected
Photography.....	Good

Exhibitors do not get many opportunities for the presentation of productions like "Love's Conquest," which makes this one all the more acceptable. This Cavalieri feature is one to which the star, director, author and producing company can point with pride.

There was quite a bit of speculation as to how this Paramount production would compare with Cavalieri's former picture. However, after seeing it there is nothing but admiration and praise

for this wonderful Italian actress, whose charm, dignity, gracious manner and compelling personality has brought to the screen a something heretofore unattained.

In addition to the wonderful personality of this star is the capable manner in which she portrays the role of a Grecian Duchess. Dignified, forceful and never over-emotional, the character of Gismonda, under the careful rendition of Mme. Cavalieri, becomes a warm and very human person, exciting one's vexation or sympathy as the occasion may require. Supporting the noted star to good advantage are Fredi Verdi, Courtenay Foote, Fred Radcliffe and Frank Lee. The story is an adaptation from the famous play "Gismonda" by Victorien Sardou.

*The story:* Determined that her son, Francesca, shall have every advantage of a successful reign, when grown to manhood, Duchess Gismonda refuses all offers of marriage. The sudden danger of her son prompts her to offer her kingdom to the man who rescues the child. Almerio braves the dangers of the lion's pit to save her child, but because he is a slave the Duchess refuses to fulfill her vow. Gradually she learns to love him and when he assumes the guilt of a murder for which she is responsible, she confesses to the crime and in the presence of her people makes Almerio her consort.

Viola Dana in  
**"THE ONLY ROAD"**

Metro comedy-drama; five parts; directed by Frank Reicher;  
 published June 3

As a whole.....	Pleasing
Story.....	Good
Star.....	Charming
Support.....	Capable
Settings.....	Well selected
Photography.....	Very Good

"The Only Road" stands out prominently because of its entertaining qualities, its careful direction, its delightful country scenery and its charming star.



A SCENE FROM "THE ONLY ROAD," FEATURING VIOLA DANA.  
 (Metro.)

Any one desiring a story full of thrills and hair-raising stunts will not find it in this production, but they will find much that is enjoyable, a great deal to laugh at and little touches of pathos that blend into one harmonious unit of pleasure.

In support of Miss Dana appear Casson Ferguson, Edith Chapman, Fred Huntley, Monte Blue, Paul Weigel and Marie Van Tassel. Albert Shelby Le Vino is the author of the story.

Patrons of Chicago's Orpheum Theatre found this production entertaining and diverting last week, and it played to good houses.

*The story:* Nita, in order to escape marrying Pedro Lupo, vainly calls for help, and Bob Armstrong, who once before rescued her from the attacks of Pedro, again plays the hero. But, through the father of Pedro, a wrong light is placed on his brave act and he is forced to marry the girl. Nita, being of poor parentage, and Bob the dissolute son of a millionaire sent west to regain his manhood, the match does not strike him as being a choice one, but the point of a pistol has considerable to do with his acquiescing. Nita is placed in a convent, but escapes and, in the garb of a boy, seeks employment on the same ranch on which Bob is living. When found in the arms of her husband, the owner, Mrs. Hawkins, not knowing the inside facts, orders her away. Then explanations come and it is proven that Nita is the daughter of Mrs. Hawkins, whom she believed died as a baby. Love enters the heart of Bob and at last Nita finds true happiness.



Roy Stewart in  
**"THE RED-HAIRED CUPID"**

Triangle drama; five parts; directed by Cliff Smith; published June 2.

As a whole.....	Amusing
Story .....	Good
Star .....	Good
Support .....	Capable
Settings .....	Western
Photography .....	Excellent

Differing somewhat from the usual Roy Stewart production, in that a strong undercurrent of comedy runs throughout and heroics are dispensed with, "The Red-Haired Cupid" will, no doubt, be an acceptable offering to followers of this Triangle star. The means resorted to by a ranch foreman to aid the love affair of his pal and the niece of the ranch manager, affords opportunity for a number of laughable situations which are taken advantage of.

The usual western settings are present, with the accompanying hard riding and the typical cowboy characters. Charles Dorian, Ray Griffith, Peggy Pearce and Aaron Edwards do commendable work.

*The story:* To Albert Jones, New York capitalist, making a paying proposition of a ranch seemed a simple proposition, and with this purpose in mind he sets out for the west. Upon his arrival William Saunders is demoted to the position of foreman. Loys Andres, a niece of Jones, paid a visit to the ranch and was wooed and apparently won by Kyle Lambert, a pal of Saunders', much to the chagrin of the new manager. His efforts to break up the match are fought tooth and nail by Saunders, who finally arranges an elopement of the couple. This is frustrated by "Squint Eye" Lucas, a half breed, who shoots Lambert in an effort to obtain possession of the girl for himself. She outrides him to the ranch, however, and Lambert is brought back by Saunders. The latter then goes to town and brings back a doctor and a minister. Jones is lured away from the ranch by one of the cowboys and in his absence the marriage is performed. His anger gradually cools and he determines to become one of the boys.

Franklyn Farnum in  
**"\$5,000 REWARD"**

Bluebird drama; five parts; directed by Douglas Gerrard; published May 27.

As a whole.....	Well done
Story .....	Interesting
Star .....	Good
Support .....	Good
Settings .....	Suitable
Photography .....	Fine

Well may Bluebird be proud of this production. It is very well produced, its story has a general appeal and its mechanical make-up gives it an excellence superior to many program features. It proved a good drawing card for the Casino Theatre, Chicago, where it played to capacity audiences last week.

Though Franklyn Farnum seems quite old at times, he handles his role well and gives a portrayal superior to anything he has done recently. Supporting him capably are Gloria Hope, William Lloyd, J. Farrell MacDonald, Wharton Jones and Marc Fenton. The story was adapted by F. McGraw Willis from Charles Wesley Sanders' "My Arcadian Wife."

*The story:* Accused of the murder of his uncle Dick Arlington escapes the hand of the law and via freight arrives in a small town some miles distant. Here he meets Margaret Hammersley and falls in love with her. With the police on his trail he and the girl leave and are married, hiding with his old nurse. Dick believes Norcross, his uncle's secretary, guilty of the murder and is, therefore, surprised when he finds that Tracy, his uncle's trusted lawyer, was the perpetrator of the deed. In the midst of his trouble Dick believes his wife has deserted him for Tracy, but is proud of her when he learns that under the instruction of Norcross she made a pretense of accepting Tracy's attentions, thus gaining his confession.

Bryant Washburn in  
**"KIDDER & KO"**

Pathe comedy-drama; five parts; published June 16

As a whole.....	Amusing
Story .....	Good
Star .....	Good
Support .....	Able
Settings .....	Excellent
Photography .....	Commendable

An excellent warm weather vehicle is "Kidder & Ko." There is no difficult plot to grapple with. The light, airy story unfolds smoothly, with many amusing situations, some of the smile variety and others which provoke hearty laughter. While the plausibility

of the theme might not stand a stiff technical analysis, those on pleasure bent will find it an excellent tonic for depression.

Bryant Washburn is again cast in a role which fits him to a T, that of a young ne'er-do-well of lovable nature who, once he determines to court success, pushes business obstacles to one side with astounding ease. Gertrude Selby gracefully does the girl who gave the young man an aim in life.

*The story:* Winning the New England pool championship failed to impress Silas Kidder, of dried codfish fame, as a mark of business distinction, so he bid his son, Cuthbert, begone until he could return with \$1,000 earned by the sweat of his brow. Cuthbert lands in Chicago with lots of time and little money. He is relieved of his money shortly after his arrival by strong arm methods and is found unconscious by James Knight, the tin plate king, and his daughter, Julie. By feigning slow recovery he manages to prolong his association with Julie and finally startles her with the announcement that he is an inventor—a tin can inventor. Knight puts him in his plant and with the aid of an employe who has really invented a can Cuthbert produces his invention. The new can containing dried codfish eats big holes in the elder Kidder's business, but the head of that concern is relieved to find out that the president of the rival enterprise is his son. Julie becomes Mrs. Kidder.

Pauline Starke and William V. Mong in  
**"THE MAN WHO WOKE UP"**

Triangle drama; five parts; directed by J. W. McLaughlin; published June 2.

As a whole.....	Good
Story .....	Excellent
Stars .....	Good
Support .....	Strong
Settings .....	Excellent
Photography .....	Good

Revolving about the conversion of a fire-eating Southern Colonel, who was still fighting the Civil War fifty years after its



WILLIAM V. MONG AND PAULINE STARKE IN A SCENE FROM "THE MAN WHO WOKE UP" (Triangle)

termination, "The Man Who Woke Up" furnishes a strong vehicle for the two Triangle stars. The balance of the cast by a capable company and their sincere efforts make the story one of absorbing interest and high entertainment.

William Mong is credited with being the author of the piece and his masterful characterization of the unforgiving Southerner, whose attitude is best expressed in the words, "He is a No'thanah. I am a gentleman, suh," is praiseworthy. Miss Starke, as his daughter, with the tolerance of the new generation, is very well cast.

*The story:* Colonel William Oglesby, editor of the "Oglesby Clarion," retained all the bitterness against the North despite the fact that fifty years had elapsed since the Civil War. When Thomas Foster, New York millionaire, came to the small Southern city to aid with his money the industries of that section of the country, he was welcomed by everybody but the old Southern. The latter, through the columns of his paper, caustically condemns Foster until one by one his old friends desert him and his paper is practically bankrupt. Ruined in health he borrows money from a young real estate operative to recuperate at the seaside. Foster's son under the name of "Kip" wins the love of his daughter and when he returns to the north he is told by the man from whom he borrowed the money that Foster supplied it. Confronted with these facts and the pleas of his wife and daughter he extends his hand to the hated northerner.

Clara Kimball Young in

**"THE CLAW"**

Select Pictures drama; five parts; directed by Robert Vignola; published June 17

As a whole.....	Entertaining
Story .....	South African
Star .....	Very good
Support .....	Excellent
Settings .....	Faithful
Photography .....	Good

Clara Kimball Young in "The Claw" has one of the most attractive roles accorded her for some time. She plays the part with her usual charm and her beauty makes her a joy forever. The story abounds in South African atmosphere and the settings are particularly good. The cast is a splendid one. Milton Sills plays Major Kinsella with great understanding. Jack Holt gives a very fine performance of Maurice Stair. Henry Woodward, Mary Mersch and Marcia Manon all add to the value of the cast.

*The story:* Mary Saurin, an orphan, decides to join her brother, who is stationed at Fort George, South Africa. The trip is a perilous one, but her fine courage enables her to face the journey without fear. The drunken driver becomes abusive and leaves her alone on the veldt all night. She is at the mercy of the wild beasts and has to shoot a lion. The shot is heard by Major Kinsella, who rides to the spot and finds her badly frightened. He stays with her and accompanies her to her brother's post. At the post Mary meets the belle of the colony, who is jealous of the Major's attention to any other woman. She finally tells Mary's sister-in-law that "Kim" is a married man and that Mary should be warned against him. Mary disbelieves the report. Maurice Stair also admires Mary and does everything he can to win her. There is an uprising of the natives and the men from the post all arm themselves for a hard battle. Stair manages to fake a fall from his horse so as to stay at the post and have an opportunity to woo Mary in Kim's absence. Kim sees through the subterfuge and forces him to go. During the battle Stair escapes from under fire and rides back to the post with the report that all the others have been killed and that Kim's dying wish was for him to care for Mary. After a time Mary is persuaded to marry him and discovers shortly after that he deceived her and that Kim lives. He has been taken prisoner by the natives and has feigned insanity because the natives are superstitious about the insane and let them live. Stair becomes conscience-stricken and confesses all to Mary and then rides up in the hills at night and releases Kim. On the return trip the natives attack them and Stair is mortally wounded. He dies in Mary's arms and at last she is free to be happy with Kim.

Francis X. Bushman and Beverly Bayne in

**"SOCIAL QUICKSANDS"**

Metro comedy-drama; five parts; directed by Charles J. Brabin; published June 10

As a whole.....	Good
Story .....	Entertaining
Stars .....	Pleasing
Support .....	Adequate
Settings .....	Very good
Photography .....	Good

A light, airy and entertaining affair is "Social Quicksands," appropriate for any class house. The story concerns a girl who is determined to win a man who does not desire to meet her. It is an old theme but several new twists have been given it and it ends in a novel manner.

Francis X. Bushman and Beverly Bayne, who have appeared in some very good comedy-dramas recently, have roles that are appropriate and they handle them to excellent advantage. Supporting them are Mabel Frenyear, Leslie Stowe, William Dunn, Lila Blow and Rolinda Bainbridge.

Written by Katherine Cavanaugh, the story contains many humorous situations as well as some that are melodramatic, but it is evenly balanced and holds the attention. The production has been very well staged and the photography is excellent. It proved a pleasing attraction at the Boston Theatre, Chicago, last week.

*The story:* Determined to meet and win Warren Dexter, Phyllis Lane assumes the role of thief, wins the sympathies of Warren and is sent to his mountain lodge as assistant to his housekeeper. Much to the disgust of the housekeeper Warren falls in love with his new servant and when she rescues him from the attack of two men whom he believes to be her father and brother, he tells her of his love. When he introduces her to his aunt he learns her true identity, of her little scheme and leaves in anger. Undaunted, Phyllis follows, asks him for forgiveness and wins it.

Marguerite Clark in

**"PRUNELLA"**

Paramount drama; five parts; directed by Maurice Tourneur; published May 27

As a whole.....	Very good
Story .....	From the play
Star .....	Excellent
Support .....	Very good
Settings .....	Artistic
Photography .....	Very good

Director Tourneur has, with painstaking care, transferred Granville Barker and Laurence Housman's fragile little three-act play, "Prunella, or Love in a Dutch Garden," to the screen without losing any of its delicate charm. Its appeal is to the eye as much as to the imagination, the settings, costumes and lighting effects presenting an artistic whole that leaves a lasting impression.

The familiar story telling how a young girl, Prunella, ignorant of the world, reared and watched over by three old maid aunts, steals away with the leader of a troupe of strolling players, is reproduced faithfully. The various sets used are a distinct departure in studio stylization and Mr. Tourneur has developed the fanciful play with a deft but sure hand. The playing of the statue of love upon an old violin, glimpses of audiences in strange lands and the picturesque life led by the strolling entertainers, are but a few of the pleasing features of the production.

Jules Raucourt gave an excellent interpretation of his role, Pierrot, while the gardeners, the three severe aunts, garden boy and members of the band of merrymakers were well cast.

*The story:* Prunella, who lives in a garden with her three aunts, Prim, Prude, and Privacy, is carefully guarded from the world without until a troupe of strolling players comes to town. Pierrot, the leader, creeps into the garden and captivates Prunella's heart. She runs away with him and becomes his Pierrette. For two years they wander from country to country. But Pierrot tires of his marriage vows and runs away. He finds what a miserable thing life is without her and returns to the Dutch gardens where he finds her, is forgiven and they live on presumably in blissful happiness.

Harry Morey in

**"A GAME WITH FATE"**

Vitagraph drama; five parts; directed by Paul Scardon; published May 27

As a whole.....	Average
Story .....	Good
Star .....	Very good
Support .....	Fair
Settings .....	Good
Photography .....	Good

There is a good mystery element in "A Game With Fate," and it keeps one guessing as to the story's outcome, but the action lags perceptibly at times, weakening the interest. Harry Morey gives an excellent portrayal of his role and makes the most of every opportunity. Betty Elythe, though pleasing, proved a little too stiff and dignified for her role. Denton Vane as the supposedly murdered man, and Percy Standing as the untrue friend, handled their roles well.

The plot of the story centers around a young man who makes a wager with two of his friends that he can plant a sufficient amount of evidence to accuse him of murder. One of the friends consents to disappear and the story follows melodramatic lines to an almost tragic end.

For the good majority of motion picture patrons this production will undoubtedly prove acceptable. For Harry Morey admirers or for followers of melodrama, the picture should prove pleasing.

*The story:* Robert Harwell makes a wager with his two friends, Henry Dawson and Richard Shields, that he can plant a sufficient amount of evidence to be accused of murder. Henry consents to disappear and a search is made for his murderer. All evidence points to Robert; he is arrested, tried and sentenced to be executed. Shields is in love with Elaine Huntington, the fiancée of Robert, and on the day he is to show his proof of Robert's innocence, he endeavors to win Elaine by promising Robert support. Elaine's refusal angers Shields and he burns the proof. Learning that the boat on which Dawson was returning to America, was torpedoed, Robert looks forward to a tragic end. But at the psychological moment Dawson appears, having been saved, produces the evidence and Robert is freed.

Mabel Normand in  
**"THE VENUS MODEL"**

Goldwyn comedy-drama; five parts; directed by Clarence G. Badger; published June 16

As a whole.....Entertaining  
 Story.....Good  
 Star.....Very good  
 Support.....Excellent  
 Settings.....Appropriate  
 Photography.....Excellent

A typical Mabel Normand production is "The Venus Model" with the happy Goldwyn star invading the realms of business, the plot of the picture hinging on the designing of a bathing suit which brought prosperity to a run-down industry. While the greater part of the story is in a light vein, giving Miss Normand full vent to the ability which has made her a star, there are several dramatic moments of impressive strength.

The picture is fully as pleasing as any of Miss Normand's previous efforts. The cast is well selected and does commendably well. Rodrigue LaRoque, who appears as leading man and Nadia Gary, a juvenile, do effective work. A novel scene worthy of mention is the star's appearance in the window of a department store wearing the new creation in bathing apparel.

*The story:* Kitty O'Brien, a seamstress in the factory of Braddock & Co., in an effort to escape punishment from the foreman whom she has mimicked, flees to the manager's office



A SCENE FROM "THE VENUS MODEL" IN WHICH MABEL NORMAND PLAYS THE LEADING ROLE. (Goldwyn.)

and in explaining her presence shows a bathing suit which she has designed. Braddock embraces the idea and the display of the suit brings orders galore. When Braddock is compelled to take a rest Kitty takes charge of the plant. She gives a young man applicant a position as her office boy, who later turns out to be the son of her employer, expelled from college. She frees him from an indiscreet love affair and with the return of the elder Braddock, a romance is culminated

Gladys Hulette and Creighton Hale in  
**"FOR SALE"**

Pathe drama; five parts; directed by Fred Wright;  
 published June 9.

As a whole.....Good  
 Story.....Average  
 Stars.....Excellent  
 Support.....Efficient  
 Settings.....Pleasing  
 Photography.....Good

Its marked similarity to countless productions which have gone before makes "For Sale," although well produced and capably cast, mediocrity in entertainment. No new situations present themselves to distinguish this picture from its predecessors. Careful direction and capable players make the story progress smoothly and excellent photography aids materially.

Creighton Hale and Gladys Hulette in the leading roles give an excellent performance. Miss Hulette is exceptionally charming in the role of a young wife who unselfishly married a man she did not love that her fiance might regain his health.

*The story:* Jim Reynolds, a clerk in the office of Waverly Hamilton, obtains a position for his sweetheart, Dorothy Daniels. A strong liking for the girl takes hold of Hamilton. In the

meantime Reynolds, addicted to playing the races, embezzles \$5,000 of the firm's money. Through feigned illness he gets Dorothy to go to Hamilton and get him money. Dorothy, believing Jim would need more money, yields to Hamilton's entreaties to become his wife. Hamilton discovers the shortage in Reynolds' accounts but says nothing about it, although he puts private detectives on the trail. Reynolds, unaware of Dorothy's marriage, is living in ease in Denver on the money the girl sends him. He becomes enraged upon discovering her marriage, goes back east and attempts to blackmail her. His bitter excoiation is the awakening of love in the heart of the girl for her husband. A visit to the Hamilton home at midnight in the hopes of obtaining hush money from Dorothy is interrupted by Hamilton's appearance and the culprit is turned over to the police.

Elliott Dexter and Theodore Roberts in

**"OLD WIVES FOR NEW"**

Artcraft drama; six parts; directed by Cecil De Mille;  
 published May 20

As a whole.....Fair  
 Story.....Risqué  
 Stars.....Excellent  
 Support.....Very good  
 Settings.....Elaborate  
 Photography.....Good

David Graham Phillips' excellent story of a few years ago held the mirror up to slovenly women in a manner that could not be denied. The more sensational points of "Old Wives for New" have been written into the Artcraft six-part version of the novel, and on the whole it offers fair entertainment. It has served highly dramatic movements and Director De Mille has played these up to the fullest extent.

Theodore Roberts, as Berkely, a typical man of the world, gave his usual dependable performance. Elliott Dexter, as Charles Murdock, his partner, handled his role well and Sefferitz played the polished villain well, while to Florence Vidor fell the part of the modiste with whom Murdock falls in love. Helen Eddy and J. Park Jones were cast as Murdock's children.

In settings and costumes the picture is very complete. Naturally the screen adaptation loses considerable force without Phillips' witty dialogue. However, it is a picture that will cause comment and teaches a lesson without being too "preachy." Not a picture for young people.

*The Story:* Disgusted with the unattractive, slovenly appearance of his wife, Charles Murdock goes on a long hunting trip. He meets Julia Raeburn, falls in love with her, and while telling her of his love, informs her that he is a married man. Upon his return his wife flies into a frenzy of jealousy. To forget, he goes out with his business partner, Berkely, meets Viola, who is being provided for by Berkely, and another woman of the cafes. Viola shoots Berkely when she finds him in another woman's bed room and Julia Raeburn is connected with the scandal through false reports. Murdock, to protect Julia, goes abroad with another woman, his wife obtains a divorce and Julia and Murdock, meeting in Venice, renew their friendship and marry.

Ruth Clifford in

**"MIDNIGHT MADNESS"**

Bluebird drama; five parts; directed by Rupert Julian;  
 published June 10.

As a whole.....Interesting  
 Story.....Good  
 Star.....Appealing  
 Support.....Strong  
 Settings.....Sufficient  
 Photography.....Good

An absorbing mystery story of keen interest is "Midnight Madness," Ruth Clifford's first starring vehicle for the Bluebird company. So cleverly is the theme carried as to defy solution until the end of the last reel. There is an excellent cast and while the title is misleading, having no application to the pictures, it will cause no discontent because of the merit of the production.

Miss Clifford as Gertrude Temple, the innocent aid of a gang of jewel thieves, does commendable work and has earned her place among the Bluebird stars. Kenneth Harlan in the supporting role is efficient and clever in his portrayal of Prentice Tiller, the man of mystery.

*The story:* Following a jewel robbery, Prentice Tiller visits the room of Grace Temple, where his stay is cut short by the

arrival of Aaron Molitor, supposed jewel collector. Tiller's message written on a card causes him to hastily flee the hotel. When visiting some historic ruins with Miss Temple, Tiller is seized and imprisoned in an underground passage. A meeting of Molitor and his aids is rudely interrupted by Tiller who demands the stolen jewels from them. In the midst of this the police enter and Tiller submits to arrest as Molitor to save Miss Temple from suspicion. The band then flees to Paris where they are followed by Tiller. Here the leader of the jewel robbers, Chevat, is captured through a cleverly concocted scheme by Tiller and when the jewels are returned to their rightful owner he confesses to Gertrude that he is the head of a private detective agency and, what is more important to her, that he loves her.

**Vivian Martin in**  
**"VIVIETTE"**

Paramount comedy-drama; five parts; directed by Walter Edwards; published June 9

As a whole.....	Entertaining
Story.....	Enjoyable
Star.....	Excellent
Support.....	Good
Settings.....	Well chosen
Photography.....	Good

William J. Locke's story, "Viviette," provides Vivian Martin with one of the best roles she has had in some time. The story is an enjoyable one, has been given a charming English setting and excellent direction, and provides five reels of meritorious entertainment, adaptable to any class of audience.

Eugene Pallette, Harrison Ford, Kate Toncray, Clare Whipple and Donald Blakemore are in the supporting cast, and handle their roles to good advantage. The exteriors are a flowery loveliness that prove a delight to the eye, and their beauty is greatly enhanced by the excellent photography prevalent throughout.

Concerning two brothers, one of whom is strictly a business man, clean-cut and handsome, the other an out-of-doors man not nearly so handsome because of his slouchy clothes and always soiled hands, the story moves along in an interesting fashion, always holding one's attention. "Viviette" should prove a popular production, because it is more in line with what the public is in need of at the present time—something to make them forget worldly cares and relax.

The story: Dick Ware is in love with Viviette, and the arrival of his handsome brother Austin and Viviette's attentiveness to the visitor arouses the jealousy of Dick to such a degree that murder enters his heart. Austin, realizing the depth of his brother's feeling for the charming Viviette, asks Kathryn Holroyd, the widowed friend of Viviette, to marry him. When Dick realizes that his brother is not attempting to take Viviette away from him, he is ashamed and overjoyed. The knowledge that Dick really loves her arouses a responsive chord in the heart of Viviette, and happiness reigns over the Ware household.

**Theda Bara in**  
**"UNDER THE YOKE"**

Fox drama; five parts; directed by J. Gordon Edwards; published June 9

As a whole.....	Good
Story.....	Good
Star.....	Pleasing
Support.....	Good
Settings.....	Very good
Photography.....	Excellent

There are some exceptional bits of photography in this production; some very well handled mob scenes; a story that has been handled with a great deal of intelligence, and a star whose mannerisms are entirely original and who is well fitted to her part. Altogether "Under the Yoke" is a good offering; it proved so at the Orpheum Theatre, Chicago, last week.

Having to do with the lives of Spanish people living in the Philippine Islands, the settings are charming and the exteriors pleasing to the eye, combining as they do beautiful haciendas and realistic desert scenes. There are a number of blood-stirring, patriotic sub-titles, some excellent comedy bits and a thrilling fight between Philippino insurrectionists and American soldiers.

Supporting Miss Bara are Albert Roscoe as an American army captain, G. Raymond Nye as the villainous Philippino and E. B. Tilton as her father.

The story: When Maria refuses the attentions of Diabolo Ramierz, he starts an insurrection among the natives. Maria's father is killed and Maria held captive. She gets word to Captain Paul Winter of the American army at Manila and he comes to her assistance, but his few troops are outnumbered

by the revolting revolutionists and they are made prisoners. Maria and Paul endeavor to escape, but are caught and brought back. At the Manila headquarters trouble is suspected and reinforcements are sent to Paul. Before very long the natives are subdued and peace reigns over Maria's home and happiness over Maria's and Paul's betrothal.

**Sylvia Bremer in**  
**"MISSING"**

Paramount drama; five parts; directed by J. Stuart Blackton; published June 2

As a whole.....	Very good
Story.....	Timely
Star.....	Excellent
Support.....	Very good
Settings.....	Suitable
Photography.....	Good

"Missing," written by Mrs. Humphrey Ward and directed by J. Stuart Blackton is indeed an excellent production, but one that will undoubtedly be difficult for many exhibitors to handle. Its theme, the battle of the strong and the battle of the weak, has more poignancy at the present time because of the battle which is being waged "over there" and the struggle and suffering the women are undergoing "over here." The picture will have a depressing effect on many who witness this beautifully done production and as a consequence its art and splendor will be lost.

Whether or not "Missing" will be a success depends largely upon the exhibitor. As presented at the Orchestra Hall, Chicago, it was very effective. The singing of "Bonnie, Sweet Bessie" from behind the screen simultaneously with the singer on the screen produced a state of realism, making one forget the inanimate shadow figures.

The story: Nell and Lieut. George Saratt are happily married, although Hester, Nell's sister is disappointed, because she had hoped to attain wealth and social position through her younger sister's marriage with an old but wealthy man. Shortly after their marriage George joins the fighting men in France and sometime later he is reported missing. Sir William Farrell, who cannot go to war because of lameness, becomes interested in Nell and Hester, forcing Nell to believe her husband dead, urges her to accept Sir William. Though Hester tries to intercept it, Nell receives a message telling that George is alive but suffering from shell shock. The singing of his favorite song by his wife, completely restores his memory and they are happily reunited.

**Bessie Barriscale in**  
**"PATRIOTISM"**

Paralta drama; six parts, directed by Raymond B. West; published June 10.

As a whole.....	Excellent
Story.....	Conventional
Star.....	Very good
Support.....	Excellent
Settings.....	Very good
Photography.....	Excellent

Paralta comes to the front with a war story of conventional design. It treats of plots against England by the Germans; of spies; hidden munitions; and other paraphernalia designed to hinder the prosecution of the war. The whole has been so well directed, however, and so well put on by the Paralta company, with Bessie Barriscale looking her best as a Red Cross nurse, it furnishes entertainment of the most satisfactory sort.

The forepart of the story moves along slowly, showing the wounded soldiers having their temperatures taken by their tireless nurse, while others linger at the hospital long after recovery to be near her. About the third reel, however, it strikes its stride and from then on there is action in plenty and a melodramatic finish. The subtitles will stir the most jaded to enthusiastic outbursts of applause. The picture abounds in good photography and Miss Barriscale is as delightful as ever.

The story: Roberta Cameron renews her efforts to alleviate the suffering of the wounded soldiers under her charge, even in the face of word from the front that her two brothers have been killed. She persuades her sweetheart to join the men marching away and aids in the rescue of a crew of Americans from a destroyed vessel. She meets John Hamilton, one of the rescued men, and a strong friendship springs up between them. Hamilton discovers a spy signalling to a submarine off the shore, but is overcome by accomplices and accused of disclosing information. As Hamilton is about to be deported, Roberta discovers the hiding place of the spies where they have stored ammunition, drugs, etc., and the arrest of the plotters follows.

**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"Viviette" (Lasky)—Reel 1, subtitles: "Oh, listen, it's something you must know"; "What the devil do you expect me to do about it?"; scene of girl whispering in man's ear; entire incident of man taking bill book from pocket, removing bills and offering them to girl.

"We Should Worry" (Fox)—Reel 5, robber working at door of bank; three scenes of burglars drilling vault door; blowing door open; five scenes of robbers looting vault; shooting by robbers.

"Midnight Madness" (Bluebird)—Reel 1, closeup of slugging guard; four scenes of looting show cases. Reel 3, subtitle: "You shall never leave this room alive."

"For Sale" (Pathe)—Reel 4, subtitles: "I am your wife—I have come to you, etc."; "I thought you loved me—until then I ask nothing"; incident of husband attempting to embrace wife up to time she sits down.

"The Merry Mermaids" (Lo-Ko)—Reel 1, near view of girl in one piece bathing suit on diving board. Reel 2, four views of girl in one-piece bathing suit; three scenes of fish biting girl in back; subtitle: "That's not nice."

"The Struggle Everlasting" (Rapi)—Reel 1, scene of woman apparently nude to include all scenes of bather up to point where she throws garb over herself. Reel 4, closeup of girls in one-piece bathing suits at pool. Reel 6, vision scene showing woman soliciting.

"The Better Way" (Lasoo)—Reel 1, all holdup scenes. Reel 5, all holdup scenes except the last where girl is taken away; subtitle: "You slap me, tonight you kiss me"; man dragging girl into rooms and scene following in room.

"Bright and Early" (King Bee)—Reel 1, entire scene of man taking small boy to bathroom and the child's actions outside room. Reel 2, scene of man in girl's underwear where man is pecking through keyhole; man and woman on floor where woman throws her legs up; woman on floor showing her underwear dropping from her shoulders.

"The House of Hatc." No. 14 (Pathe)—Reel 1, last two scenes of knife in boy's back. Reel 2, two scenes of slugging men and throwing man into river; all riot scenes to half; all scenes of shooting policemen; slugging girl.

"Kidder and Ko" (Pathe)—Reel 3, two scenes of burglars taking silver from buffet; close view of currency.

"Cleopatsy" (Pathe)—Reel 1, Mark Handy burning man in back with cigar. Reel 2, scene of Cleopatsy turning sideways and exposing her legs to above knees; arrow lodging in man's back and Cleopatsy pulling arrow from his back; fat man sprawling at foot of stairs after being ejected from hall.

"Play Straight or Fight" (Universal)—Reel 1, shooting man through door. Reel 2, bandits shooting at stage and man falling from coach.

"The Red Haired Cupid" (Triangle)—Reel 4, shooting man from horse; scene showing shooting of Lucas and his falling after being shot.

"The House of Hate," No. 12 (Pathe)—Reel 2, second scene of attack on chauffeur where men carry him away.

"Temptation" (Warner)—Reel 1, shooting man. Reel 2, man making improper advances to girl and girl arising from couch and leaving room; holdup of engineer; striking brakeman on head; theft of box. Reel 3, binding man; subtitle: "Tell me the secret of your invention or this bomb will blow you up."

"The Path of Sorrow" (Warner)—Reel 1, theft of money from safe. Reel 3, muffling girl.

"Old Loves for New" (Triangle)—Reel 5, three closeups of ranch foreman choking man on table; scene following the action of man taking fork from table; reduce five fight scenes by half, to include closeups of blood-smear faces.

"The Firebrand" (Fox)—Reel 2, drunken couple falling on floor and kissing each other; pulling drunken girl up from floor; one scene of drunken couple on bench before floor is upset; Nordkin slugging guard with handcuffs. Reel 4, scene of princess arising after hearing of her brother's death in which her breasts are exposed up to where she places hand across them; closeups of gun shooting; princess shooting husband.

"Selfish Yates" (Arctcraft)—Additional elimination in reel 5, subtitle: "I don't care what the H— he wants. Riley has got to die."

"Tyrant Fear" (Ince)—Reel 3, girl shooting man.

"The Lion's Claws," No. 10 (Universal)—Reel 2, two closeups of binding girl's hand and feet.

"His Dare Devil Queen" (W. H. Prod.)—Reel 1, two scenes of man jabbing other man with pin; man jabbing girl with pin.

"Current Events," No. 55 (Universal)—Scene of nude children showing their sex.

"Ace Higb" (Fox)—Reel 2, three holdup scenes; subtitle: "If I ever get Revard without his gun, I'll send him to hell." Reel 4, shooting man from horse. Reel 5, attack on and muffling of girl; striking man on head with bottle; reduce fight scenes in saloon by half.

"Matching Billy" (Capitol)—Reel 1, view of nude statuary in foreground. Reel 2, four views of same.

"His Bitter Half" (W. H. Prod.)—Reel 1, woman throwing herself back on bed and exposing her underwear. Reel 2, scene of man tying pajamas; colored man jumping into bed with girls.

**Two Dual Roles in "His Enemy, the Law"  
With Irene Hunt and Jack Richardson**

A romance of the West, "His Enemy, the Law," by Lillian Ducey, featuring Jack Richardson and Irene Hunt in dual roles, is the first feature on the Triangle program for the week of June 16. A theatrical story, "Station Content," is the second picture of the week with Gloria Swanson and Lee Hill in the leading roles.

In "His Enemy, the Law," Jack Richardson, as Captain Jack Rogers, after many years in the West, develops into a bandit known as "Red" Rogers. Later Richardson interprets Jack's son John. Irene Hunt portrays Sarah Catherwood and later the daughter, Sally Randolph.

Branded as an outcast and forbidden to mingle with boys of the community, John grows up with a hatred for the law. At twenty-five he is an established lawyer, and his uncanny power to twist the law to suit his own ends, make him a terror to every prosecuting attorney with whom he comes into contact. The high point of the story is reached when John is called upon to defend a murderer who is engaged to Sally Randolph, the girl he loves. How he frees the murderer and wins the daughter of his father's former sweetheart for his own is said to furnish an interesting climax. Raymond Wells directed this production, C. G. Peterson photographed.

"Station Content," the second feature of the week, deals with the loves and heartaches of the theatrical profession. Gloria Swanson, who received much favorable comment for her work with J. Barney Sherry in "Her Decision," it is said has an opportunity to strengthen her reputation as Kitty Manning in this Triangle production. Lee Hill plays Jim Manning and Arthur Millet will appear as Stephen Morton. Catherine Carr wrote "Station Content," with scenario by Chas. J. Wilson. Arthur Hoyt directed, Elgin Leslie photographed.

A Keystone Comedy, "Isn't It Warm?" with Harry Depp, William Dyer and Claire McDowell concludes the week's program.

**Comedy Features Southern Beauties**

"Her Ambitious Ambition," a Diamond Comedy featuring Suelain Dudet, a New Orleans beauty, is published this week by General Film Company. The comedy involves the laugh-making attempts of a young girl to become a film star, and is said to possess an unusually high entertainment value. Numerous other beautiful girls, including Marcel Warfield, of New Orleans, have been selected from a long list of applicants, and a quartet of eccentric comedians headed by Lou Marks, Irving Browning, Oom Paul and Joe Echezabal make up the cast.

The Diamond Film Company announces that Pearl Shepard, a screen star who has appeared in some of the Commonwealth and other popular comedy productions, will be featured in forthcoming Diamond productions.

**THIS WEEK AT DOWNTOWN  
CHICAGO THEATERS**

ALCAZAR—Bluebird, "\$5,000 Reward," with Franklyn Farnum; Mutual, "Up Romance Road," with William Russell; Vitagraph, "Over the Top," with Sergt. Guy Empey; Pathé, "Moral Suicide," with Leah Baird.

BIJOU DREAM—Select, "The Lesson," with Constance Talmadge.

BOSTON—Vitagraph, "Over the Top," with Sergt. Guy Empey; Bluebird, "Broadway Scandal," with Carmel Myers; Metro, "House of Gold," with Emmy Wehlen; Pathé, "Moral Suicide," with Leah Baird.

CASINO—Jewel, "A Soul for Sale," with Dorothy Phillips; Universal, "The Two-Soul Woman," with Priscilla Dean; Bluebird, "Midnight Madness," with Ruth Clifford; Ivan, "Married in Name Only," with Leah Baird.

CASTLE—Arctcraft, "A Doll's House," with Elsie Ferguson.

COLONIAL—Fox, "Cleopatra," with Theda Bara.

OLYMPIC—Griffith, "Heart of the World."

ORCHESTRA HALL—Paramount, "The Firefly of France," with Wallace Reid.

ORPHEUM—Goldwyn, "The Venus Model," with Mabel Normand; Paramount, "Love's Conquest," with Lina Cavalieri; Fox, "A Fool There Was," with Theda Bara.

ROSE—Pathé, "The Yellow Ticket," with Fannie Ward.

ZIEGFELD—Arctcraft, "Hit the Trail Holiday," with George M. Cohan.

# The Periscope

The people who used to call strikes so easily find it isn't so easy to get away with them as formerly.

Fuel Administrator Garfield says he can see no reason for "curtailing the motion picture theatres at the present." But how about next winter, when the coal hods need filling. Will he feel the same then?

We see where Francis X. busted into the Sunday supplement this week. The story was written by a Baltimore lawyer and was rather cold and cheerless. However, the pictures were good. They were taken from "Romeo and Juliet."

## Dubb Dominates the Field

Well folks, the world's greatest stunt suggestor got away to a great start last week. The press feeders tried to throw a sprag in the wheels of progress, but the authorities at Washington were quick to realize that they were jeopardizing the whole m. p. industry, and stepped in and called the strike off.



The first copies of the Herald hadn't reached Elgin before we received three 'phone (not phoney) calls and a post card. The exhibitor who blew two cents to send the postal wanted to know how to put on "Fedora."

We told him with a shoe horn. ("Clever? Say, that's nothin'. Wait.) We're going to hand out hints "without beer or flavor" to old exhibitors and young alike. There's only one trade journal in the field when it comes to 'hints' and Dubb's the guy that's writing them. **Percy Flub-Dubb.**

\* \* \*

### Hints to Exhibs. by Our Special Correspondent

"Kidder and Ko"—This is a story about a dried fish, hence presents a strong theme for stunt advertising. Decorate your lobby with various kinds and sizes of fish. Get two husky men with a large fish net to run down the main street scooping in everyone found out for an evening's stroll and in this way get them into your theatre. Kid them along if they seem stubborn by telling them they're going to see "Kidder and Ko."

"For Sale" can be advertised very advantageously by tacking large "For Sale" signs on every front door in town. Of course you should have the police tipped off that you are playing the film and they in turn will answer all inquiries. It is well to have a back entrance to your office and have the door unlocked in case any of the owners of mahogany doors call on you.

### Yes, Yes, for "Funky"

The Chicago Show World (Vol. I, No. 1) says the firing of Funkhouser was a calamity.

### Speed in the Infant Industry

(From N. Y. Telegraph, May 26)

H. H. VanLoan says he is going to wait till the motion picture grows up, and announces that henceforth all his writing will be done for the fiction magazines.

(From Chicago News, June 6)

Dorothy Dalton announced that in the future she would appear exclusively in comedies written for her by H. H. VanLoan.

### It's a Daisy

"Stolen Orders" is the second of the Daisy Lane melodramas that Mr. Brady has translated to the screen.—*Exhibitors' Trade Review.*

Among the week's denials comes one from Alma Rubens. She says she's not married, all reports to the contrary notwithstanding. Don't crowd, boys. The w. k line forms on the right.

### Every Dog Has His Day

It has been a great week for those doggone dog tales. First a story came in about a canine who sings a beautiful soprano, when properly prodded, out at Universal City, and now Fatty Arbuckle's purp, "Luke," we are informed, has signed a new contract for 30 bones a week.

### Picking Titles No Cinch

Universal certainly has its own troubles naming its Bluebirds. Priscilla Dean's latest was to be called "Nobody's Bride" until somebody thought "Woman Against Woman" sounded more bloodthirsty. However, after the posters were drawn it was decided to call it "Which Woman," as there were too many women in the former title.

It has been reported that a west coast company is producing a society drama without a telephone in it. The rumor could not be confirmed up to the time of going to press, hence it is believed to be another canard of some wild P. A.

With a ban on German wedding marches, June brides will have to drop their decorum and sidle up to the altar to the latest jazz march.

We've heard of many reasons for divorce, but Polly Moran, the Mack Sennett "sheriff girl," found a new one recently. She divorced Bob Sandberg because he took too many baths. Every time he pulled a weed out of Polly's war garden, she testified, he jumped into the ol' tub.

The hot weather is playing hob with the screen stars who are forming their own companies. We can only record these this week: Harry Fox, Marie Doro, Pauline Frederick, Bessie Love and Blanche Sweet.

Say, wouldn't old Socrates have been up against it had he lived in Funkhouser's day? The Major would never have stood for old Soc's running around in his underwear wrapped in a tablecloth.

We culled this gem from the week's grist of write-ups of motion picture stars: Miss C. is also a great reader and says her favorite books are "Tom Sawyer" and Richard Harding Davis' "White Mice." Some reader.

### That's What They All Say

A newly formed company announces: "It is our intention to make a line of comedies that will be distinct in themselves and far different than those that have gone before."

The girl who couldn't make good in movie drammar but got a job as a bathing girl in a comedy and wrote home that she was getting on in great shape, said a volume.

The World Film Corporation has doped it out that the increase in railroad fares will benefit the m. p. business in that there will be fewer road shows; hence, the theaters will have to use pictures in many cities.

Now that the government is running the railroads, is a Pullman porter a porter or a major general?

Its too bad Secretary of things in General McAdoo couldn't take over the Public Information Department and run it along with the railroads, etc., etc.

*Oh if it were not for the screen,  
Full many a bud would blush unseen,  
Yea, verily!*

J. R. M.



# CHICAGO TRADE EVENTS



## Peter J. Schaefer Now President Allied Amusements Association Reported Opposition Does Not Develop— Heaney, Hopkinson, Atkinson and Frank Refuse Directorial Nominations

Peter J. Schaefer was elected president of the Allied Amusements Association at a meeting of that body last Tuesday afternoon. Reported opposition to his election failed to materialize and, according to information given out concerning the meeting, which was executive in nature, the new head of the association, was the unanimous choice for the position.

"It was a unanimous choice of the entire membership," reads a statement given out, "and a wise one because of Mr. Schaefer's great popularity in the amusement field and because he is a tireless worker."

Other officers elected were Maurice Choynski, first vice-president; Samuel Gold, second vice-president; Sidney C. Smith, secretary; Robert R. Levy, treasurer, and William Rohe, sergeant-at-arms.

### Few Discordant Notes

Despite the fact that the official statement given out would indicate that harmony prevailed at the meeting a number of things learned tend to show that there were a few discordant notes.

When the nominating committee named William Heaney, George Hopkinson, Dr. Sam Atkinson of Evanston and Louis Frank as candidates for the offices of directors of the association, these men at once voiced their refusal to act in any capacity and upon their insistence their names were withdrawn.

It was pointed out by one of the prominent exhibitors who attended the meeting that neither Joseph Hopp nor C. R. Plough who with Louis Frank fostered the idea of such an organization and were largely instrumental in its initial successes, were named by the nominating committee for any office.

### Exhibitors May Act

Rumor also is rife that a number of the exhibitors intend banding together with the idea of employing an attorney in an effort to receive a refund of the money they have deposited in the treasury of the association, deducting the 15 per cent which has already been spent in the interests of the body.

"As the situation now stands," said Mr. Frank in commenting upon the affairs of the body, "the Allied Amusements Association practically amounts to a third exhibitors league. There is no need for such an association.

### Association's Value Impaired

"The exchanges are not in the association, that is, they have not paid the money that was promised by this branch of the industry. The present indications are that they will not come in which is practically a failure of the association to pre-

resent what its designers intended it should.

"The Allied Amusements Association was organized primarily to combat what was considered unjust demands on the



PETER J. SCHAEFER

part of the motion picture operators' union. Chicago exhibitors and exchange-men were the prime movers in its activities. Later on, however, the membership was opened to the so called legitimate and vaudeville houses."

## Alaskan Dogs Exploit "Carmen of Klondike" At Chicago Theatres

After countless trials and tribulations involving long-distance telephone calls and repeated use of the telegraph wires to Canadian military and custom officials, D. M. Vandawalker, of the Doll-Van Film Corporation, has succeeded in getting into Chicago three Alaskan dog teams, sleds and drivers for the purpose of aiding in the exploitation of "Carmen of the Klondike."

Before the Canadian officials would permit the retinue to cross the border, Mr. Vandawalker was forced to put up a bond of \$1,000. In addition to this, because of the drivers being members of the royal navy, he was compelled to

seek their release from the naval officials.

The dogs made their first appearance at the Linden Theatre last Wednesday night, and according to Mr. Vandawalker all the trouble he had been put to was more than justified by the returns. Persons seeking admission to the theatre, but unable to obtain it, he said, were in evidence all the opening night. The estimated expense of maintaining the dog teams is put at \$100 a day.

## Doll-Van Corp. Buys Griffith's "Hearts of World"

## Indiana and Kentucky Rights Obtained Company Announces

The Doll-Van Film Corporation of Chicago and Indianapolis have obtained state rights to "Hearts of the World," the Griffith masterpiece, for Indiana and Kentucky, according to an announcement of D. W. Vandawalker. The purchase price was not made public. Negotiations were completed about ten days ago in New York city when Mr. Vandawalker and Henry Dollman met with Morris Gest of Elliott, Gostock and Gest.

At the start, Mr. Vandawalker said, three road companies will tour the principal cities of the two states. The first company will open at English's Opera House in Indianapolis on June 17 for an indefinite run. A top price of \$1.50 has been fixed for admission charge during the run.

### Louisville Engagement Indefinite

The second company will open at the Strand Theatre, Louisville, on June 24. As is the case in the Indianapolis engagement, no fixed time for the length of the stay has been made. The third company will open either at Fort Wayne or Terre Haute. Final decision on this point has not been made.

Each of the companies will carry an orchestra of sixteen pieces, an operator, assistant operator, advance man, and a manager with the show. Indianapolis will be the headquarters of the companies and runs will be routed from this point. Exploitation is planned on a large scale and for this purpose an advertising manager has been engaged who will also make his quarters at the Indiana city.

Arrangements for the showing of the picture following the runs of the road companies have not yet been completed by the Doll-Van Corporation.

### Other Productions Acquired

Purchase of "Hearts of the World" comes as a climax to many activities of these enterprising independent exchange men. Last week it was announced that the Doll-Van company had taken over the United States Exhibitors' Booking Corporation productions for Illinois and Indiana, which added four pictures to their already long list. Mr. Vandawalker is also authority for the statement that they have two more pictures under consideration for the same territory.

## Mystery Surrounds Published Reports Of Theatre's Closing

Identification of persons responsible for the appearance of announcements in the Chicago papers to the effect that the Twentieth Century Theatre would close, in the near future, four days a week, holding performances on Friday, Saturday and Sunday, only, is being sought by Jacob Cooper and J. Kamenier, owners of the playhouse.

The first notice to this effect appeared in the *Chicago Tribune* last Tuesday morning and the fact was mentioned the following day in the "Flickerings from Filmland" column in the *Chicago Herald-Examiner*. Mr. Cooper at once got in touch with all the papers in the city notifying them that the publication of the notice was unauthorized.

The theatremen, while not as yet positive as to who the perpetrator of the outrage is, are confident that investigation now underway will soon bring him to light.

Cooper and Kamenier recently lost in an attempt to have an injunction issued restraining the Metro Pictures Corporation from leasing its production "Revelation" to the Central Park Theatre, a competing house owned by Balaban and Katz. Testimony was given to the effect that Mr. Cooper had deposited some time ago with the film company \$100 as an advance on a contract for a seven day run of the picture.

## PERSONALS

"By George"

"And now," murmured the thoughtful exchange manager who takes a passing interest in household expenses, "they raise the price of ice because there was so much of it last winter that it cost more to cut it." Yes, ice dealers are a cold proposition.

Friend Cooper says that if his theatre was to be closed four days a week some one ought to have told him, so that he would not have booked films for six weeks in advance. Just some practical joker, us thinks, practicing up to murder his mother.

A nifty sign painter was up in the Mallers building the other day printing "Affiliated Distributors Corporation" on the door and window of the Motion Picture Theatre Owners office. We suppose it is safe to assume that company is going to have headquarters there.

Louis Frank and Jacob Cooper have purchased the Illinois and Southern Wisconsin rights to "Accidental Honey-moon" and "Struggle Everlasting." Say, fellers, is the latter a sequel to the first named?

L. Samish, of the Amuse Theatre, Clinton, Iowa, and D. Warner, owner of the Gary Theatre, Gary, Ind., were in town the past week circulating among the exchanges. Warner's house is nominally devoted to vaudeville, but films are going to furnish a change of diet during the summer months.

As we were passing the College building last Saturday we noticed the busy "B's" of the Goldwyn office in earnest conversation at the entrance. "Business so rotten you got to stand on the sidewalk and grab 'em off?" asked we, cordially. "No," says Bayley, "just sunning ourselves," and Banford nodded his approval. They then took the elevator. Hope we didn't knock any deals in the head.

Frank B. Rogers, genial manager of the local Pathe exchange, was the proud possessor the past week of a cigar said to have cost one whole iron man. We have heard from so many sources about this smoke de luxe that we are inclined to believe Frank's preparations before lighting the darn thing exceeded those of Hindenburg prior to the last German offensive.

Morris Klein, of the Strand Film service, after making a sales talk concerning two-reel Harts which he is handling, is of the opinion that there ought to be some sort of censorship exerted over the kind of language Harry Thompson handed out. We draw the conclusion that Thompson didn't sign.

Lamus Kahn closed his theatre, The Star, South Chicago, last Sunday night because of more important business. Mr. Kahn will enter the naval officers' training school this week. We'll take a periscope, Kahn.

Ellis Bostick, manager of the Merrill Theatre of Milwaukee, spent two days in the city last week. Needless to say neither of the days was Sunday. Them as hail from Milwaukee don't care for our arid Sunday atmosphere.

Lubliner & Trinz and the local Metro office have entered into a contract whereby these exhibitors will show all the Screen Classics productions.

Harry Teitel, for more than two years associated with Abe Teitel, Chicago's industrial film renovator, was called to the colors and joined the national army at Augusta, Ga., on May 21.

M. Gollas, who, it will be recalled, was formerly connected with the Photoplay Releasing Company in the Mallers Building, was a visitor in the city last week on business.

Manager Frank Flaherty of the local Foursquare exchange leaves for New York this week on business in connection with Foursquare features.

Charles Stewart, owner of the Palais Royal Theatre, has accepted a government position. He is among the first of the local film fraternity to carry out the mandates of the "work or fight" order.

Manager Germain of the Virginia Theatre, Madison and Halsted streets, has discontinued vaudeville for the summer, and will confine his program to motion pictures.

## On the Firin' Line

There's no use talking, that La Veen is a slicker. When Universal got those Fords for the salesmen, of course La Veen got one of them. He invited Morris Heller out for a spin and some near-sighted cop thought they were speeding. When he asked Gawge who owned the car, that rascal slipped him Morris' card. And to think it was only last week La Veen had to hire a small boy to help him push the darn thing out of the car track on Western avenue.

Speaking of speeding, friend Levey of the Metro graced the bar in the Speeders' Court last week. Says he offered the copper drinks, cigars and passes to a loop motion picture house, but got no response. Was he deaf and dumb, Levey?

Alexander Parks, who was among the first exhibitors in Chicago, opening a house in 1901, has joined the selling force of Metro. Gosh, supposing all the exhibitors would do the same? Perish the thought.

Phil Solomon's Grecian profile is somewhat marred this week by watery eyes and a nose which pines for the handkerchief constantly. Stick to it, Solobud, sellig filbs is a dab good gabe.

W. C. Hickey, formerly with the Gold- man Theatres Company of Green Bay, Wis., is working for the government, he says, selling oil paintings of President Wilson for lobby displays. Can't get away from moving pictures, eh, Hickey?

Spencer of the United Theatres began work on the sales force of Metro this week. Pat Dillon, it is said, is also seeking other connections. Whaddye mean "United we stand."

Morrie Salkin had another bright thought this week. He has now decided to enlist in the government service training carrier pigeons. "Chub" Florine says that if he can't train pigeons any better than he drove Dell Goodman's car the government is going to wait a long time for the finished article.

Curtis Little, special representative for "Moral Suicide," working out of the local Pathe office, has returned from a trip through Iowa, where, he says, he signed everybody but a "dummy." What's the matter, Curtis, don't you know the sign language?

E. Stearn of the Kleine sales force has just returned from New York, where he was called by the death of his brother.

Bill Brimmer has left the Pathe sales force, destination unknown. The vacancy left in the North Side selling territory will be filled by Paul De Otta. Is Pathe also getting De Otta idea?

"Theda Bara" Finnan, stenographer par excellence of the Foursquare office, was in search of knowledge, she was, and inquired of McMillan the wherefor of the paint brush effect attendant to the Scotch Highlander uniforms. "You don't know what they are for?" said little Mc. pained beyond measure. "Why, they're to brush the flies off their bare knees."



# SYNOPSIS OF CURRENT PUBLICATIONS

## "SAY, YOUNG FELLOW."

Five-reel comedy-drama.  
Featuring DOUGLAS FAIRBANKS.  
Produced by Arcraft.  
Director, Joseph Henabery.

**STORY:** The interesting story of a young reporter, who, because of his success in interviewing a millionaire, who had sworn he would never be interviewed, wins for him an assignment to expose a factory fraud taking place in another city. Just when his efforts are at the point of frustration, the intervention of a pretty girl brings success.

## "MIDNIGHT MADNESS."

Five-reel drama.  
Featuring RUTH CLIFFORD.  
Produced by Bluebird.  
Director, Rupert Julian.

**STORY:** Leading Gertrude Temple to believe he is a thief Prentice Tiller breaks into her home one evening and steals her jewels. He is captured and sent to prison. Sometime later he is released and boards the same ship in which Gertrude, her father and Molitor are embarking for France. In Paris a gang of gem thieves is captured and Tiller's identity is established.

## "HYPOCRITES."

Six-reel drama.  
Featuring ELIZABETH RISDON.  
Produced by Cosmofotofilm Company.

**STORY:** A curate who scorns hypocrisy as practised among the noble people of his parish is responsible for the righting of mistakes in the lives of several young people, bringing happiness and peace among his villagers.

## "UNDER THE YOKE."

Five-reel drama.  
Featuring THEDA BARA.  
Produced by Fox.  
Director, J. Gordon Edwards.

**STORY:** Spurning the attentions of Diablo, foreman on her father's ranch, Maria Valverde arouses his wrath when she displays her love for Captain Paul Winter, stationed in the American Army of Occupation in the Philippine Islands. Intent upon wreaking vengeance on the house of Valverde, Diablo starts an uprising among the natives. From out this chaos comes happiness to Maria.

## "THE SCARLET ROAD."

Five-reel drama.  
Featuring GLADYS BROCKWELL.  
Produced by Fox.  
Author, Charles Kenyon.  
Director, Edward Le Saint.

**STORY:** The web of Bohemianism has woven itself about Mabel Holloway until the more she tries to extricate herself the deeper she becomes enmeshed. She is loved by Rand and La Farge, both married men, but only after her marriage to La Farge does she learn of his wife. It is here the story's dramatic climax is reached.

## "THE ONLY ROAD."

Five-reel comedy-drama.  
Featuring VIOLA DANA.  
Produced by Metro.  
Author, Albert Shelby LaVino.  
Director, Frank Reicher.

**STORY:** Nita finds life with Lopez

## For Your Program

Synopses of the following plays are given in this week's issue.

Desert Wooing, A  
Find the Woman  
Firefly of France, The  
For Sale  
Game With Fate, A  
Heart of a Girl, The  
His Enemy, the Law  
Hypocrites  
Kidder and Ko  
Last Rebel, The  
Madam Sphinx  
Midnight Madness  
Missing  
More Trouble  
Only Road, The  
Say, Young Fellow  
Scarlet Road, The  
Smashing Through  
Social Quicksands  
Station Content  
Under the Yoke  
Up Romance Road  
Voice of Destiny, The  
Woman of Redemption, A

### Synopses appearing last week:

Ace High  
Bravest Way, The  
Cecilia of the Pink Roses  
De Luxe Annie  
Demon, The  
Fedora  
Hit-the-trail Holliday  
Lesson, The  
Man Who Woke Up, The  
Reclaimed  
Red-Haired Cupid, The  
Shackled  
Soul for Sale, A  
Street of Seven Stars, The

and his wife unbearable and when she learns that she is to marry Pedro Lopo, a veritable wolf, she makes every effort to escape. She attracts the attention of Bob Armstrong, who once before had rescued her from Pedro. The rescue and subsequent events places Bob in a compromising position and many are the difficulties and hardships before happiness is finally reached.

(Review in this issue.)

## "SOCIAL QUICKSANDS."

Five-reel comedy-drama.  
Featuring F. X. BUSHMAN and  
BEVERLY BAYNE.

Produced by Metro.  
Director, Charles J. Brabin.

**STORY:** The aunt of Warren Dexter arranges for Warren's marriage with Phyllis Lane, but he refuses to meet the young lady. Later, when Warren meets Phyllis, under the name of Ann Thompson, occupying the position of housekeeper in his mountain lodge, he decides to marry her. His surprise is complete when he learns her true identity.

(Review in this issue.)

## "UP ROMANCE ROAD."

Five-reel drama.  
Featuring WILLIAM RUSSELL.  
Produced by Russell-Mutual.  
Director, Henry King.

**STORY:** There is not enough excitement about the engagement of Gregory Thorne and Marta Milbanke to satisfy the romantic young people and so Gregory decides to make it exciting. After many

vain attempts the arrival of Hilgar Eckstrom assists Gregory in antagonizing the father of Marta to such an extent that he is forbidden the house. Gregory plans to kidnap Marta and Eckstrom plans the same thing. Marta allows herself to be kidnaped by Eckstrom's men and then the excitement begins, which for a time threatens to become serious.

## "A DESERT WOOING."

Five-reel drama.  
Featuring ENID BENNETT.  
Produced by Paramount.  
Author, J. G. Hawks.  
Director, Jerome Storm.

**STORY:** Mrs. Beetson, in financial straits, puts her daughter on the marriage market and Avice finally marries Barton Masters, a wealthy western ranch owner. Dr. Van Fleet, who had hoped to win Avice to advance his social position accompanies Avice and her husband and mother to their western home and is displeased with Avice's growing fondness for her husband. But love has a will of its own and it makes things pretty uncomfortable for Dr. Van Fleet until finally only happiness reigns in the Masters' household.

## "MISSING."

Five-reel drama.  
Featuring SYLVIA BREMER.  
Produced by Paramount.  
Author, Mrs. Humphrey Ward.  
Director, J. Stuart Blackton.

**STORY:** This is the story of two sisters, Hester, who seeks wealth and social position, and Nell, who craves love and happiness. Hester hopes to attain her desires through Nell, and when Nell tells of her marriage to a poor English lieutenant, Hester's disappointment is keen. But when the husband is reported missing and Sir William Farrell comes into Nell's life, Hester's outlook on life is brightened. But strange things happen and after a year Nell's dearest wish is realized.

(Review in this issue.)

## "THE FIREFLY OF FRANCE."

Five-reel drama.  
Featuring WALLACE REID.  
Produced by Paramount.  
Author, Marion Polk Angellotti.  
Director, Donald Crisp.

**STORY:** Devereaux Bayne joins the ambulance corps in France. Here he meets Esna Falconer, who has come to France to recover some valuable papers which have mysteriously disappeared. The adventures they have, the hardships they endure, and their ultimate success is thrillingly told.

## "FOR SALE."

Five-reel drama.  
Featuring GLADYS HULETTE and  
CREIGHTON HALE.  
Produced by Astra-Pathé.  
Author, Fred Jackson.  
Director, Fred Wright.

**STORY:** Believing her sweetheart to be in ill health Dorothy Daniels borrows money from her employer that he might go west. Her employer finally prevails upon her to marry him, and with her income she keeps her sweetheart supplied with money. Returning east Jim learns

of Dorothy's marriage and attempts to blackmail her. Here unexpected developments bring the story to a dramatic climax. (Review in this issue.)

**"KIDDER AND KO."**

*Five-reel comedy-drama.*  
Featuring **BRYANT WASHBURN.**  
Produced by *Diando-Pathe.*  
Author, *John W. Grey.*

**STORY:** Convinced that his son is of little use to him in the fish business, the father of a budding young college youth sets him out to provide for himself. In his usual whirlwind fashion he brings things up to an exciting climax and then springs a great surprise on his father. (Review in this issue.)

**"THE VOICE OF DESTINY."**

*Five-reel drama.*  
Featuring **MARIE OSBORNE.**  
Produced by *Diando-Pathe.*  
Director, *William Bertram.*

**STORY:** When the elder of two brothers is murdered, the younger is accused of the crime because he has stolen money from his elder brother. The story is dramatically told of how the weight of circumstances points to the guilt of the younger brother and how, at the darkest hour, the dawn comes slowly creeping in. (Review in this issue.)

**"MORE TROUBLE."**

*Five-reel drama.*  
Featuring **FRANK KEENAN.**  
Produced by *Anderson-Brunton-Pathe.*  
Author, *Edgar Franklin.*  
Director, *Ernest C. Ward.*

**STORY:** Lemuel Deering, wealthy iron master, is surprised to find that his son does not drink nor smoke and is interested only in the more serious things of life. He is doubly surprised when he is confronted by liquor bills, cigar bills, taxi bills and various other bills, signed by his son. His son's denial and refusal to explain the bills angers the elder Deering. From here the story takes a new turn and the end is a distinct surprise.

**"MADAM SPHINX."**

*Five-reel drama.*  
Featuring **ALMA RUBENS.**  
Produced by *Triangle.*  
Author, *Raymond L. Shrock.*  
Director, *Thomas N. Heffron.*

**STORY:** With only a cuff button upon which has been carved the image of a sphinx, as the sole clue to the murderer of her guardian, Celeste leaves her luxurious home to take up her abode in the latin quarter of Paris, hoping to locate the perpetrator of the crime. Her success, her mistake, her ultimate happiness are thrillingly told in the concluding reels of this production.

**"THE LAST REBEL."**

*Five-reel drama.*  
Featuring **BELLE BENNETT.**  
Produced by *Triangle.*  
Author, *Hapsburg Liebe.*  
Director, *Gilbert P. Hamilton.*

**STORY:** The civil war is responsible for the break in friendship between the Batesford and the Apperson families and when Harry Apperson returns after the war to find Cora Batesford married he goes west and accumulates a fortune. Fifty years later he sends his grandson back to the south to purchase his old plantation. Jim Apperson meets Floribel Batesford, the last of the Batesfords, with nary a penny. How he saves her from an

untimely death and succeeds in reuniting the estranged families brings the story to a happy end.

**"STATION CONTENT."**

*Five-reel drama.*  
Featuring **GLORIA SWANSON.**  
Produced by *Triangle.*  
Author, *Catherine Carr.*  
Director, *Arthur Hoyt.*

**STORY:** Discontent and a quarrel with her husband after the death of their baby, drives lonely Kitty Manning into despair and hoping to find contentment on the stage she joins a traveling troupe and goes to New York. She meets Stephen Morton, president of the company, for which her husband works, and after many persuasions, she finally consents to meet him in 'Frisco. But fate takes a hand and Kitty finds the contentment she so eagerly sought, where she least expected.

**"HIS ENEMY, THE LAW."**

*Five-reel drama.*  
Featuring **JACK RICHARDSON.**  
Produced by *Triangle.*  
Author, *Lillian Ducox.*  
Director, *Raymond Wells.*

**STORY:** After the Civil War Jack Rodgers returns home to find his fiancee has wed another. He goes west, marries a widow, and after a few years of unhappy married life leaves her, taking with him his boy. Grown to manhood young Jack becomes a lawyer, determined to avenge the wrong which he believes has been done him and the method he pursues, though uncanny is successful. When love comes his way, however, his finer qualities assert themselves and he undergoes a wonderful transformation.

**"SMASHING THROUGH."**

*Five-reel drama.*  
Featuring **HERBERT RAWLINSON.**  
Produced by *Universal.*  
Author, *Walter Woods.*  
Director, *Elmer Clifton.*

**STORY:** To love a girl and then have her snatched away by a scheming mother and a dissolute millionaire was the problem which Jack Maston had to face. Despite the fact that everything was against him and his success seemed very remote, grit and determination were his guide and the thrilling manner in which he "smashed through" is absorbingly interesting.

(Review in this issue.)

**"FIND THE WOMAN."**

*Five-reel drama.*  
Featuring **ALICE JOYCE.**  
Produced by *Vitagraph.*  
Author, *Stanley Olmstead.*  
Director, *Tom Terris.*

**STORY:** An imitation rope of pearls and the subsequent murder of the maker of the imitations are responsible for the downfall of Madeline Renard, favorite opera singer. At her opening performance the audience hisses her and her lover deserts her. At a convent she seeks shelter from the world. And then one day there is a discovery, a person exonerated and a happy reunion.

**"A GAME WITH FATE."**

*Five-reel drama.*  
Featuring **HARRY MORLEY.**  
Produced by *Vitagraph.*  
Director, *Paul Scardon.*

**STORY:** The disappearance of Henry Dawson leads his friends to believe he has

been murdered. The finding of a mutilated body in a place adjoining an estate where he was last seen, convinces them. The finding of evidence all points to Robert Harwell as the murderer. He is tried and sentenced to be electrocuted. The day he is to meet his fate the story takes a different course and reveals a complete surprise.

(Review in this issue.)

**"A WOMAN OF REDEMPTION."**

*Five-reel drama.*  
Featuring **JUNE ELVIDGE.**  
Produced by *World.*  
Director, *Travers Vak.*

**STORY:** A woman's love comes into the life of Timothy Stanton in time to save him from disgracing his father. The hardships which this beautiful girl had to suffer before she really found peace in Tim's love and the difficult road Tim had to travel before he found refuge in the woman's love combine in an interesting fashion in this story.

**"THE HEART OF A GIRL."**

*Five-reel comedy-drama.*  
Featuring **BARBARA CASTLETON and IRVING CUMMINGS.**  
Produced by *World.*  
Author, *Maravene Thompson.*  
Director, *John Adoff.*

**STORY:** Brandon Kent and Francis Oakland are suitors for the hand of pretty Betty Lansing. Kent seems to be gaining favor, which arouses the jealousy of Oakland. Kent is selected as nominee for governor and Oakland considers this his opportunity for revenge. The story of Kent's association with the daughter of the proprietor of a gambling house and his frequent visits to the house is circulated and Kent loses the nomination, but love finds a way.

**5,000 Persons in  
New World Picture**

Over five thousand people, it is said, will be seen in a new World Picture, written by Harry O. Hoyt, of the World scenario department, in which Carlyle Blackwell and Evelyn Greeley will be starred. Both the story and scenario of this attraction, which bears the title of "Making Good," were written by Mr. Hoyt, and the work may be said to be a combination of those elements which make educational pictures so interesting and a striking love story which gives it zest and a big appeal.

**Chaplin's P. A. With  
21st U. S. Infantry**

Carlyle R. Robinson, who used to press agent Charlie Chaplin, is now a member of the Twenty-first U. S. Infantry undergoing training at San Diego. Robinson was taken in the draft three weeks ago and, after reporting at Fort MacDowell, near San Francisco, was assigned to the Second Recruit Company of the "Fighting Twenty-first" at the southern cantonment.

Thus Robinson, who several years ago served with the Thirteenth Coast Artillery in New York, a national guard organization, landed with regular "doughboys" at the start. The ex-publicity man has a legion of friends in the Los Angeles film colony.

## Western Theatre Company, L't'd., Joins Million Dollar Amalgamation New Northwestern Canada Concern to Be Known as United Theatres, Limited

One of the largest deals ever put through in Canadian theatrical circles was completed the first of June when an agreement was entered into whereby the Western Theatre Company, Limited, amalgamated their interests under a new million dollar corporation to be known as the United Theatres, Limited.

The combination was not brought about through the desire of any of the parties in the deal to dominate the situation in northwestern Canada, but all agreed that conditions existing throughout the territory made it absolutely necessary for the big exhibitors to pool their interests in order to secure the best possible attractions for their various theatres.

The officers of the new company are J. R. Muir, president; M. J. Barr, vice-president; J. A. Schuberg, secretary-treasurer, and W. P. Dewees, general manager.

### Men of Experience

Anyone who has followed their successful records in the theatre business in Western Canada for the past eighteen years will have little doubt as to the future success of this new and gigantic enterprise. Mr. Muir is one of the pioneer moving picture exhibitors of Vancouver, having started in the business when it was in its infancy, and through successful management has succeeded in advancing his interests to such an extent that at the present time he controls three of the most successful theatres in Western Canada, the Dominion Theatre

of Vancouver, the Dominion of Victoria, and the Dominion of Namaino.

Mr. Barr, who is one of the associates of Mr. Muir, has not been actively engaged in the moving picture business in the past, but is one of Vancouver's best known and most successful business men, being a member of the firm of Barr & Anderson, wholesale plumbers.

### Mr. Schuberg's Interests

Mr. Schuberg is one of the best known and most successful moving picture exhibitors in Western Canada, having in the city of Winnipeg alone, theatrical holdings which would aggregate well on to half a million dollars, besides being heavily interested in the Western Theatre enterprises of Vancouver. Taking into consideration the fact that these interests are practically allied at the present time, the new company has an additional strength when it comes to buying power, that it is believed will be impossible for any other such concern in Western Canada to equal.

Mr. Dewees, the general manager, upon whom falls the responsibility of securing attractions for the various theatres, is one of the best posted film men in the Dominion, and his widespread connections in the film centres will assure this new company of the hearty support of all the film concerns, both in Canada and the United States. This combination will in no way affect the present arrangement under which the various theatres are working with First National Exhibitors Circuit Limited of Canada.

An order has been placed for an organ for the new house to cost \$15,000.

H. L. Gage, construction engineer of the Allen interests, has arrived in Edmonton to supervise the work. The general details will follow closely the structural arrangement of the new Allen theatre at Toronto.

This will make the second theatre in Edmonton for the Allens, as they own the Monarch Theatre, which is managed by H. M. Allen. The Allens built their first theatre in the Canadian West at Calgary about eight years ago. They now own or control upward of twenty theatres from Calgary to Montreal, Quebec.

This firm is also building a fine suburban theatre in Toronto, which will seat about 1,000 people. Incidentally, they control the Famous Players Film Service, Ltd., one of the largest film exchanges outside of the United States. With this exchange they hold the exclusive Canadian rights for Paramount and Artaft releases.

The Vermont Theatre, Toronto, has adopted the odd-cent admission price. General admission to this theatre is now 11 cents, according to an announcement.

## Law Won't Let Mechanical Dog Run Around Lobby

An instance of the far-reaching effect of the special regulations enforced in Ontario by the Dominion Power Controller was seen when Manager Clarence Robson of the Strand Theatre, Toronto, desired to make use of a moving object in a special lobby display for Chaplin's "A Dog's Life."

A back street scene was arranged, and it was intended to use a mechanical dog in the set. The theatre was forbidden to do so, because, it was ruled, electricity would be used for advertising purposes.

According to the special regulations no current can be used for ornamental or advertising purposes on any theatre front or in any window, except on Saturday evenings.

In this connection Manager Fegan of the Eclipse Theatre, Parliament street, has the laugh on the authorities, because he makes use of an arc rectifier in the lobby of his theatre. This gives an illumination that is attractive as well as effective. This has not been prohibited.

## Military Hospitals' Commission Films Shown in Toronto

Upward of a thousand prominent citizens of Canada and the United States, including an American Educational Mission, witnessed the first presentation of moving pictures showing the work of the Military Hospitals' Commission in Canada at Convocation Hall, University of Toronto, last Wednesday evening. Eight of twelve official reels, taken by the Patheoscope of Canada, Ltd., under federal government direction, were shown.

The views indicate the work that is being done in the rehabilitation of returned disabled warriors in Canada and shows the handling of the convalescent men from the time of their arrival at Halifax or elsewhere until they assume civilian responsibilities.

Various views were taken in every large military centre of the Dominion, and the American educationists who are making a tour of the country gained many pointers on the subjects which they are investigating.

The pictures are intended for various uses. They are to be shown to Canadian soldiers who are still in France and England as evidence as to what the Canadian government is doing for the disabled warrior.

## Edmonton to Have New M. P. Theatre Costing \$150,000

## Temple Theatre Corp. Selects Site and Begins Work on Modern Structure

The Temple Theatre Corporation, consisting of Jule and J. J. Allen, with Ben Allen of Toronto, has decided to proceed with the erection of a modern moving picture theatre in Edmonton, Alberta, to cost \$150,000.

A long-term lease has been secured on a site on Jasper avenue, Edmonton. Work was started last week, and it is proposed to open the theatre in September. The capacity of the new house is 1,600 seats, and the plans follow the style of Roman amphitheatre. In other words, the theatre will have no balcony.

## M. P. Actors Depicting Christ Objected to

Objection was raised at the meeting of the Anglican Synod in Toronto, Ontario, on Wednesday, June 5, to the depiction of Christ in moving pictures under any circumstances.

"When you get humanity acting Divinity, you get profanity," declared Rev. R. S. Mason in reply to a question by Canon Marsh as to when moving pictures would supersede lantern slides.

He pointed out that moving pictures require a certain amount of gesticulation and facial expression, and it was felt that any actor characterizing the Savior might not convey the spirit of Christ. He admitted, however, that moving pictures would be excellent for the describing of missionary work being done in foreign lands.

### CANADIAN BRIEFS

Manager Dunlop of the Peter Pan Theatre, a Toronto suburban theatre, boosted his standing in the community by renting his house to the Beaches Lacrosse Club on Tuesday, May 28, for a "Theatre Night." Dunlop supplied the regular film service and the usual attendants, while the club sold the tickets, and provided special amateur talent. The club also got out a healthy program, which was widely distributed.

The Manitoba Board of Censors has condemned in its entirety "Old Wives for New," one of the latest Paramount features, directed by Cecil B. DeMille. It is also reported that the Manitoba censors made big cuts in the Fox special, "When a Man Sees Red." For this and other work there has been considerable comment in local newspapers and in Winnipeg moving picture circles.

An agitation has been raised by the colored people of Calgary, Alberta, against the showing of "The Birth of a Nation." Although the Griffith feature has been presented in Calgary on previous occasions, the local colored interests have raised an objection against a return engagement. This is the first time that they have said anything publicly about the picture.

A committee consisting of H. M. Hughes, H. H. Webster and C. M. Watts waited upon the Mayor and Commissioners of Calgary to point out their objection, but they were referred to Commissioner Douglas of Edmonton, the capital of the province, who has charge of the provincial censorship. The latter passed the picture some time ago. No action is promised.

The St. Denis Theatre, Montreal, reputed to be the largest exclusive moving picture theatre in Canada, closed for the season on June 2, with the presentation of Goldwyn's "All Woman." The big house has had varied fortunes during the past ten months, owing chiefly to its size and location. It is proposed to reopen the theatre in September. Roland Roberts, manager of the St. Denis during the past winter, has become manager of the Regent Theatre, Toronto, which is controlled by the same interests. A number of changes in the

St. Denis are to be made during the summer, it is announced.

Manager Stuart of the Rialto Theatre, Toronto, launched a new policy starting with the week of June 3, when he arranged for special noon-hour shows lasting exactly one hour each. These were presented between 12 and 1 p. m. and from 1 p. m. to 2 p. m. Chaplin's "A Dog's Life" and other short subjects were presented during the week. The special shows were called "Business Men's Lunch Hour Performances."

Manager Stuart has also decided to operate his theatre from 9:30 a. m. to 11 p. m. daily. This is the second downtown theatre in Toronto to open in the mornings. Stuart has also fallen in line with special performances for children, the first of which was given on Saturday morning, June 8, for a 10-cent admission.

The name of the Grand Opera House, Kitchener, Ontario, recently purchased by Jules and J. J. Allen of Toronto, has been changed to the Allen Theatre. It has been decided to charge fifteen and twenty cent prices for the two evening performances and ten and fifteen cent prices for the daily matinee. Programs are being changed twice weekly.

William Dineen of the Strand Theatre, Toronto, has disposed of his interest in the Idle Hour, a small house at Queen street East and Parliament street. Dineen had the theatre for three months, during which time he made many changes in it.

The Wonderland Theatre, a prominent moving picture theatre of Winnipeg, Manitoba, has been reopened under the management of Frank Hyde, who is also proprietor of the Crescent Theatre. The theatre was closed for a month, during which time new seats, new screen, new decorations and new projection machines were installed. The theatre, which is located at Sargent and Sherbrook streets, was reopened on June 3. The policy of the theatre will be to present Goldwyn, Fox, Paralta and Chaplin pictures.

## "Up Romance Road" Next Russell Film

Bookings for the first week of "Hearts or Diamonds?" the first picture of the William Russell Productions, have exceeded all previous bookings for the same period of Russell pictures, Mutual announces. "Hearts or Diamonds?" has had more first runs than any Russell picture to date, and reports from exhibitors indicate big box-office returns.

The second feature in the Russell series, "Up Romance Road," has been completed and will be distributed by Mutual, June 24. This is another strenuous romance-drama of the type that has made Russell's reputation as the premier fighting-man of the screen. It is said to be full of fast action and mystery, with a strong element of romance, and gives the star plenty of opportunities to display his talents as a doer of heroic deeds.

Miss Charlotte Burton, who played the lead in "Hearts or Diamonds?" will again appear as the heroine. Henry King, who directed "Hearts or Diamonds?" is responsible for the production.

## "Navy at Work and Play" Being Assembled by Educational Films

"Your Fighting Navy at Work and Play" is the subject of a multiple-reel motion picture, which is now being assembled by the Educational Films Corporation of America for early presentation in New York, to be followed by general distribution. Taken with the permission of the Federal Government, the pictures will show the ships and service of the U. S. Navy as they are today, keyed up to the highest efficiency in the struggle with the submarine and likewise for the naval Armageddon that is bound to come with the German high sea fleet before the close of the war.

Nearly every form of naval fighting activity is illustrated, it is said. The mighty guns at work, the battle evolutions of the fleet, the work of the submarines and destroyers, the firing of torpedoes and the building up of smoke screens. These films will set forth not only the marvels of disciplined effort, but the recreations of the sailor and the lighter sides of life on shipboard. The running story and titles were written by Lieutenant Henry Reuterdahl of the U. S. Navy.

## Fox Pictures Follow The American Flag to Camps and Trenches

William Fox pictures are being shown in dugouts behind the trenches in France, according to Mrs. Elizabeth Richey Dessez, assistant editor of the Community Motion Picture Bureau. Messengers mounted on motorcycles carry the films to the dugouts that communicate with the front lines.

"The films of the Fox Film Corporation sent to France to be shown for the American soldiers in the trenches and training camps," Mrs. Dessez says, "far outnumber those of any other motion picture company. The fact that the Fox Corporation has control of the foreign rights on pictures shown abroad does away with much red tape and considerably facilitates the task of the Community Motion Picture Bureau in providing entertainment for the American troops."

The Community Motion Picture Bureau is conducted on behalf of the National War Work Council of the Y. M. C. A. under the supervision of the Commission on Training Camp Activities of the War and Navy Departments.

## Miss Barriscale Returns

Bessie Barriscale, Paralta star, who has been in New York for some weeks on account of the illness of her sister, returned to Los Angeles last week to start work upon her next production.

## Nelson Made Auditor

A. J. Nelson, formerly manager of the Washington General exchange, has been appointed special representative with headquarters at the home office in New York. Among other duties Mr. Nelson will superintend the work of the traveling auditors in the field.

## Demand for Women On Censor Board Stirs Milwaukee

### Charges of Laxness and Inefficiency Made

Milwaukee, Wis. — "I reaffirm my statement made before the women's clubs of the Fourth district, that the moving picture houses of Milwaukee show films that are not allowed in Chicago," said Miss Stearns, apropos of the controversy that has arisen between the club women and the motion picture men.

"Furthermore, it can be readily proved from the files of newspapers, that the motion picture houses here flaringly advertise certain films as 'not shown in Chicago.' The censorship in Chicago is much more strict than in Milwaukee. Major Funkhouser, head of the Chicago board, is much more rigorous than the Milwaukee board.

### Board Denies Assertions

"Representatives of the Milwaukee board of censorship make denial of these things, but they can easily be proved.

"Furthermore, we contend that women acting as an advisory board on the picture censorship do not solve the question. We want women on the board itself. We contend that the motherhood of Milwaukee must be represented in that body.

"We also contend that the board should be an absolutely impartial one, and that exhibitors of motion pictures should not be admitted to membership.

"The morning papers have quoted a member of the board as saying that if objectionable pictures were shown in Milwaukee, it was outlying districts, by some indiscriminating theatre man. I want to ask how it is possible, having a board of censorship, for any theatre man or moving picture exhibitor in any part of the city, outlying or otherwise, to procure objectionable films?"

### Protest Lusk Pictures

Charles Phillips, secretary of the board of censorship, is quoted as saying that it was untrue that pictures are shown which are not allowed in Chicago and that the board would be ready to discuss the matter with a committee of the Woman's Club or any club.

A protest against the showing of any film depicting the Lusk-Roberts trial was made by the Wisconsin branch of the National Congress of Mothers and Parent-Teachers' associations, meeting at the Y. W. C. A. Tuesday afternoon. It was voted to send a letter of protest to the chairman of the film committee.

## Law Would Admit Soldiers Free to Picture Theatres

Cincinnati, O.—Ordinances providing free admission to motion picture theatres and free transportation on street cars to men in the military service will be introduced in city council by Councilman John S. Sheehan.

The one ordinance limits the free attendance in a theatre to one-tenth of its seating capacity, while the number of soldiers riding free on one street car is limited to five. The privileges to the soldiers are listed under the classification of additional taxes during the war.

## Fox Opens Exchange To Serve Buffalo

### Many Innovations in New Quarters—Ship Films by Auto and Parcel Post

Manager Thomas A. Brady and the office staff of the new exchange of the Fox Film Corporation at 209-211 Franklin Street, Buffalo, are busy making arrangements for the formal opening of the exchange the latter part of this month.

New methods, better equipment and additional employees have made it possible to reorganize the office on a more efficient basis, it is said. This is especially true in the inspection room, where six young women are busy taking care of films. The correspondence department also has been strengthened through the addition of extra help, and special racks have been installed by an efficiency expert in the shipping and paper department, so that the other day it was possible to take a complete inventory of the departments in thirty minutes.

Exhibitors will find it particularly easy to get prints of their films, as two or three prints of each picture will be on hand all the time. Manager Brady is also working on an arrangement to make all shipments by special delivery parcel post, as it has been found that express service is too slow. Daily motor service between Buffalo and Rochester also will give added speed to shipments

to communities between those two places.

A private telephone exchange will make it possible for exhibitors to get into touch with any department of the exchange. Another feature of the plant, which occupies a whole building by itself, is the largest fireproof vault in the city. The Fox exchange, too, is the only exchange in Buffalo that has ground-floor location. A large projection room, with entirely new equipment, is another facility placed at the service of exhibitors.

In all, it is estimated that it cost the Fox Film Corporation more than \$4,000 to move from Syracuse and equip its Buffalo office, but the change was made imperative, it is said, by the tremendous growth in the Fox business in the territory served by Buffalo. The exchange employs twenty-five persons in all.

## Police to Prevent Sunday Film Shows In Nashville, Tenn.

Nashville, Tenn.—Mayor Gupton has announced that there would be no moving picture shows in the city on Sundays if it took every member of the police force of the city to prevent it. Nothing, he said, could keep him from preventing them unless it were an injunction issued by a court. There were both state and municipal laws against Sunday amusements, and if the commission failed to support him he would invoke both the state and municipal laws. But he knew that the commission would back him up in his stand.

This declaration was made after hearing from a delegation of about seventy-five preachers and representative business men who came in the name of and as representatives of the church congregations of Nashville. Rev. J. I. Vance, pastor of the First Presbyterian Church, headed the delegation, and thirty of the delegation were from that church. Petitions were presented from the First Presbyterian, Woodland Street Presbyterian, Tulip Street Methodist, Carroll Street Methodist, Moore Memorial Presbyterian, Second Presbyterian, Waverly Place Methodist, Primitive Baptist, Seventh Baptist, Grace Presbyterian, Church of the Advent, and several others, protesting against Sunday movies.

Dr. Vance stated that his church, including the gallery, was on Sunday filled to capacity, and when he asked those who opposed Sunday movies to stand he thought every man, woman and child rose. But as a matter of form he called for those who favored them to stand, and a single man rose in the gallery.

So large was the delegation that called on the mayor that the meeting had to be adjourned from the mayor's office to the commission chamber.



New Fox Film Corp. Exchange, located at 209-211 Franklin Street, Buffalo, N. Y.

## Kansas City Censor Would Make Charge For Reviewing Films

Kansas City, Mo.—Sidney J. Baker, the new film censor, went before the board of public welfare with several requests this week, depending on their recommendations to lay them before the mayor. He asked to be allowed to have an ordinance drawn up and introduced charging each film exchange 75 cents a reel for reviewing. This is considered ample to cover the \$3,000 a year salary which Mr. Baker is planning to ask the city to pay him and the salaries of two deputies to be empowered to act for him in reviewing less important pictures, as the eye strain incurred in reviewing pictures for several hours is serious, Mr. Baker says.

Also, the money raised by this fee levy will cover the cost of operating the city's projection machines, the electricity used and the cost of carbons.

### No Charge Made

The city now pays about 38 cents a reel for reviewing films and no charge is made the film exchanges. An average of thirty-five reels a day, or 200 a week, are reviewed. The Kansas State censorship board charges \$2 a reel for reviewing and Chicago charges \$1 a reel, it was pointed out.

The board of public welfare commended Mr. Baker's move as one calculated to make the department self-supporting. Although the selection of a film censor rests entirely with the mayor, the welfare board pays his salary and furnishes him a deputy or assistant to operate the projection machine. Archie Gould, an investigator of the board, now occupies this position.

### New Rulings Sought

After Mr. Baker had received the recommendation of the board to his finance plan he announced that the producers of the motion pictures, "Thais" and "The Auction Block," which were rejected by Fred F. McClure, former censor, and the appeal board and their judgment upheld by the county courts and the city counselor, have asked for another review by Mr. Baker.

Former City Counselor Harzfeld held that such a picture turned down by the appeal board could not be brought back for review, save by the consent of the chairman of the appeal board. The board of public welfare refused to act in the matter and suggested that Mr. Baker take the matter up with A. F. Smith, city counselor.

## Exhibitor's Briefs

San Francisco, Cal.—The permit granted the Geographical Feature Film Company to sell stock has been revoked by the State Corporation Department.

Springfield, Ohio—Thoroughly remodeled and redecorated, the Victory Theatre, purchased sometime ago by John Gregory from Ed C. Helman, has again thrown open its doors to the motion picture public of this city. Mr. Gregory has changed the name of the house to the Liberty and announces that only the best pictures will be shown.

Alexandria, La.—The Beauregard Amusement Company, Inc., has been incorporated by Milton De Roos, Mick Manteris, Steve Manteris and Henry F. Hibshman with a capital stock of \$7,500.

Chicago, Ill.—The Crown Theatre, at Crawford avenue and West Twenty-sixth street, this city, was recently the scene of a benefit for the purpose of equipping the home guards of Unit No. 416, I. V. T. corps. The management donated the theatre to the committee for this purpose.

Dayton, Ohio—John Seifert, of the Ideal Theatre on Fourth street, this city, has announced that no admission will be charged the boys in the uniform of Uncle Sam. Mr. Seifert hopes that this will become a national affair.

Peoria, Ill.—The Princess Theatre was damaged by fire of an unknown origin recently. The loss is estimated at \$9,000.

New York, N. Y.—Max Blitzen of Manhattan will erect a motion picture theatre at Surf avenue and Thirty-first street, Coney Island, at a cost of \$45,000.

Camp Point, Ill.—The motion picture theatre of this city has been sold by Ralph Warren to Charles Huber.

Hartford, Conn.—The property at 1225 Main street, this city, owned by the Star Theatre Company, has been deeded to Rocco Martocci and Antonio Donato Eula.

Cincinnati, Ohio—General contracts have been awarded the M. Marcus Building Company by the Longacre Construction Company for the erection of the superstructure of the Palace Theatre costing \$100,000.

Philadelphia, Pa.—Milton Rogasner has purchased from Ellen Reed, the motion picture theatre at 3142 Kensington avenue, this city. There is a mortgage of \$68,375 on the property.

Columbia, S. C.—Rawl Brothers, owners of the Pastime Theatre of this city, have leased the Opera House.

Manhattan, N. Y.—Articles of incorporation have been filed for the Lexington Theatre Corporation with a capital stock of \$50,000. F. T. Kelsey, H. A. Mumma and C. C. Pearce are the incorporators.

Petaluma, Cal.—E. B. Deaken and Clyde Van Deveene, at present operating the M. and M. Theatre in Healdsburg, are contemplating the erection of a \$40,000 motion picture theatre in this city.

Plaquemine, La.—The Liberty Theatre, Inc., has been incorporated with a capital stock of \$25,000. Victor J. Kurzweg is president of the concern.

Hartford, Ark.—C. Hall, owner of the Yale Theatre, this city, announces that he will build an addition to the theatre, increasing its seating capacity.

Lexington, Miss.—Earle M. Hooke has taken over a building and will remodel it for a motion picture theatre.

Baumont, Tex.—Plans are in preparation for a motion picture theatre to be

erected in this city at a cost of \$40,000. The Gordon Estate will be the projector of the enterprise.

High Point, N. C.—Fire destroyed the Broadway Theatre, owned by D. Rones, to the extent of \$5,000.

Lauestore, Ia.—A motion picture theatre will be opened to the public of this city shortly.

Fontanelle, Ia.—The Star Theatre of this city has been purchased by Arthur Coleman.

Pella, Ia.—G. M. Hoffman, of Ames, has assumed the management of the Elite Theatre of this city.

Keville, Ia.—The motion picture theatre of this city, under the management of D. W. Davis and T. L. Bell, will be opened for business shortly.

Ray, N. D.—The Auditorium Theatre of this city has been purchased by H. M. Paulson.

Grand Island, Neb.—The Majestic Theatre of this city has been completely overhauled and modernized.

Louisville, Neb.—The motion picture theatre of this city, Frank Johnson, owner, will be enlarged.

Neenah, Wis.—A picture of the kaiser, used by a local exhibitor for advertising a propaganda film, became the butt of an angry mob, who hurled mud at the poster. The enthused exhibitor joined the crowd in the demonstration.

## U. P. T. Advisory Board To Attend Convention

Plans are being completed to assemble the Advisory Board of United Picture Theatres of America, Inc., during the convention of the Motion Picture Exhibitors' League of America in Boston next month, it is said. As this Advisory Board is composed exclusively of exhibitors, each prominent in his respective territory, it is reasonably certain, it is said, that all will be in attendance at the annual convention.

By the time the exhibitors convene it is also expected that representatives of the Pacific Coast districts and other localities that are not at present represented in the make-up of the Board, will have been appointed by President Berst.

## Select's Buffalo Manager Receives Handsome Gift

The sales force and employes of Select's Buffalo Exchange surprised their retiring manager, Charles R. Rogers, on Saturday, June 1, when they presented him with a strikingly handsome seven-piece desk set. The articles in the set are made of solid bronze, with decorative medallions in relief.

The occasion was in the nature of a double celebration. The gift was a token of appreciation to Mr. Rogers from his office force at the moment when he was leaving to assume charge of another branch, and also marked the conclusion of Rogers' first year in the Buffalo exchange.

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*"Broncho Billy's Secret"*  
*"Broncho Billy and the Greaser"*  
*"Broncho Billy's Fatal Joke"*  
*"Broncho Billy's Grit"*  
*"Broncho Billy's True Love"*  
*"Broncho Billy and the Western Girls"*  
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# Official Proclamation

*To the Members of the Motion Picture Exhibitors' League of America, and to all others engaged in the Manufacture, the Distribution, the Exhibition or the Exploitation of Motion Pictures the World Over:*

WHEREAS, it has been the annual custom of the Motion Picture Industry in America to hold an Exposition simultaneously with the annual convention of the Motion Picture Exhibitors' League of America, and

WHEREAS, in view of the great opportunity accorded the Industry to be of service to and to co-operate with the government in the prosecution of the Great War, it has become more urgent than ever that the leading representatives of the Industry shall be gathered together for the purpose of co-ordinating the efforts of all its branches in the common cause; and still further to popularize the motion picture;

BE IT HEREBY PROCLAIMED, that the 1918 NATIONAL MOTION PICTURE EXPOSITION shall be held in the City of Boston, in the Mechanics' Building, from July 13-20, under the sole and exclusive management and direction of The Motion Picture Exhibitors' League of America, *as heretofore*, and

WHEREAS, it is essential that this forthcoming Exposition shall be greater and bigger than any which has preceded it, all corporations and individuals connected or associated with the Industry are urged to lend their whole-hearted co-operation to those laboring to bring about the success desired.

*Dated, New York,  
June 21, 1918*

LEE A. OCHS,  
*President Motion Picture Exhibitor  
League of America.*

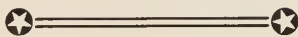
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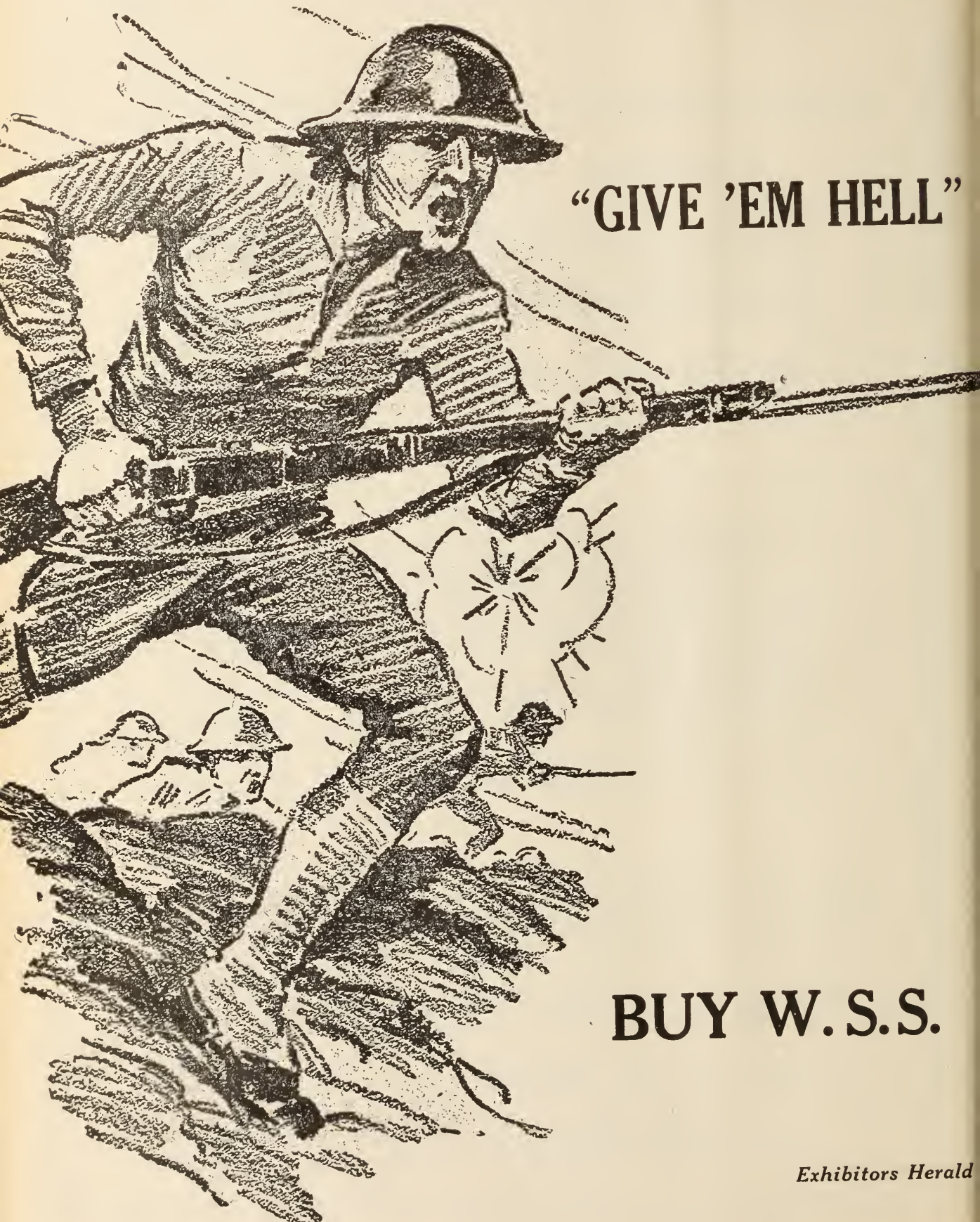
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*Exhibitors Herald*

# EXHIBITORS HERALD

THE INDEPENDENT FILM TRADE PAPER

Entered as Second Class Matter at the Post Office at Chicago, Ill., Under the Act of March 3, 1879.

Volume VII

JULY 6, 1918

Number 2

## Don't Cheapen Your Program!

**N**OW that the Summer season is at hand, raise the standard of pictures in your theatre.

Do not yield to that temptation—which is the rankest folly—of curtailing on film rental during the summer months, thereby cheapening your programs and discouraging attendance at a time when your business is rightly entitled to every possible stimulant.

Poor pictures and poor attendance go hand in hand, and if you have both during the Summer season, when Fall comes you'll have only yourself to thank for your failure. The Summer is a test of showmanship: at this time you have the competition of the outdoors, park amusement, etc., and if you sit back and let your theatre run itself you are not a showman and you'll not get the business that should be yours.

The best advertising for your theatre is good pictures and during the Summer season your theatre needs the best advertising. Pictures are not a one-season amusement; they are for every season in the year, and if your program is sufficiently attractive you will have no cause to complain regardless of the weather.

Operation of a motion picture theatre is daily requiring better merchandising ability on the part of the exhibitor. Real merchandising ability means creating a demand for your goods, and the better the merchandising ability the greater will be the demand that can be created for your goods regardless of the obstacles you may be called upon to face.

Follow the example of the department store merchants who are experts in merchandising: When business is slack during an off-season, department stores run a multitude of various kinds of sales, all making special bids for patronage. Mondays and Fridays usually are the light days for the department store and

it is on these days that they announce boldly specially low prices on attractive articles, compelling attention from their patronage and thereby making big business days out of days that in the absence of special efforts would mean a loss to the store.

Here is an example that if followed, will enable the exhibitor to laugh at the tradition of the "slack Summer season."

Your type of business does not call for a cutting down of prices for the Summer season—your prices are too low now—but it calls for *sales* nevertheless, "quality sales." Get the biggest and the best pictures. Make your patrons realize that the heat and the allure of the parks will be offset by the quality of your programs. Don't make the mistake of saving a dollar and killing off a customer for the whole Summer.

If you have considered some picture or some program too expensive for your theatre, go out and get that picture or that program to run this Summer. If the increased attendance will only just enable you to pay the additional cost of the film, you'll still be away ahead of the game because you will be building for the future. Better, if necessary, increase your attendance without making a profit than allow your patrons to get out of the habit of attending your theatre during the Summer months.

Don't commit the capital folly—don't cheapen your programs.

\* \* \*

## One or Two Leagues?

**W**E now have the spectacle of officials of the two exhibitors' organizations taking opposite stands as to whether the theatremen of the country want one or two organizations and the outstanding and regrettable

fact of the matter is that officials of both organization, being in no way in touch with the sentiment of the exhibitors at large, are not able to express the desire of the rank and file of the theatremen. It would seem to us a sensible way of gaining some accurate information on the subject would be to have the trade press conduct a referendum among exhibitors, giving them an opportunity to state just what they want.

\* \* \*

**W**E desire to caution the motion picture trade not to be too hopeful regarding the outcome of the trial of Major Funkhouser, Chicago's second deputy superintendent of police and incidentally head of the censor system. In the charges against Funkhouser there are only minor references to censorship matters and in addition to this the censorship system is not on trial but Funkhouser is. The fact that the one-man system is bad and that it is humanly impossible to properly administrate does not necessarily mean that Funkhouser will be removed permanently.

\* \* \*

**F**UNKHOUSER is politically unscrupulous. He is bolstering up his ease by attempting to divert attention from the strictly police matters upon which the charges against him are based by claiming that it is a

fight of the evil producers of motion pictures to get rid of Funkhouser—the sanctifier of the screen.

\* \* \*

**A** STATE Street theatre, Chicago, is one of the most flagrant violators of good taste and good judgment in the matter of outside advertising displays. This subject is now receiving the attention of the Chicago police authorities and it is likely that a stringent law will be passed. This practice is discreditable to the industry and is bad business. This State Street theater advertised "Ghosts of Yesterday" as "The Cabaret Girl's Downfall," "DeLuxe Ammie," as "A Woman's Tainted Life" and in announcing "Up the Road With Sally" it displayed a sign with this sweet-scented motto, "Don't Fail to See The Big Bed-Room Scene."

\* \* \*

**C**ARL LAEMMLE, long one of the staunchest advocates and defenders of the program system, is now out unqualifiedly for the open market. Mr Laemmle's conversion, we suspect, is incidental to the fact that recently he has had several very strong productions that every exhibitor in the country will try to play if the exhibitor is not hooked up to a program. All of which has given Mr. Laemmle an opportunity to view the matter from the other side of the fence.

Martin J. Quigley

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# Government Warned Higher Tax Imperils Industry

**William A. Brady States Before Ways and Means Committee Any Increase Will Mean Loss of Revenue—P. A. Powers and A. S. Friend Also Testify**

Washington, D. C.—Protesting against the placing of higher taxes on admissions and attacking the Bureau of Official Information for giving Pathe a monopoly on its war pictures, a number of motion picture men last week appeared before the House Committee on Ways and Means at the hearings being held on the proposed revenue law.

Those who spoke for the industry were William A. Brady, president of the National Association of Motion Picture Industry; P. A. Powers, of the Universal Film Company, and Arthur S. Friend, treasurer of the Famous Players Lasky Corporation.

Mr. Brady, who testified first, confined himself chiefly to the tax on admissions, although as he declared, he represented all stages of the industry from producer to exhibitor, covering about 96 per cent of the industry in this country. He declared emphatically that it was not the desire of the industry to pay no taxes but that "we want to do our bit; we want to do our chunk."

## Brady Before Committee

Mr. Brady stated, however, the industry wants a square deal, and that an increase in the admission tax, which will undoubtedly result in a falling off in attendance, will hurt the exhibitors; will not be a square deal and will mean a falling off in the revenues produced by that tax.

He told the members of the committee that it would be fair enough to tax the theaters with the five cent admissions, inasmuch as theaters with a ten cent admission that sell tickets to children at five cents, are taxed on such five cent tickets.

Mr. Brady took occasion to censure theaters that have increased their admissions from ten to fifteen cents, war tax included, declaring that it was decidedly unfair to thus take advantage of the public. "A lot of gentlemen put it up to fifteen cents, including the war tax," he said. "Such a man is taking advantage of the legislation in order to beat his neighbor, who has lived up to the letter of the law, incidentally making an additional profit of three cents on each admission."

## Soldiers Should Be Exempt

The taxation on soldiers in uniform was also touched upon by Mr. Brady, who declared that such men should not be taxed. "It is impossible for us to pay the tax for a thousand soldiers as we have been doing every night in New York. You force these boys to pay a tax. In the next tax bill the uniform should not be taxed. My wife has conducted a series of entertainments in which all of the theaters have guaranteed to give a performance and the uniforms are taxed. Take the Anzacs. While they were in New York the English Mission called up and asked me if we would not put them into theaters, four hundred of them, and they were forced to pay a tax. That forces our boys to give ten, fifteen or twenty cents,

and I know in some instances the poor devils from Kentucky were not able to pay. I met one one Sunday who did not know the way from Forty-seventh street to Thirty-seventh street, and he did not have the twenty cents to pay the tax. I think they ought not to be taxed."

Mr. Powers spoke upon the footage tax, showing how the tax on film, although only one-fourth of a cent on the raw film and one-half of a cent on the exposed film, finally, because of the wastage in making pictures, amounts to about nine-tenths of a cent. In lieu of this tax, he proposed one on the rental value of the film, the present footage tax being equal to about three per cent on all rentals.

## Creel's Methods Criticised

It was brought out by questions from members of the committee that George Creel, of the Committee on Public Information, after asking for bids from the various producers of news weeklies, made a contract with Pathe-Hearst which reserves to that concern the sole

right to show pictures made by or under the auspices of the Government or in Government cantonments in this country or camps abroad. This, declared Mr. Powers, worked a great hardship on the other news-weekly producers, since they were unable to get any war news, although, as he asserted, he had no intention of bringing that matter up and it was first suggested by members of the committee.

Mr. Friend, who followed Mr. Powers, also took up the Creel question, telling certain facts to justify the manner in which the matter of releases by the bureau had been handled. "I understand that the British and Italian war pictures are privately controlled and distributed in the United States," said he. "The man who controls and distributes them wanted and insisted on a deal with the American Distributing Company that these pictures that he should distribute would give him the largest possible profit."

*(Continued on page 22)*

## Universal Co. and Government Clash Over "Yanks Are Coming" Heated Controversy Develops When Department of Public Information Prevents Showing at Broadway Theatre

Considerable mystery surrounds the failure of the Broadway Theatre, New York, to show a film entitled "The Yanks Are Coming," which had been advertised to appear at the playhouse last Saturday night.

Reports are current that it was stopped by the Committee on Public Information because it contained information concerning the manufacture of airplanes which would be of value to the enemy. According to a Mr. Blair of the government committee, the picture was not stopped by the organization he represents, but he did admit that the Universal Manufacturing Company, which produced the film, was told that "if they wished to take a chance on revealing airplane secrets it was their lookout."

## Bitter Controversy Arises

A heated controversy has arisen between the Universal company and the Committee on Public Information as the result of the film not being shown. The film manufacturers contend that the picture was made at the plant of the Wright-Dayton company as an industrial subject and was not in the class of films which require a permit from the government.

Libel suits against the Universal company are threatened by Messrs. Hattrick and Hart of the division of films as the

result of alleged statements said to have been made by the officials of the film company linking their names with a certain publisher said to be of pro-German tendencies.

"Universal officials are reported to have made the statement that the picture contains no military secrets which Germany does not know," said Mr. Blair. "I want to go on record as saying that we don't know what Germany knows."

## Blair Criticizes Laemmle

Mr. Blair expressed himself as being at a loss as to where the Universal company got its information, but said he was of the belief that Mr. Laemmle was the organizer of one of the largest film companies in Germany.

The latter statement brought forth a storm of protest from R. H. Cochrane, vice-president of the Universal Film Company. He charged that Mr. Creel had sidestepped the issue and that Hart, Blair and Sisson had seen the film last Friday and approved of it with some minor changes. Concerning Mr. Laemmle's connection with a German film company, Mr. Cochrane said:

"It's a damn lie and a dirty trick for them to say we have German affiliations and that Mr. Laemmle organized the Universal company in Germany. The Imp company had headquarters in Germany but we only bought their pictures."

## Affiliated Holds 3-Day Session; Discusses Co-operative Booking Directors From All Parts of Country Attend— Sydney Cohen Made Chairman

The Affiliated Distributors' Corporation held a three days' session in New York last week, concluding on Saturday. Considerable business was transacted, including the election of officers, the acceptance of agreements between the Affiliated and the units comprising it and considering proposals from prominent producers.

A number of pictures were viewed by the body and several productions are now being considered, it is said, as initial releases. It is expected that on or about September 1 a regular schedule of features will be ready.

The directors present at the meeting were: R. D. Craver and H. B. Varner, representing Maryland; D. C. Del, Virginia, North and South Carolina, eastern Tennessee, Alabama, Georgia and Florida; Morris Spiers, representing eastern Pennsylvania and southern New Jersey; Fred J. Herrington, representing western Pennsylvania and West Virginia; Sydney S. Cohen and John Manheimer, representing Greater New York; Alfred Hyman, representing upper and western New York; Sam J. Bullock, representing northern Ohio; John W. Weinig, representing southern Ohio and eastern Kentucky; Frank J. Rembusch, representing Indiana and western Kentucky; Charles H. Seaman, representing Michigan; Louis Frank and Joseph Hopp, representing Illinois; Byron Parks and Glenn Harper, representing Washington, Oregon, California, Nevada, Arizona, Utah, Idaho, Montana, Wyoming, Colorado and New Mexico. In addition to the foregoing, Henry J. Lustig of Cleveland, president of the Exhibitors' Booking Association of Northern Ohio; Henry A. Brink and William J. Clark, of Grand Rapids, attended the meeting.

### Wednesday's Meeting

The directors got down to business at the opening session, presided over by Charles C. Pettijohn, the general counsel of the Affiliated, on Wednesday morning.

Following the unanimous acceptance of the various agreements between the Affiliated and the units comprising it the following permanent officers were chosen:

Chairman, Sydney S. Cohen, president of the Motion Picture Exhibitors' League of New York State and of the Exhibitors' Booking Association of Greater New York.

First vice-chairman, Sam Bullock, of Cleveland.

Second vice-chairman, Glenn Harper, of Los Angeles, secretary of the Theatre Owners' Association of California.

Secretary, Frank Rembusch, of Indianapolis, national secretary of the American Exhibitors' Association.

### Consider Proposals

Friday's session of the meeting was devoted to the consideration of proposals from prominent producers of New York and Los Angeles to produce pictures for distribution under the Affiliated plan.

The final afternoon's session of the

directors' meeting was devoted to informal talks by the chairman, Sydney S. Cohen; Charles C. Pettijohn, who is primarily responsible for the development of the co-operative booking movement and the development of the Affiliated, and William J. Clark, treasurer of the Affiliated Distributors' Corporation. Mr. Cohen outlined the possibilities of exhibitors controlling their own market, and told of the savings effected and the encouragement given independent producers through the distribution of the pictures already released by the Greater New York unit of the Affiliated.

## Petrova's W. S. S. Tour Extends to West Coast

Beulah Livingstone, personal and publicity representative for Mme. Olga Petrova, left New York last Tuesday for Atlanta, Ga., where she is now engaged in co-operating with the U. S. Government War Savings Stamp Committee in spreading the publicity campaign for Madame Petrova's personal appearance.

From Atlanta, Miss Livingstone goes to New Orleans, Houston, Dallas, Fort Worth, Kansas City, Des Moines, Omaha, Denver, Salt Lake City, and thence to Los Angeles and San Francisco, being three days ahead of Mme. Petrova's coming in each city.

On the way back from Frisco, the Polish actress will speak and sell war stamps from the stage of the First National Exhibitors' Circuit first-run houses in Portland, Seattle, Butte, Minneapolis, St. Paul, Milwaukee, Chicago, St. Louis, Indianapolis, Newark (Ohio), Louisville, Cleveland and Pittsburgh.



HAROLD LOCKWOOD  
As a Pirate in "A King in Khaki," a forthcoming Metro Production.

## Missouri M. P. Men Meet at St. Louis And Elect Officers

Resolutions pledging to the government their aid in finding employment for crippled soldiers wounded in the fighting in Europe were passed by the Motion Picture Exhibitors' League of Missouri at the annual convention of that body held in St. Louis June 12.

More than twenty-five delegates responded to roll call and in addition there were present about thirty-five out-of-town visitors, who were not members of the league and a number of the members of the St. Louis local.

A boom was launched to obtain the national convention for St. Louis in 1919 and a committee appointed to take steps to make this a certainty, if possible.

Many instructive lectures were given to the delegates by exhibitors who had been highly successful along certain lines of showmanship. The second day of the convention was given over to the entertainment of the visitors.

The officers for the ensuing year, elected at the meeting, are: Joseph Mogler, president; Edward Pohlman, vice-president; Fred Wehrenberg, treasurer; Lewis V. Stephens, secretary, and Thomas Lavin, sergeant-at-arms. Delegates and alternates to the national convention at Boston were also chosen.

## British Officials Lift Embargo on U. S. Films

The embargo on American films, imposed by the officials of Great Britain, which forbid the importation of quantities of U. S. photoplays, has been lifted and approved pictures will be allowed to enter England under a special permit.

The Board of Trade of London, it is said, was under the impression the films were shipped in great, bulky cylinders containing pictures the size projected upon the screen and would take up too much cargo space. When it was explained that 5,000 feet of pictures could be transported in a very small space, the order was rescinded.

## Artcraft-Paramount Ask Higher Deposits

The question of higher deposits is one which the exhibitor will have to face next season. Both the Paramount-Artcraft and the Select companies, under their new sales plan, will ask the theatre man to "kick in," it is said, with larger deposits than were in vogue this year. Select, it is reported, will insist on the full price of the final picture of the contract of any star series being deposited with them. The Paramount-Artcraft, instead of asking for twenty-five per cent of the cost of the final picture, will take five per cent of the gross business that the contract calls for in the form of a deposit. Another phase of their contract will be a non-cancellation clause.

# Ernest Horstmann Launches Boom For Presidency of the M. P. E. L.

## Present National Treasurer of Exhibitors League Announces Candidacy—Predicts Boston Convention Biggest in Years

One of the pre-convention features of the exposition of the Motion Picture Exhibitors' League of America, which is scheduled to be held in Boston at the Mechanics building from July 13 to the 20th, is the boom now well under way for Ernest H. Horstmann for the national presidency. The initial shot for Mr. Horstmann's candidacy was fired at the recent meeting of the Boosters' Booming Boston and has since that time gained considerable attention. At the present time he looms up as the most formidable candidate in the field.

Mr. Horstmann is well known in Boston and New England and is at present national treasurer of the Motion Picture Exhibitors' League. He has won distinction as an organizer and is also one of the pioneer motion picture exhibitors of this country.

"I feel confident to predict," said Mr. Horstmann in commenting on the coming convention, "that the exposition in Boston will prove the biggest convention in years. We are striving very hard to have with us the nation's chief executive, who, like a great many notable men, has come to appreciate the great value of the motion picture both from an educational and propagandist point of view

### Not Publicity Convention

"This convention is not aimed to bring together a number of motion picture actors merely for the purpose of obtaining publicity, as some may infer. On the contrary, it will bring together the greatest aggregation of successful business men that the country has produced in the past decade. It will assemble here men connected with every branch of this industry and the public will be afforded the novel opportunity of witnessing the marvelous growth achieved since the birth of motion pictures."

Mr. Horstmann's initial advent in the amusement field took place in Lynn in 1906, when he became interested in the penny-in-the-slot machines, or more commonly known in those days as the "penny arcades." His success in this venture was of such proportions that he lost no time opening other arcades in Revere. In the operation of both places Mr. Horstmann was associated with Arthur E. Lord and A. Downing. It was this trio that opened the "Dreamland" of Lynn at about the same time that the now extinct Comique Theatre, the Hub's pioneer moving picture theatre, was opened.

### Opened Dreamland Theatre

Not unlike the latter, the "Dreamland" was one of the ground stores converted into a theatre and boasted a seating capacity of 46 seats. Mr. Horstmann is also recorded as having been one of the first to operate a motion picture machine. This experience took place at Asbury Park, New Jersey, about 18 years ago. The machine was then called the Vitascoper and the film shown was a colored one and did not exceed 20 feet in length. Yielding to the gaining popularity of

motion pictures, Mr. Horstmann and his partners completed plans for the construction of the Lynn Olympia Theatre, which was opened to the public on Jan. 25, 1908, with a seating capacity of 1,240 seats. Since that time an additional 1,800 seats have been put into the theatre, making it the largest theatre in the show manufacturing city.

### Forms Olympia Theatres Co.

In the course of buying films Mr. Horstmann met Frank J. Howard, then recognized as the "Film King" of New England, who a short time later became identified with the former in the operation of the Lynn Theatre. At this time Nathan Gordon, interested in theatres in Chelsea and Worcester, proffered a proposition that met with general favor and this combination opened the Gordon's Olympia on Washington street in November, 1911. Then followed other other houses, notably the Scollay Square Olympia, the Olympia in New Haven and the Olympia in New Bedford. These theatres were combined into the Olympia Theatres Company and operated under one management.

In July, 1916, Mr. Horstmann sold out a major portion of his interests and has devoted a great deal of his time to the development of the Exhibitors' League of America. He was organizer and president for several years of the state branch of this organization. He has also lent invaluable aid in the organization formed from Maine, Vermont, New Hampshire and Connecticut.

## Patriotism

Prompted by patriotism and a wish to do their share to aid in the sale of thrift stamps owners of the Knickerbocker, Strand and Fifth Avenue theatres of Nashville, Tenn., opened their houses Sunday, June 15, to the public free. Each person entering, however, was compelled to purchase a 25 cent thrift which he was allowed to retain.

Offerings at the theatres on the day in question were up to the standard of their programs. The expenses for the films and operation were borne by the management while the various employes worked without compensation. A considerable sum was realized as the result of the efforts put forth to make the innovation a success.

## Miss Young Injured While on Location

While taking scenes for "The Savage Woman" along the cliffs of San Pedro, Calif., last Friday, Clara Kimball Young and her father, Edward M. Kimball, were both slightly injured by a shower of rocks falling from an overhanging cliff, while Miss Young and her company were enjoying their noon-day luncheon.

Miss Young was struck on the forehead with a stone and her father suffered a sprained ankle. After receiving medical attention Miss Young was able to resume the taking of the remaining exterior scenes.

### MABEL NORMAND IN "THE VENUS MODEL"



THE STORY IS BUILT AROUND THE DESIGNING OF A STUNNING BATHING SUIT AND IS SAID TO GIVE THE GOLDWYN STAR UNUSUAL OPPORTUNITIES TO DISPLAY HER VERSATILITY.

DRAMATIC MOMENT FROM "THE SERVICE STAR"



MADGE KENNEDY HAS THE LEADING ROLE IN THIS GOLDWYN DRAMA OF THE AMERICAN HOME WHICH IS INVOLVED IN THE STRUGGLE TO MAKE THE WORLD SAFE FOR DEMOCRACY.

## Goldwyn Holds Division Convention; Company's New Policies Discussed

### New York, Cleveland and Chicago Scenes of Meetings Attended by Exchange Managers And Salesmen

For the purpose of explaining to the Goldwyn sales force and exchange managers the new policy of the company to be adopted with the beginning of its second year in the motion picture field, which will get underway the first of September, two-day sales conventions were held in Chicago, New York and Cleveland last Saturday and Sunday.

Due to the fact that the Goldwyn company will increase its output to fifty productions during the coming year, a radical change in the sales policy which has governed the company during its first year, was necessitated. To save unnecessary loss of time and to cut down the amount of travel which would result from one central convention, the plan of three meetings was decided upon.

Of the fifty productions decided upon by the Goldwyn company to round out its second year Geraldine Farrar will be featured in six; Pauline Frederick, six; six Rex Beach pictures; Madge Kennedy, eight; Mabel Normand, eight; Mae Marsh, eight, and Tom Moore, eight.

#### New York Meeting

The Eastern district convention was held in New York and was presided over by Samuel Goldfish, president of Goldwyn. Present were Samuel Eckman, Jr., manager of the New York City branch; George A. Hickey, Buffalo; Herbert W. Given, Philadelphia, and G. F. Lenchan,

Washington. Salesmen from all of the offices in this territory also attended.

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

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

#### Salesmen Attend Conventions

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

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

In addition to the four exchange managers, sixteen salesmen attended the Chicago meeting which was held in the Blackstone Hotel and presided over by Vice-President Bolster. The meeting

was executive in nature and had to do with the future sales policy as well as rental charges to be made for the productions.

#### See "The Service Star"

Following a short business session, luncheon was had at the hotel and in the afternoon the visitors viewed the latest Goldwyn production, "The Service Star." The men were the guests of Mr. Bolster at dinner in the evening at the Hotel Sherman.

"I was much impressed with the sincerity and enthusiasm displayed by the men who attended the Chicago convention," said Mr. Bolster who, himself, was highly enthusiastic over the prospects for the coming year.

"Under the new policy," he continued, "Goldwyn productions will be booked under the star system. Each picture will be exploited individually and every aid will be given by our organization to insure the exhibitor against loss when booking our pictures. It is our aim to make every day when Goldwyn pictures are shown, 'success day' for the exhibitor."

### Many Comedy Companies Suspending Operations

General indications are that the comedy market has been pretty well shot to pieces. Reports are out in New York that three of the comedy producing organizations are shutting down on the producing end for the time being.

One of the companies which has been making its product on the west coast has ordered an indefinite lay off. Billy West, the principal comedian of the company, is now in New York. The "Smiling" Bill Parsons comedies are also to be held up in production due to difficulties arising with the releasing company, it is said.

### Winchester Enters Service

Tarleton Winchester, publicity manager of Pathe Exchange, Inc., has tendered his resignation to Paul Brunet, vice-president and general manager, to accept an appointment in the U. S. Shipping Control Committee.

It is said he will leave Pathe to take his place in Government service, for the duration of the war, on June 22. William Lord Wright, formerly with the Selig-Polyscope Company, who has been with Pathe for some time as scenario and title expert, will take Mr. Winchester's place.

### Theada Bara Ill on Coast

Word has been received by the Fox Film Corporation that Theda Bara, star of "Cleopatra," and other Fox successes, is ill at her home in Los Angeles. Although the illness is in no way serious, it is said, Miss Bara is under the care of a physician.

### Cochrane Celebrates

R. H. Cochrane, vice-president of Universal Film Manufacturing Company, celebrated his sixteenth wedding anniversary last week.



# M. P. Advertisers Condemn Practice Of Re-titling Films

## W. H. Productions Co. Target of Association's Action

Resolutions condemning the practice in the motion picture industry of publishing and advertising re-issued features under different titles than those by which they were first shown to the public, were unanimously adopted by the Associated Motion Picture Advertisers at a meeting held in New York last week.

C. W. Barrell, of the First National Exhibitors Circuit brought the matter to the attention of the association. After outlining the activities of the W. H. Productions Company, a concern which is putting out a series of old Charlie Chaplin comedies and William S. Hart western dramas under titles that differ materially from the ones that they bore when first released, tangible evidence of the misleading character of the lithographic paper, campaign books and press material was offered for the inspection of the members of the association. Without an exception every member present expressed his disapproval of the misleading character of the material shown him.

### Flinn Introduces Resolution

After brief and pointed remarks in condemnation of such unethical methods of foisting old goods upon the public under new labels, John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, introduced the following resolution, which was seconded by Nat Rothstein, advertising manager of the Universal Film Manufacturing Company, Julian Solomon, of the Famous Players-Lasky Corporation, and Harry Reichenbach of the National Film Corporation:

"Resolved: That the Associated Motion Picture Advertisers, Inc., emphatically place themselves on record as condemning the practice in the motion picture industry of publishing and advertising re-issued features under different titles than those by which they were first shown to the public."

This resolution was passed by a unanimous vote from those present and Paul Gulick, chairman of the publicity committee, was instructed by President Arthur James to give the matter the widest possible publicity in the trade press.

### Rowland Letter Read

During his remarks on the question Mr. Barrell read a letter from President R. A. Rowland of the Metro Pictures Corporation addressed to J. D. Williams, general manager of the First National Exhibitors Circuit, in which the Metro official went on record as being opposed to the practice. "The public are lead to believe that these pictures are genuine," he stated, "and are very much disappointed when they see them and this has a very serious effect upon current releases."

A resolution was also made by Allen

Rock, of the Eagle Syndicate, seconded by C. W. Barrell and P. A. Parsons of Pathe, and unanimously carried by the body, directing the officials of the association to bring the previous resolution to the attention of the National Association of the Motion Picture Industry, with the suggestion that the members of that organization take similar action.

The association was represented by twenty of its most prominent members. The question came up for discussion, following the consideration of plans for the forthcoming Second Annual Banquet to be held on the evening of Wednesday, June 26, at Delmonico's.

## Ralph Ince to Direct "Our Mrs. McChesney"

Metro Pictures Corporation, by special arrangement with Arthur Sawyer and Herbert Lubin, has engaged, Ralph W. Ince to direct Ethel Barrymore in "Our Mrs. McChesney," a picturization of the star's success of a season ago. The play was written by George V. Hobart, adapted from Edna Ferber's short stories with the traveling saleswoman, Emma McChesney, as the leading character. Luther A. Reed is making the screen version, work upon which will be begun at once at the Metro studio.

## E. W. Hammons in Chicago

E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, spent the week in the Middle West visiting Educational exchanges. While in Chicago and Detroit, Mr. Hammons established new exchanges which will insure a much better distribution of the concern's scenics, travels, animal pictures and cartoon comedies than has hitherto been possible.



CRAUFORD KENT  
Popular Leading Man Now Appearing in  
De Luxe Pictures.

## G. B. Speiro Called To Country's Colors

Called to the colors under the draft, Gerald B. Speiro, who has been in the publicity department of the Fox Film Corporation for the last two years, has been sent to Camp Wadsworth, at Spartanburg, S. C. Early in the war, Mr. Speiro, who is a graduate of Columbia, volunteered for the aviation section of the Signal Corps, but was rejected because of defective eyesight. Before his departure, Mr. Speiro was presented with a wrist watch by his friends.

## TUG OF WAR ABOARD A WARSHIP



SCENE FROM THE EDUCATIONAL FILMS CORPORATION'S PRODUCT, "YOUR FIGHTING NAVY AT WORK AND AT PLAY."

# N. A. M. P. I. Will Not Take Part In League Exposition at Boston

## At Special Meeting Held Last Wednesday Association Votes to Withdraw—200 Expensive Reason Given

At a special meeting of the board of directors of the National Association of the Motion Picture Industry held at the offices, Times building, New York, on Wednesday night, June 19, it was decided by a vote of 11 to 8 not to participate in the Exposition which will be held in conjunction with the convention of the Motion Picture Exhibitors' League at Boston, July 13-20.

In spite of this action on the part of the N. A. M. P. I., the exhibitors have decided to go ahead with their Exposition and to this end Lee A. Ochs and other members of the League are calling on the manufacturers and selling space.

Fred Hartman of Chicago, who so successfully handled last year's affair in the Windy City, is in New York assisting in the plans and disposing of space.

### Six Concerns to Exhibit

Up to the present time, it is said, but four manufacturers have signed. These are Pathé, General, World and Sherry. Simplex and Powers have also arranged for space. It is said that at the meeting of the N. A. M. P. I. the film manufacturers claimed that they could not afford the expense that exhibiting at the Exposition would mean to them.

Mr. Ochs, in remarking about the meeting, stated to a HERALD correspondent that it was merely the intention of the manufacturers not to go behind the movement as a body but that it would be supported by them individually.

President Brady stated that the meeting had been called for the purpose of receiving a report from the Motion Picture Exposition Company as to the advisability of holding the Motion Picture Exposition. It was the consensus of opinion of the officials of the film companies who were in attendance that the exposition should be abandoned insofar as the active participation and support of the National Association of the Motion Picture Industry and the Motion Picture Exposition Co. are concerned.

### Annual Meeting July 19

It was announced that the executive committee, at a meeting held during the preceding week, had decided to hold the second annual meeting of the members of the N. A. M. P. I. at the Copley-Plaza Hotel, Boston, on Friday, July 19, at 11 a. m. The board endorsed the action of the executive committee with the understanding that the convention of the Motion Picture Exhibitors' League of America would be held in Boston at that time.

Frank J. Marion, president of the Kalem Company, who was recommended by the National Association as the representative in France, Spain and Italy for the Committee on Public Information, addressed the members of the board.

Following a conference with Adolph Zukor on June 17, it was voted that it was not deemed advisable at this time to co-operate with the theatrical, burlesque and vaudeville interests upon legislative matters.

### Advertisers' Banquet

A banquet to be held under the auspices of the Associated Motion Picture Advertisers was brought up for discussion and Walter W. Irwin, P. A. Powers and Paul Gulick were appointed as a committee to confer with the A. M. P. A. in regard to the affair.

The following members of the board of directors were in attendance: William A. Brady, Samuel Goldfish, Lee A. Ochs, Alfred S. Black, J. H. O'Donnell, Louis F. Blumenthal, Louis L. Levine, Donald J. Bell, J. E. Brulatour, J. H. Hallberg, W. C. Smith, Joseph F. Coufal, J. A. Berst, Walter W. Irwin, P. A. Powers, Richard A. Rowland, W. R. Sheehan, Paul Gulick, George Irving, Joseph F. Lee, Thomas G. Wiley, Fred J. Beecroft, William A. Johnston and Frederick H. Elliott. Others present were: J. D. Williams, First National Exhibitors' Circuit; David P. Howells, William Wright of Kalem Co.; Attorney Goldsmith and Frank J. Marion, president, Kalem Company, and James Clark.

## AMERICAN SEEKS NEW OUTLET FOR PRODUCT

John R. Freuler, S. S. Hutchinson and R. R. Nehls, of the American Film Manufacturing Company, spent the greater part of last week in New York City.

Mr. Hutchinson stated that with the exception of the few feature films that have already been purchased by the Mutual Film Corporation, no further American productions would be distributed through that channel. He said that the American Company is making arrangements at the present time for a new avenue of distribution.



THOMAS DIXON, JR.  
Author of "The One Woman," Mastercraft's Initial Production.



SNAPSHOT OF MADAME OLGA PETROVA SELLING WAR SAVINGS STAMPS IN CITY HALL SQUARE, PHILADELPHIA.

## Petrova Starts on Nation-Wide Tour Selling W. S. Stamps

### Addresses Crowds in Quaker City and Visits Baltimore Theatre

Final arrangements have been completed between Madame Olga Petrova and the War Saving Stamps Committee of Washington, D. C., for the personal speaking tour which the Polish actress will make in behalf of this patriotic nation-wide movement.

As a preliminary to the actual tour which she will make, Madame Petrova visited Philadelphia last week, where a Liberty booth was erected for her in the public square of the City Hall. During her visit to the Quaker city, Mme. Petrova sold several hundred dollars worth of War Savings Stamps, it is said. With each sale of one War Saving Stamp and ten Thrift Stamps, she gave the purchaser a photograph of herself, in addition to auctioning off eight large de luxe portraits, which were secured by Philadelphia patriots by purchasing \$50 worth of Thrift Stamps each.

Following her appeal at the City Hall, Madame Petrova made a complete tour of all the first-run motion picture houses. In each theatre she gave a brief patriotic talk and an entertainment which consisted of two special songs.

### Entertains Baltimore Audiences

Accompanied by Beulah Livingstone, her personal representative, and Bobby North, manager of the Petrova Studio, Madame Petrova left New York on Thursday, June 6, for Baltimore, where she made a personal appearance at the New Theatre. Following this appearance, she visited Washington, speaking in behalf of the War Saving Stamps movement at the Strand Theatre, one of the city's most beautiful houses.

Arrangements have been made whereby each theatre will show "The Life Mask," Madame Petrova's third starring vehicle, during her personal appearance.

## "Birth of Race" Again in Center Of Court Action

### Woman Attorney Attaches 32,000 Feet of Finished Film

Almost at the moment when notices were being sent out by Giles P. Cory & Co., National Life Building, addressed to stockholders and subscribers, that the "Birth of a Race" photoplay would be shown in September, a deputy sheriff this week seized about 32,000 feet of the film on an attachment.

Constance Agnes McHugh, a lawyer, took the action in behalf of S. A. Keller, who had invested \$8,750 in the stock of the corporation.

The "Birth of a Race" has been in the public eye before because of complaints of stockholders. It is supposed to be a \$1,000,000 production, but while many thousands of dollars have been collected on the stock, the play has not been produced.

#### Client, College Student

Miss McHugh says her client came from Alaska, where he accumulated considerable money. He is said to be a student at the University of Chicago.

Under the "blue sky" law a dissatisfied stockholder may surrender his stock and demand the return of his money. If that is refused him, he can sue as a creditor of the company. That is the course taken by Keller.

#### Attachment Writ Sought

Miss McHugh went before the clerk of the Superior Court late Thursday afternoon and obtained a writ in attachment for debt, and put it in the hands of a deputy sheriff. She had learned a quantity of the film of the play was stored with the Rothacker Film Company, 1339 Diversey parkway.

The 32,000 feet were sealed and placed in a vault, subject to the orders of court. A preliminary motion in the case will come before Judge Copper this week.

B. F. Cory of Giles P. Cory & Co. professed to be surprised when asked about the attachment of the film.

"I do not believe it," he said. "I do not see how that could have been done without some notice served. I saw Keller a few days ago and he seemed well satisfied."

#### Anna Held's Daughter in Films

To take her mind off the illness of her mother, Anna Held, Liane Held Carrera has joined the Fox forces and is now supporting Virginia Pearson in a production which is in work at the Blackton studio in Brooklyn. This is Miss Carrera's first experience in pictures and she is doing the work on the advice of her physician, who warned her that unless she took up something which would occupy her mind, she, too, might suffer a breakdown, as she had remained at her mother's bedside day and night for weeks.

#### DRAMATIC MOMENT FROM "THE EAGLE'S EYE"



A LABORATORY TEST FROM THE SEVENTEENTH EPISODE OF THE WHARTON SERIAL. FROM LEFT TO RIGHT THE PLAYERS ARE: FRED JONES, MARGARET CAMPBELL AND WILLIAM BAILEY.

## Government Seeks Information Concerning Film Productions

### Training Camp Activities Commission Compiling Lists of Pictures Available for Cantonments

That a comprehensive campaign for the showing of the best films on the market at the various army cantonments throughout the country is well under way became apparent this week when practically every producing company, as well as distributing organizations, received inquiries from the war department commission on training-camp activities relative to the productions on hand.

For the purpose of efficient management it has been arranged to make all bookings for the cantonments from a central office in New York City. The companies are asked to mail as soon as possible a list of all feature pictures which are available for booking, together with a statement of the territory controlled with reference to the pictures listed.

#### Seek Independent Features

Leading producers of the country have acted in cooperation for some time with the government in the matter of providing films for the entertainment of enlisted men at army camps. Under the present arrangement the state right market will be invaded in a search for feature productions.

"As a patriotic service," reads the letter sent out by the committee, "the government has been assured of the utmost cooperation on the part of leading film producing and distributing companies. As, however, many excellent feature

films have been distributed on a state rights basis, we desire to make our lists of available pictures as complete as possible, recognizing that every true American appreciates the services of enlisted men and desires to express that appreciation."

#### Many Films Used

There are already in active operation sixteen Liberty Theatres in the various army cantonments erected by the government to furnish amusement for the men in training. In addition to this, many of the battleships of larger displacement are provided with projection machines and screens. In some of the camps open-air filmings are being had.

To provide suitable films for these various units presents a formidable task and calls for the heartiest cooperation of the film industry in making it successful. The response to the request of the commission will, no doubt, be complied with to the fullest extent.

#### Best Seller in Films

John S. Lopez has completed the picturized version of Cosmo Hamilton's novel, "The Sins of the Children," for Harry Rapf. Work on the production will begin this week, it is announced. The feature will be in six reels and will present a number of established screen stars.

## Government Moves To Display Films In Neutral Lands

### Division of Films Sends Three Representatives Abroad

A move of much import to the motion picture industry has just been made by the Committee on Public Information, George Creel, Chairman, Charles S. Hart, Director, announces that three representatives of the U. S. Government Division of Films are sailing this week for the other side to establish in allied and neutral countries a distribution system for the U. S. official films.

These three men are H. C. Hoagland, Lucian C. Wheeler and Charles F. Van Arsdale. Headquarters will be established in Paris under the direction of Mr. Hoagland. From that point operations will be directed. A branch will be opened immediately in London with Mr. Wheeler in charge, and the intention is to establish offices as rapidly as conditions will permit in Spain, Portugal, Holland and Switzerland.

It will be the purpose of the foreign offices to distribute in these countries all films released by the Division of Films in the United States, and thus acquaint the peoples there with what America is doing to help win the war and to give them, besides, an accurate idea of the attitude of this country toward Germany and the war.

#### Signal Corps Co-ordinates

The foreign work will also include the co-ordination of the U. S. Signal Corps abroad with the activities of the Division of Films here. General Pershing will provide films from the front showing what is transpiring from day to day, in co-operation with the Paris office. The films so obtained will be shown in the foreign countries above referred to as well as in the United States.

The three representatives are eminently qualified to fill the posts to which they have been appointed.

Mr. Hoagland was for several years General Manager of the Selig-Polyscope Company and later was assistant general manager for Pathe. He came from Pathe to the Division of Films.

#### Wheeler's Wide Experience

Mr. Wheeler was for fourteen years in the secret service, acting as personal attendant to Presidents Roosevelt, Taft and Wilson. Three years ago he left that post to become general manager of the Selig-Polyscope Company, and comes from that office to the present appointment.

Mr. Van Arsdale was for a number of years Assistant Sales Manager of the H. B. Clafin Company.

### Unfurls Service Flag

World Pictures has just unfurled its service flag. The flag contains seventy-seven stars and of these World employes now serving Uncle Sam a large percentage are already in France. In addition to the home office flag, which of course contains stars for employes who have entered the Federal service from branch offices and the studio as well as from the home office, service flags have been unfurled at each of the company's twenty-three American branches.

## HIGHER TAX IMPERILS INDUSTRY

(Continued from page 15)

"The French war pictures are absolutely uncontrolled, and are open now to anybody who pays, I believe at \$1 a foot, and that goes to a French fund of some kind for charitable or war purposes. Today these French pictures are not handled by any one distributor."

#### American Pictures in Demand

"Now with the American pictures, Mr. Creel's idea was that they should be distributed by any dealer who would exhibit them and give back the cost of them. But his thought was, I believe, that as the British pictures and the Italian pictures were monopolized, the dealer should also have the privilege of adding to them the American pictures, as he could use the French pictures and the British pictures, because, obviously, the American pictures would be in very great demand. Therefore, Mr. Creel had the choice of getting back nothing or of joining with the monopoly and letting the privilege of exhibiting the pictures to the highest bidder, and so I believe that was his idea."

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

a tax that could be passed on to the consumer."

#### Mr. Friend's Plan

Mr. Friend declared that the simplest and fairest tax is that on admissions, because it is a small tax and it places the burden equally. He declared that the number of theaters in this country has decreased from something over 17,000 a year ago to a little less than 14,000 today, due not only to the fact that people want better entertainment in better places, which results in the prosperity of the larger and better theaters to the detriment of the small, poor ones, but also to the tax.

"Many of these outlying theaters, neighborhood theaters we call them, have been unable to compel their patrons to pay the tax. Thirty per cent of the motion picture theatres have been compelled to absorb the tax themselves and many of them could not do that, because their profit was not twenty per cent of the gross receipts, and it had to be twenty per cent of the gross receipts in order to meet this tax. The admissions tax as it exists today, I think, will result in a steadily increasing income to the Government, because the bigger and better theaters surviving will get a better patronage, and the business will net more in dollars and cents."

Representative Sterling suggested the repeal of the present tax on admissions and repeal the tax on the film altogether, and have instead an admission tax of twenty per cent—one cent on a five cent admission; two cents on ten, and so on. To this Mr. Friend agreed, except that, he said, it would cause difficulties in the higher admissions. The theaters, however, would not be able to stand the tax on rentals suggested by Mr. Powers, he said, for on the big films it would amount to great sums.

### Rivoli Has New Organist

J. Van Cleft Cooper has been engaged as one of the organists at The Rivoli Theatre, New York, replacing Uda Waldrop who has been playing the intermediate performances ever since the theatre opened.

## Sells Shimmery Shirts for Soldiers

The following story which deals with a patriotic actress and a friendly screen was sent out by the Clara Kimball Young department of publicity. Since boyhood we've heard of the big-hearted man who would "give the shirt off his back to a friend," but Miss Young's stunt makes him look like a piker. In addition to sending out the story, the publicity department adds that "publication will be appreciated," and here is where the HERALD earns their appreciation:

Clara Kimball Young, with the aid of her manager, Harry Garson, put the "punch" into the big bazaar at the Lasky Studio, Hollywood, Cal., Saturday night for the benefit of soldiers' families, by auctioning off her clothes, each piece that she wore, one thing at a time, to the highest bidder. Miss Young disrobed on a platform in a crowd of several thousand people behind a large screen. Her novel and original method of creating renewed stimulus toward large monetary returns for the benefit caused the keenest interest and high bidding. Never before in the history of Los Angeles has any one sold the clothes they were wearing, for a benefit, and onlookers were quick to recognize and appreciate the spirit of true American patriotism.

Miss Young's dress, an exquisite Lucille gown, was the first article sold. It was bought by Mr. Tally, of Tally's Theatre, Los Angeles. Cecil De Mille, after much spirited bidding, received her stockings and garters; Elliot Dexter, her corsets; William S. Hart, her slippers, and Douglas Fairbanks, a most sheer and shimmery bit of negligee. The last garment which was auctioned off caused most spirited bidding between De Mille, Fairbanks, Charlie Chaplin and Hart, and Chaplin got them for one hundred and eighty-five dollars.

Miss Young's royal contribution to the bazaar was heartily applauded, and more especially as it has been announced that she will return East in a few weeks, immediately after the completion of her picture "The Savage Woman" upon which she is now spending her entire time and energy.

The fact that no riot was reported following the completion of the auction is a tribute to the efficiency of Hollywood's police department. Just what Chaplin got for his \$185 is left to the imagination by the wily press agent.

# "OVER THE TOP" with J.B.

'Tis said that Colonel Jake Ruppert has a "corking" story and may pictureize the "Bottle Imp." Set 'em up in the other alley.

\* \* \*

During the past week a famous actress, who is about to seek a rest, has been househunting and in many of the apartment houses she visited the elevators were out of order, hence, the little lady of the curls had to walk. She remarked at the end of the day that she had become flat footed. In picture parlance this is known as falling of the Ince-step.

\* \* \*

Ed Rosenbaum is about to branch out for himself via. the advertising and publicity bureau. There's always room for one more and Ed never did take much space.

\* \* \*

Headline—"Leah Baird Going to School Again." Probably wants to brush up in figures, since she is taking an athletic course. One of Leah's subjects of study is swimming, as she desires to protect herself from the swells, rather than from the stage door Johnnies.

\* \* \*

Jersey's little wonder Charley Simone is taking educational pictures in the environs of Lake Wood, N. J. Imagine that Charley is using Gouldencourt for dressing rooms, while he films the "Pine Needle."

\* \* \*

Jerome Wilson, author of the "Sweetheart of the Dunes," is now at liberty. Having put the Symphony Theatre on its feet Jerome decided to get off his own for a much needed rest.

\* \* \*

It is reported that the New York Athletic Club is to run open air picture shows this summer at its country home



ARTHUR LEVEY

The Film Exporter, Now Connected With Headquarters Troop, 2nd Army Corps, A. E. F., France.

at Travers Island, Pelham Manor, N. Y. The pictures are to be free but patrons are expected to purchase W. S. S.

\* \* \*

Italian Boy—"Pa sold W. S. S. at the moving picture theatre. Kinna—Ma sell 'em too?" Excuse me, I framed this one in a hurry.

\* \* \*

Henry Grissitt is now the publicity expert at the Symphony Theatre. Good pictures, good music, and plenty of passes for the press. What more could you ask?

\* \* \*

No matter how some people change their minds over night about program pictures, the World Film Corporation turns out pictures that may be equaled but are never surpassed.

\* \* \*

Some actors are saying that the wheatless sandwiches, as furnished in the studio grills, are as bad as the old fashioned meatless kind. Some of the "lens fleas" no doubt remember the days when they had to take a rubber sandwich in order to get a "scuttle of suds."

\* \* \*

Get together now for the Boston convention. Paraphrasing the immortal Farragut, "Damn your economy, go ahead."

## Special Screening Of "Tempered Steel"

A special screening of "Tempered Steel," the fourth Petrova production for the benefit of the motion picture trade press, will be given by the Petrova Picture Company on Thursday, it is announced. Following the showing, a luncheon will be tendered to the assembled guests. It is planned to make this occasion a distinctive one in many respects and several surprises are in store for the reviewers, it is said, both as regards to the methods of presentation and the entertainment which will intersperse the various courses of the luncheon. The affair will be held under the direction of Bert Ennis, director of publicity for Petrova Pictures and McClure Pictures, Inc.

## Harry Rapf Disposes Of More Territory

Harry Rapf, it is announced, has just closed a deal with Sol Lesser, selling him his two productions, "The Struggle Everlasting" with Florence Reed and the "Accidental Honeymoon" starring Robert Warwick. The transaction involves the states of California, Arizona and Nevada.

Leon Netter of Cleveland purchased the productions for the state of Ohio, while Louis Frank and Jacob Cooper obtained the rights to the pictures in Illinois and southern Wisconsin. In no instance was the purchase price made public.



PEGGY HYLAND

In a Scene From the Wm. Fox Play, "Other Men's Daughters."

## Sherry Service to Distribute Features

The first production of the Frank A. Keeney Pictures Corporation, "A Romance of the Underworld," and the first feature of DeLuxe Pictures, Inc., with Doris Kenyon heading her own company, "The Street of Seven Stars," will be published June 30. All the pictures of both companies are being handled for the market by the William L. Sherry Service, with headquarters in the Godfrey Building, New York.

The Keeney forces began work last week on their fourth picture, "The Girl with a Past," by Paul Armstrong, with Catherine Calvert as star. The production is being made in the Biograph Studios, New York, under the direction of James Kirkwood. The second Keeney picture will be "The Girl Problem," by E. Lloyd Sheldon, starring Miss Calvert. Herbert Rawlinson will appear opposite her. Miss Kenyon and her company are now working on their second picture, "The Inn of the Blue Moon," by Louis Joseph Vance. John B. O'Brien is directing the picture.

## Artist's Widow Joins World

Mrs. Philip Boileau, widow of the late artist whose magazine covers and illustrations made him famous, has been signed by World Pictures to support Louise Huff in her World production, "T'Other Dear Charmer." Mrs. Boileau, who posed for her husband constantly and who is known as one of the most beautiful women in the world, screens perfectly, it is said, and it is expected that her appearance in "T'Other Dear Charmer" will make a decided impression.

## Truex and Mason Co-stars

Production work will be commenced early in July on the first Shirley Mason-Ernest Truex pictures of the John Emerson-Auita Loos series for Paramount.

# Saenger Amusement Firm Target Of Federal Trade Body Complaint

## New Orleans Concern Alleged to Have Used Unfair Methods of Competition— Hearing in July

Washington, D. C.—A complaint has been issued by the Federal Trade Commission, charging the Saenger Amusement Company, of New Orleans, with unfair methods of competition, a hearing on which will be held next month.

The Saenger Amusement Company owns, operates and controls theatres in various states for the exhibition of motion pictures, and also acts as a booking agency, booking, on a commission basis, films for various exhibitors, and also purchases, leases, or procures the license of films from producing companies and film exchanges.

The commission alleges that certain advertising matter accompanies films sent out by the company and that, in order to stifle competition, the company has made threats to certain film exchanges that unless they accept terms made by the respondent for the lease, sale or license of films, the respondent would cause exhibitors to refuse to lease, handle or procure the license of the films of such exchanges. It is asserted, further, that some of these threats were fulfilled.

### Contract Breaking Charged

It is also charged that the Saenger Amusement Company has caused the breaking of contracts made between certain exchanges and theatres for the exhibition of various films, thus hindering and embarrassing such exchanges. The company is also charged with causing contracts for the exhibition of films by certain exhibitors to be canceled, such cancellations being procured after the

exhibitions were advertised, whereupon the respondent company or persons connected with it displayed the same film in advance of the date advertised, the exhibition taking place in the neighborhood of the theatres or exhibitors who had advertised the films.

It is alleged that through threats of withdrawing its patronage or the patronage of other exhibitors, the company has compelled certain exchanges to cease supplying films to exhibitors competing with the respondent.

### Compulsory Film Booking

The commission also charges that the respondent company has compelled exhibitors to book films through it, by threats of cutting off the supply of motion picture films, and is charged also with inducing employees of competitors to leave their employment by offering them positions with the respondent company.

The charges against the Saenger Amusement Company, although differing somewhat in detail, are, in general identical with those made by the federal trade body against the Stanley Booking Company of Philadelphia. This action was taken about two weeks ago.

Information obtained by Andrew J. Callahan, personal representative of George K. Spoor, president of the Essanay Film Manufacturing Company, furnished the basis for the complaint. Mr. Callahan, after an investigation of the Philadelphia situation, turned over the data of his probe to George McCorkle, special investigating attorney of the Federal Trade Commission.

## First National Plan Given to Exhibitors In Artistic Booklet

For the purpose of making clear to exhibitors the purposes of the First National Exhibitors' Circuit and the method under which it operates, J. D. Williams, general manager, has caused to be issued a comprehensive booklet which will be given wide circulation.

One of the first points to be dwelt upon is the personnel of the membership, which includes the leading exhibitors of the United States and Canada. In this connection cuts of the theatres controlled by these men are attractively printed on a cleverly designed page. In another part of the booklet the photographs of the members form a frame for a map of the United States on which the locations of the various exchanges of the First National Exhibitors' circuit are marked.

"The First National Exhibitors' Circuit, Inc., is composed of thirty of the biggest exhibiting firms in the world," reads a part of the matter devoted to explaining the nature of the organization. "It buys money-making productions outright for cash in order to secure them for its members' own theatres.

"These money-making productions are rented to other exhibitors after they have been exploited in First National theatres. Thus the First National will share its buying power with others to the mutual benefit of all."

The booklet itself, printed on rich stock, is a beautiful piece of work. Art borders frame each page into which are inserted half tones of theatres controlled by the First National members. At the bottom of each page are short, terse catch lines setting forth the spirit of and benefits to be derived from the First National plan.

### Mutual's Roll of Honor

The roll of honor of employes of Mutual Film Corporation who have answered the call of their country and who are now at the front or preparing to go to the front, now numbers fifty-four. The list includes men from all over the United States and Canada who have joined all branches of the service.

## Clara Kimball Young Uses Griffith Studio

Harry Garson, manager of Clara Kimball Young, has just completed arrangements with D. W. Griffith, whereby Miss Young will produce pictures this winter at the Griffith Studios, Hollywood, Cal. Upon completing her next picture, "Cheating Cheaters," in New York, work upon which will start immediately upon her return from the West in July. Miss Young will return at once to California, where she will continue operations on the coast for the entire season.

Mr. Garson has also arranged for his own producing company, headed by Blanch Sweet, to continue work there after Miss Sweet has made "The Unpardonable Sin," by Rupert Hughes, upon which she will start work in New York July 1.

### Washburn Joins Paramount

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of production, has secured the signature of Bryant Washburn, one of the most widely known and most popular of light comedians of the screen, to a three-year contract to appear in Paramount pictures.

## General Office Moves

General Film Company announces the removal of its Boston exchange, which is managed by J. D. Levine, from 28 Ferdinand Street to 5 Isabella Street. Facilities for the handling of its largely increased New England business are gained by General Film in this change, it is said.

### BIG MOMENTS FROM TWO TRIANGLE PLAYS



LEFT—LEE HILL, DIANA CARRELLO AND GLORIA SWANSON IN A SCENE FROM "STATION CONTENT." RIGHT—JACK LIVINGSTON AND IRENE HUNT IN "HIS ENEMY THE LAW." (Triangle)

# REVIEWS

## Gloria Swanson in "STATION CONTENT"

Triangle drama; five parts; directed by Arthur Hoyt;  
published June 16.

As a whole .....	Excellent
Story .....	Good
Star .....	Fine
Support .....	Exceptional
Settings .....	Ample
Photography .....	Superb

For a standpoint of photography "Station Content" is a triumph. Excellent camera work predominates throughout the five reels of a story of more than average interest. In the climax of the picture the suspense is wonderfully worked out. Gloria Swanson's wild ride on a gasoline handcar which includes jumping over a cliff in a near cloudburst with the attendant weird flashes of lightning furnishes a sensational hair-raising episode bound to leave an impression. Elgin Leslie is credited with the photography.

While the early part of the picture drags to some extent there is sufficient action in the balance of the story to overcome this. Miss Swanson, in addition to her daring, gives an excellent performance in the role of Kitty Manning who sought freedom from the loneliness of an isolated existence. Lee Hill is acceptable in the leading male role.

*The story:* When Jim Manning, a telegraph operator, is rebuked by his wife for failure to gain promotion that will take them away from Cybar, an isolated spot, he replies in kind and the strained relations arising finally lead to Kitty Manning running away with a musical comedy company. She meets Stephen Morton, president of the railroad who becomes fascinated with her. He wishes to free himself from his wife and marry her and she promises an answer in a month. Returning to the city she is held over night at a small railroad station and old memories fill her with remorse. She learns that lightning has destroyed a bridge and after a wild ride on a gasoline handcar is able to save the limited. Morton and her husband, now division superintendent, are on the train and a reconciliation is effected.

## Alice Brady in "THE WHIRLPOOL"

Select Pictures drama; five parts; directed by Alan Crosland;  
published June 31

As a whole .....	Very good
Story .....	Gripping
Star .....	Splendid
Support .....	Good
Settings .....	Well chosen
Photography .....	Very good

Alice Brady has achieved a sensational success in "The Whirlpool." Her talents are seen to the best advantage in a splendidly arranged scenario by Eve Unsell from the novel by Victoria Morton. Miss Brady has admirable concentration and plays with increasing conviction, which with her poise, beauty and intelligence make her a star worthy of the name. Alan Crosland deserves great credit for his careful direction.

H. E. Herbert gave a very fine performance of Judge Reverton. Robert Walker, William Davidson, Warren Cook, J. H. Gillmore and Joseph Burke all earned notice for good characterizations.

*The story:* Bella Cavallo, the step-daughter of a gambler, plays her role of decoy in his fashionable gambling house. She attracts a great deal of undesirable attention and her honest soul revolts against the life. Young Brettner loses heavily there and becomes involved in a theft to get jewels to please Bella. He is arrested and Judge Reverton takes his youth into consideration and after securing his promise to keep away from the gambling house dismisses the case. The boy loves Bella and consequently goes back. He loses again at the wheel. Bella tries to persuade him to keep his promise to the Judge, when Ferris, the stepfather, reads of jewels of Col. Warren that are to be reset for his bride. The lust for them is too strong for Brettner and he goes to Warren's home that night, breaks into the house and steals the emerald, but is surprised before he can get the pearls. In the scuffle that follows the Colonel is shot. The Colonel's nephew sees the thief and he is followed to Bella's where he takes refuge. While Brettner is in jail Bella goes to a country lodge where the nephew is recovering from drugs, in order to watch him and try to free Brettner. She registers under another name.

Judge Reverton also has gone there as his nerves are shattered over his friend's death. He falls in love with Bella and they are married. Later the alienist in the case is entertained at dinner at the Revertons and recognizes Bella. He tells Reverton who she is and Reverton has a frightful revelation of feeling toward Bella. That night Bella leads on the nephew and he brings her a gift of the pearls belonging to the uncle. Bella confronts him with his guilt and accuses him of murder. He confesses. The Judge overhears everything and understands.

## Constance Talmadge in "GOODNIGHT, PAUL"

Select Pictures drama; five parts; directed by Walter  
Edwards; published June 17.

As a whole .....	Excellent
Story .....	Farce
Star .....	Very good
Support .....	Excellent
Settings .....	Suitable
Photography .....	Good

Constance Talmadge in "Goodnight, Paul" is more charming and entertaining than ever, if such a thing is possible. Her girlishness is so winsome and her sense of humor so keen that she is perfect in farce. Her new vehicle was arranged by Julia Crawford Ivers from the play by the same name. The direction by Walter Edwards is thoroughly satisfactory. It is an altogether charming production, full of innocent fun, amusing complications and a wholesome climax.



CONSTANCE TALMADGE AND SUPPORT IN A SCENE FROM  
"GOODNIGHT, PAUL." (Select.)

Miss Talmadge has for her new leading man Norman Kerry, handsome, intelligent and convincing. Harrison Ford gives an excellent performance. John Stepling, Beatrice Van and Rosita Marstini are satisfactory in their respective roles.

*The story:* Richard and Paul, two young business partners, are about to shipwreck on financial rocks, when Richard reminds Paul that his uncle may help them, as Paul is his heir. Uncle Batiare is at the time on his way to New York, having been told that he is dangerously ill and being desirous of seeing Paul. He is a bachelor and wants Paul to be a happy benedict. When he arrives he tells Paul that if he were married he would be glad to furnish him all the money he needs for his business. Richard's bride has a bright idea and decides to make the uncle believe she is Paul's wife instead of Richard's. She locks Richard in the bathroom while she goes into the parlor to hoodwink the uncle. Paul is speechless over the situation but his need of the money persuades him to be a party to the deception. They both think they will have to deceive the uncle only a few hours. But he is so pleased with the bride that he decides to visit them for a month and returns with his trained nurse, who proves to be Paul's boyhood sweetheart, the girl he has never been able to forget. They are all muddled in so many delightful complications that finally only confession clears up the trouble.

## DIGEST OF PICTURES OF THE WEEK

**N**OTWITHSTANDING, an English writer says that the "wordless play is supposed to throw a glamor of intellectuality over an invention which, on its own account, has about as much to do with 'intellect' as ironmongery has," countless thousands still continue to go to picture shows and find wholesome amusement.

The week's offering of features is unusually good. Plays of lighter vein predominate. This is as it should be, for Summer is the time for comedy-dramas.

William Russell has produced for the Mutual program a five-part play of the highest order, combining an excellent story, with good acting and beautiful settings. "Up Romance Road" should go over big with proper musical treatment in any first-class house.

Triangle presents the little screen favorite, Alma Rubens, in "Madam Sphinx," a mystery play that grips one. Another pleasing Triangle is "Station Content," with Gloria Swanson. This is a railroad story with incidental thrills furnished by the rescue of a passenger train from a plunge through a burning bridge. "The Last Rebel," another Triangle, presents Belle Bennett in a Civil War story and Jack Richardson is seen in a strong play entitled "His Enemy, the Law."

Constance Talmadge adds new laurels to her crown by her sterling work in two new Select plays, "Goodnight, Paul," and "The Lesson," wholesome comedy-dramas that found favor when presented in Chicago theatres last week. Another Select picture, "The Whirlpool," furnished an exceptional vehicle for Alice Brady. A play that holds from start to finish.

Metro presents Emmy Wehlen in "The House of Gold," an average program feature with many melodramatic moments. The Bluebird feature for the week was "Which Woman," written from an *All-Story Weekly* story. It presents Ella Hall and Priscilla

Dean in a crook play that is notable for a realistic rain storm and excellent lightning effect.

Alice Joyce is the star of an O. Henry story, "Find the Woman," made by Vitagraph, that moves along rather sluggishly, although containing beautiful settings and photography. Miss Joyce's work is the outstanding feature of the play.

The Commonwealth Pictures Corporation offer a novelty in single reel pictures of a number of vaudeville acts. These are what are known in the two-a-day theatres as "dumb acts" and have been well selected for variety.

Arcraft's two comedy-dramas "Hit-the-Trail Holliday," starring George M. Cohn, and "Say, Young Fellow," with Douglas Fairbanks in the leading rôle, exploit the talents of these two young men to the fullest. "Say, Young Fellow" is like a page from the *Success* Magazine, being a fast-moving tale of the unusual methods of a cub reporter. The Cohan play is too well known to need comment, although the screen version has been changed materially from the stage production.

Baby Marie Osborne, the little Pathe star, is presented in a play of but average value. "The Voice of Destiny" is not by any means the best vehicle that the little miss has had, although surrounded by a capable cast.

Universal's special "Smashing Through," with Herbert Rawlinson, is a melodrama of the Diamond Diek school, with the Universal star performing many perilous stunts.

Barbara Castleton and Irving Cummings appear to advantage in "The Heart of a Girl," a World play, directed by John Adolphi. The story contains many humorous bits and is one we unhesitatingly recommend.

"Her Final Reckoning" makes a splendid play for Pauline Frederick, who, under the direction of Emile Chautard, brings out the dramatic points of Jules Claretie's play, popular some thirty years ago.



**Emmy Wehlen in**  
**"THE HOUSE OF GOLD"**

Metro melodrama; five parts; directed by Edwin Carewe;  
 published June 17.

As a whole.....	Average
Story.....	Melodramatic
Star.....	Pleasing
Support.....	Good
Settings.....	Good
Photography.....	Good

"The House of Gold" is an average program feature. Emmy Wehlen has a pleasing role and she handles it well. It does not, however, allow her opportunities such as she has had in previous roles. It is one of those productions that exhibitors will have to do a great deal of advertising to put over.

Joseph Kilgour, supporting Miss Wehlen and playing a dual role, gives a very weak and unconvincing portrayal of both. Hugh Thompson, as the hero, is well cast and does good work. Other members of the cast are Helen Lindroth and Maud Hill. The story is by Katherine Kavanaugh.

*The story:* Pamela Cartwright is forced into a moneyed marriage and is very unhappy. She and her husband quarrel and a struggle follows in which the husband is killed. Pamela is tried for the murder, but her testimony is convincing enough to free her. Frank Steele, to whom she was engaged prior to her marriage, again seeks her hand in marriage and on the day of their



EMMY WEHLEN, FRANK KILGOUR AND SUPPORT IN A SCENE FROM "THE HOUSE OF GOLD." (Metro.)

wedding they are confronted by Martin, whom they believed dead. Explanations prove that the man is the twin brother of the murdered man and that he is guilty of the crime. With complete understanding comes happiness to Pamela and Frank.

**"SPANUTH'S VOD-A-VIL MOVIES"**

Commonwealth Pictures vaudeville acts; one-reel subjects; directed by William Buckley; published open market

At last we have "canned" vaudeville. We have had new grand opera for some time but canned vaudeville is new. The Commonwealth Pictures Corporation, Chicago, has rounded up a sufficient number of "dumb" acts and photographed them to make a series of six single-reel pictures. These are being offered exhibitors as a novelty and as such are apropos for any program. However, to the dweller in the city who has access to the vaudeville theatres they will not be as great a novelty as to the small town, where they rarely have an opportunity of seeing trapeze performers, outside of circuses, trick bicycle riders, slight-of-hand artists, skaters, performing bears, monkeys, horses, seals and other curios of the two-day house.

As presented in "Spanuth's Original Vod-A-Vil Movies," they offer something new in films. The acts have been well chosen for variety, each runs about four minutes and with the proper musical accompaniment will undoubtedly please, especially the children. The camera was evidently not quick enough to catch some of the bicycle riders and performers with dumb-bells as there is a blurring of the figures in the

centre of the picture in each case. The picturing of Herman, the magician, doing several difficult tricks will hardly arouse the interest upon the screen that these same tricks do upon the stage. "Trick photography" will be the conclusion most picture patrons will arrive at as an explanation. There are seven acts—what are familiarly known as "closing acts"—to a reel with a novel introduction showing a stage and an animated orchestra, introduce each reel.

**Constance Talmadge in**  
**"THE LESSON"**

Select comedy-drama; five parts; directed by Charles Giblyn;  
 published in May

As a whole.....	Good
Story.....	Enjoyable
Star.....	Very good
Support.....	Capable
Settings.....	Good
Photography.....	Very good

It is not because the subject matter dealt with is new that "The Lesson" proves its right to be called a good production, but the fact that the story has been capably handled with an excellent comedy vein running through it. Despite its title, which might give rise to various conjectures as to its plot, the picture is a wholesome comedy-drama, quite appropriate for the neighborhood house.

With advertising that is not misleading, exhibitors should be able to make this a successful proposition from a box office standpoint. The Bijou Dream Theatre, Chicago, found this a very successful production last week.

Constance Talmadge in her usual charming manner, interprets a role that fits her well. Tom Moore, in the leading male role, affords her excellent support, as does Walter Hiers, cast as a jolly good fellow. Dorothy Green, Joseph Smiley, Herbert Heyes and Christy Walker round out a well-selected cast.

*The story:* John Galvin appeals to Helen Drayton as do none of the other boys in her home town and she finally elopes with him, but shortly after their marriage she learns what a selfish man her husband is. Returning to her home town on a visit, she realizes the mistake she made in refusing "Chet" Vernon, her sweetheart since childhood days. She and John drift farther and farther apart and finally are divorced. This is welcome news for "Chet" and before very long he and Helen start out in search of the happiness which thus far had eluded them.

**Jack Richardson in**  
**"HIS ENEMY, THE LAW"**

Triangle drama; five parts; directed by Raymond Wells;  
 published June 16.

As a whole.....	Fair
Story.....	Fair
Star.....	Acceptable
Support.....	Good
Settings.....	Good
Photography.....	Good

Several bits of good acting blaze up at times but fail of sufficient illumination to make "His Enemy, the Law" other than a drab spectacle. The story wanders considerably with countless immaterial details worked in. Jack Richardson heads a capable cast which does the best it can in a shaky vehicle which threatens to collapse before the journey's end is reached.

There are dual roles for both Richardson and Irene Hunt in the picture which deals with the unique method taken by a young lawyer whose father has been shot as an outlaw, to avenge himself by obtaining the acquittal of criminals on technicalities.

*The story:* Captain Jack, disappointed in love, marries hastily and soon leaves his wife, taking with him his son, a boy of six. He becomes an outlaw and is later shot down. The boy is raised by the community. He has an inherent hatred of the law and studies it. As a criminal lawyer he soon gains success and becomes the fear of prosecuting attorneys. He is approached by a girl whose fiancé is charged with murder, and is asked to take the case. For the first time he becomes interested in one of the opposite sex. He obtains the acquittal of the man who, he knows, is guilty. The girl also learns this and ends her engagement. In asking the girl to be his wife, the young criminal lawyer tells her of his father's death. She tells him of the broken romance between her mother and his father, and the two embark on the voyage denied their parents.

Douglas Fairbanks in  
**"SAY, YOUNG FELLOW"**

Aircraft comedy-drama; five parts; directed by Joseph Henaberry; published June 9

As a whole ..... Good  
 Story ..... Ordinary  
 Star ..... Good  
 Support ..... Good  
 Settings ..... Good  
 Photography ..... Very good

Is Douglas Fairbanks' bag of tricks running low? It would seem so. His last one, "Mr. Fix-it," was a poor imitation of his former successes and this one is even worse. As a play for the kiddies, it may get a laugh where he romps with some youngsters on a lawn playing highwayman, but for those searching for amusement and something new—well it isn't to be found in "Say, Young Fellow." It's rather tiresome.

Fairbanks is the whole thing all the way through, with a miniature Fairbanks sitting upon his shoulder whispering into his ear sage advice. As a newspaper reporter Doug. does stunts that would land a cub reporter in an insane asylum. For instance, he climbs into a millionaire's bedroom and forces an interview out of him while sitting astride the millionaire's stomach. And such an interview, wow! The picture is mostly chase stuff and it is here Fairbanks excels, vaulting tables, riding up and down belt shafts and battling a dozen thugs at close quarters.

Marjorie Daw, as the girl, has little to do, but does that little well. Frank Campeau, Edythe Chapman, James Neill and others lend good support.

*The story:* After obtaining an important interview with a millionaire, the Young Fellow is assigned to run down the story of a lost agreement in a small town outside of New York. Through a mix-up of suit cases he meets two of the stockholders of the company interested in the agreement. The big man of the town is anxious to secure the agreement and has the man whom he believes holds it, kidnaped and tied in the factory by a gang of thugs. He also plans to get the reporter out of the way but fails and following a lively chase, in which the reporter frees the kidnapped stockholder and also recovers the agreement, the story ends where the villain is exposed and the newspaper man gets the girl.

Barbara Castleton and Irving Cummings in  
**"THE HEART OF A GIRL"**

World drama; five parts; directed by John Adolfs; published July 1

As a whole ..... Good  
 Story ..... Well handled  
 Stars ..... Very good  
 Support ..... Excellent  
 Settings ..... Suitable  
 Photography ..... Good

"The Heart of A Girl" is the class of production most motion picture theatres can show to advantage. It is novel in theme and has been produced in such a manner as to make it a pleasing attraction. Taken from a story by Maravene Thompson, the director has handled it in excellent style, keeping up the action and interest.

The young man running for an executive office and at the psychological moment having a stain found on his character, reducing his opportunities for success and then the intervention of the girl he loves with a true story of the State of affairs, which brings the opponents to his side, is a theme that has been used many times before, but the incidents relating to this point have been handled nicely by Director Adolfs and since this is just one of a number of incidents, its age will detract none from the story's value.

Barbara Castleton and Irving Cummings, in the leading roles, handle their parts with an easy grace that is pleasing. In their support appear Charles Wellesley, Kate Lester, Ricca Allen and Clay Clement, Jr. There are many humorous touches to the story, giving the production a well balanced assortment of comedy and drama. A bird's eye view of Washington, the capitol, some pretty exteriors and well staged interiors provide excellent and appropriate background for the various phases of the story.

*The story:* Betty Lansing first meets Senator Brandon Kent, when she smashes into his machine and sends it into a ditch. From this unusual meeting a friendship springs up which resolves itself into love. Francis Oakland is envious of Brandon's success with Betty's affections and when the latter proposes to run for governor, Oakland spreads the news that Brandon is a frequenter of a gambling house and in love with the proprietor's daughter. Betty learns of the story and sees that Brandon is rapidly losing favor. She explains to the de-

gates attending the convention that the gambling house Brandon Kent attended was the home of her mother, the winnings of the guests being collected and devoted to charity. Of course there is a vast change and Brandon is nominated by unanimous acclamation. Betty and Brandon prepare for a happy future

William Russell in  
**"UP ROMANCE ROAD"**

Russell-Mutual drama; five parts; directed by Henry King; published June 24

As a whole ..... Entertaining  
 Story ..... Good  
 Star ..... Convincing  
 Support ..... Good  
 Settings ..... Excellent  
 Photography ..... Very good

All the qualities which go to make an excellent motion picture production are found in "Up Romance Road" and where high class entertainment is in demand this picture should be very well received. William Russell gives a convincing and sincere portrayal of his role and to advantage in his support appear Charlotte Burton, John Burton, Joseph Belmont, Emma Kluge, Carl Stockdale and Clair Du Brey. The masterful directorial hand of Henry King is evident throughout.

No more beautiful outdoor scenery could be desired than that pictured in this production and the excellent photography and beautiful lighting effects make it an everlasting delight. There are good bits of comedy interspersed throughout the telling of the story. The tense situations toward the end of the play lend a thrill to the story.



DRAMATIC SCENE FROM "UP ROMANCE ROAD," WITH WILLIAM RUSSELL. (Russell-Mutual.)

This production should go especially well where William Russell is a favorite, as his capable and virile manner of interpreting his role is enjoyable and the ease with which he goes through the part is restful.

*The story:* Wearied of the evenness of their courtship, Gregory Thorne and Marta Milbanke seek some form of adventure which will change the sameness of their lives. But all Gregory's attempts are unsuccessful until he claims to know the author of a threatening letter which his and Marta's father have received. Gregory is ordered off the place. Marta is kidnaped and the safety of the Thorne-Milbanke enterprise is threatened, but believing it to be a scheme of Gregory's, no attention is paid to the matter. The fact that it is all a reality proves a shock to the parents, but after Gregory has proven himself a hero an immediate marriage is insisted upon.

**Bluebird Advances Date of Feature**

The title of Carmel Myers' next picture has been changed from "A Penny's Worth of Love" to "The City of Tears." It will take its place on the Bluebird list on June 24, in place of "After the War," which has been set back until July 8.

In "The City of Tears," Miss Myers picturizes the prima donna of an Italian Opera Company which has closed after a financially unsuccessful season, leaving the members to shift for themselves to the best of their ability. She accepts the position of a clerk in a grocery store run by Tony, an Italian. Eventually Tony and the prima donna, of course, marry.

**Belle Bennett in  
"THE LAST REBEL"**

Triangle drama; five parts; directed by Gilbert P. Hamilton; published June 9

As a whole.....	Good
Story.....	Fair
Star.....	Good
Support.....	Excellent
Settings.....	Average
Photography.....	Good

"The Last Rebel" presents a story of a family feud which dated its origin from the beginning of the Civil War and which was finally dispelled years later through the grandson of the one faction winning the love of the granddaughter of the other. It is a smooth-running, romantic vehicle along the same line as others founded on this theme. The cast is a capable one and the picture, in point of production, is up to the Triangle standard.

Belle Bennett and Joe King, who appears in support, both assume dual roles and give creditable performances. Lucretia Harris as "Mammy Lulu" is responsible for the little comedy in the piece.

*The story:* When Harry Apperson took the side side of the North in the Civil War, a friendship which had endured for years between the Appersons and the Batesfords changed to bitterest hatred. Fifty years later from the West, where he has accumulated a fortune, Harry sends his grandson Jim to reclaim the old homestead. In the South the latter finds Floribel, the last of the Batesfords, in financial straits, but she rebukes all attempts to aid her. Later, when she has lost the old homestead and is unable to obtain employment, she and her negro mammy go to the water front intent upon suicide. Jim follows them and is the means of saving them from an attack by wharf idlers. On his bed in a hospital, painfully injured, Jim declares his love and the "last rebel" relents.

**Pauline Frederick in  
"HER FINAL RECKONING"**

Paramount drama; five parts; directed by Emile Chautard; published June 9

As a whole.....	Good
Story.....	Jules Claretie's play
Star.....	Excellent
Support.....	Very good
Settings.....	Good
Photography.....	Good

"Prince Zilah" as a play scored heavily some thirty years ago. However, the screen version, with Pauline Frederick in the leading feminine role, does not rank much above the average of present day drawing room dramas. This, through no fault of Miss Frederick's as she gave a very creditable performance in the dual role of Marsa and Marsa's mother. Director Chautard, too, made the most of the dramatic story depicting the fortunes of a gypsy girl whose love affair with a Count almost wrecked her matrimonial bark.

The picture dragged in the early part where Miss Frederick is seen, attired in an attractive riding habit riding through the woods, and being entertained by a band of gypsies. A pack of Russian wolfhounds play an important part in the production and furnish the big thrill of the piece where they attack the Count.

The supporting cast includes John Miltern, who gave a forceful interpretation of the role of Prince Zilah; Bob Cain, who played the Count Menko; Warren Cooke, as Count Vahely; Joseph Smiley, as Doctor Forg, and James Laffey, as Doctor Charcot.

*The story:* Marsa, the daughter of a Russian nobleman, whose wealth she inherits, meets and falls in love with Prince Zilah in Paris. Between them arises, however, the shadow of a secret, the nature of which is revealed, with Count Menko hurrying to Paris upon learning of Marsa's engagement to the Prince. The Count orders Marsa to meet him in the garden. She turns her dogs loose upon him and he is badly injured and disappears for a time. He sends a packet of love letters to the Prince on the eve of their marriage. Marsa becomes ill and loses her mind. A friend of the Prince's runs Menko down and kills him in a duel. The Prince and Marsa are reconciled.

**Priscilla Dean and Ella Hall in  
"WHICH WOMAN"**

Bluebird drama; five parts; directed by Tod Browning; published June 10

As a whole.....	Fair
Story.....	Old
Stars.....	Good
Support.....	Good
Settings.....	Good
Photography.....	Good

The pages of the *All-Story Weekly* magazine contribute

this story of crooks who double-cross one another, steal wedding gifts and kidnap a bride, bridegroom and the bride's uncle. Originally it was called "Nobody's Bride," which doesn't mean any more than "Which Woman?" as far as the plot is concerned.

All the stock situations of the young girl being forced to marry a man many years her senior; the maid and butler who are leaders of a band of crooks; and the rich man's son (now down and out) who seeks revenge on the man who ruined his father, are employed. There is also an auto accident and a realistic rainstorm thrown in for good measure. The story is fast-moving, with the long arm of coincidence playing an important part.

Ella Hall is pleasing in the role of the unwilling bride; Priscilla Dean is the adventuress and leader of the jewel thieves, and Eddie Sutherland the recluse who has been rescued by Priscilla, but who falls in love with the bride and gets her in the last reel. All in all an average feature with an old plot.

*The Story:* Dora Standish, being forced into an unwelcome marriage with an aged millionaire, follows the advice of a maid and escapes in a waiting automobile, being driven by Jimmy Nevin. The machine is wrecked and Dora and Jimmy seek refuge from a storm in a barn. To this same barn comes the maid and butler with the stolen wedding presents. Dora transposes bags and goes to a rooming house with Jimmy. Thence follow the thieves. Doris escapes, but before she can warn her uncle and the millionaire, they are trapped by the crooks. Doris returns to the rooming house, followed by the police force. The crooks are arrested. Jimmy asks Doris' uncle for her hand and the millionaire gives them his blessing.

**Alice Joyce in  
"FIND THE WOMAN"**

Vitagraph drama; five parts; directed by Tom Terris; published June 10

As a whole.....	Fair
Story.....	Padded
Star.....	Very good
Support.....	Strong
Settings.....	Good
Photography.....	Good

Much of the effectiveness of this O. Henry story is lost in the evident padding to provide material enough for a five-reel picture. Because of this an irksomeness pervades the viewing of an otherwise beautiful production in point of cast, settings and photography. The French atmosphere so necessary to the story is transferred to the screen in a creditable manner.

Despite the sluggishness of the action, Miss Joyce cannot fail to impress. In the role of Madeline Renard, an opera singer, her beauty and ability will undoubtedly go a long way toward putting the picture over.

*The story:* Prior to making her first appearance in opera, Madeline Renard has prevailed upon Morin, an elderly goldsmith to make her a set of paste jewels. Morin, who has been entrusted with the fortune of Mme. Tibault, dies suddenly and no trace of the money can be found. Madeline, through her association with him, becomes the prey of scandal mongers whose stories finally affect her lover, Maurice Dumars, a young newspaper critic. Madeline is at a loss to understand his actions, but soon becomes aware of the talk linking her name with that of Morin. When she proves to Dumars that the jewels are paste and that she received nothing from the old goldsmith, he is repentant and later when he finds that the stock certificates given Mme. Tibault by Morin have been used to cover chinks in the wall of her home, happiness is restored all around and life moves smoothly again.

**World to Publish "The Golden Wall"**

World Pictures will publish on July 15 "The Golden Wall," with Carlyle Blackwell and Evelyn Greely as the stars, with Madge Evans and Johnnie Hines and directed by Dell Henderson. The story was adapted from a French romance by Clara Beranger.

It has to do with Marquis d'Aubeterre, who is advised by his lawyer that he must sell the family estate to meet debts incurred by his deceased father. Not wishing to do this, he sells all the family jewels but a medallion and his mother's wedding ring. This provides enough money for a trip to America and expenses with which to send his sister Helen to school.

He arrives in America under the name of Charles Fountaine. His friend, Countess d'Este, aids him in securing a position as manager of the estate of Lathrop, a millionaire. Heroic conduct brings him in favor of Marian, the millionaire's eldest daughter. This friendship is juggled by a series of misunderstandings.

George M. Cohan in

**"HIT-THE-TRAIL HOLLIDAY"**

Artcraft comedy-drama; five parts; directed by Marshall Neilan; published June 16

As a whole .....	Good
Story .....	Fair
Star .....	Fine
Support .....	Good
Settings .....	Well selected
Photography .....	Good

In adapting the speaking production to the screen the producers of "Hit-the-Trail Holliday" have deviated considerable from the original story. Because most of the speaking play's success was due to its humorous, snappy dialogue the screen version has suffered. Views of Rome, Egypt, London, New York's Fifth Avenue are shown, and the words of the first verse and chorus of "The Star Spangled Banner" were interjected into the telling of the story obviously to fill the five reels.

However, for a not-too-critical audience this will be considered quite appropriate, the story will lose none of its value and its entertaining and amusing situations will be appreciated. The subtitles, written by Anita Loos and John Emerson, contain many a laugh, and George M. Cohan is a veritable fountain of humor. The play pleased audiences at the Ziegfeld Theatre, Chicago, last week.

As propaganda for any community now fighting the liquor interests the picture should fill an excellent mission. Timely atmosphere has been injected into the production by making the owner of the brewery, which the prohibitionists are fighting, a hun. Mention of Washington and Lincoln and the bringing in of the red, white and blue, sometimes somewhat inappropriately, lend to it a certain patriotic air which gives it poignancy at the present time.

*The story:* Discharged because of his refusal to sell liquor to a minor, Billy Holliday, expert mixer of drinks, seeks employment in St. Johnsbury, a small town dominated by two factors, one a hun and brewer, the other an American and prohibitionist. Pretty Edith Jason strengthens Billy's leanings against the prohibitionists and in a rousing address he is successful in establishing a name for himself and before long, in company with Edith, now his wife, he makes a tour of various cities in an endeavor to wipe out the liquor interests.

Marie Osborne in

**"THE VOICE OF DESTINY"**

Pathe drama; five parts; directed by William Bertram; published June 23.

As a whole .....	Fair
Story .....	Average
Star .....	Good
Support .....	Capable
Settings .....	Excellent
Photography .....	Good

Despite the efforts of a capable cast "The Voice of Destiny" offers only average entertainment. The climax of the story surrounding the solution of a murder mystery through the means of a dictaphone, undoubtedly intended as a surprise finish, failed in its mission. So thinly veiled was the outcome that it was constantly in view after the early part of the picture.

Baby Marie Osborne gave her usual satisfactory performance and had considerably more to do than has been the case in a number of previous pictures. Jack Connolly, Morris Foster and Howard Crampton did excellent work in support of the juvenile star.

*The story:* Charles Lind, stricken blind, turns over his business affairs to his brother John, a widower. The latter's little daughter, Marie, becomes a constant companion to the blind man. John, through unfortunate investments in the stock market, is financially ruined and his confession to his brother leads to a bitter quarrel between the two. Later in the evening while Charles is sitting at his dictaphone he is mysteriously murdered and valuable jewelry taken. John is accused of the crime mainly through statements by Briggs, the butler, but escapes. Briggs, it is discovered, has been leading a dual life, combining robbery with his duties as a butler. When shot down in a battle with the police, he refuses to make a statement. Marie accidentally turns on the dictaphone which has recorded events preceding the murder and when confronted with this evidence from a mute witness, Briggs confesses to the murder and John is freed.

Herbert Rawlinson in

**"SMASHING THROUGH"**

Universal special drama; five parts; directed by Elmer Clifton; published special.

As a whole .....	Good
Story .....	Fair
Star .....	Excellent
Support .....	Strong
Settings .....	Satisfactory
Photography .....	Good

A bit draggy at the start, "Smashing Through" gains momentum with each succeeding reel until at the climax there is enough action for the most fastidious. It has all the earmarks of a Lincoln J. Carter melodrama. Rawlinson lives through much. He climbs in and out of mine shafts, drives an automobile down a railroad track until a locomotive runs it down, crashes into an open bridge on a motor cycle and rides miles on the brakebeams of a limited train.

Sam DeGrasse as the villain of the piece does creditable work and the attractiveness of Sally Starr at once wins her a place. Neal Hart, M. K. Wilson, Clarissa Selwynne and Paul Hurst complete a commendable cast.

*The story:* Dave Marco, a claim jumper, has discovered pay dirt in an apparently valueless mine, the property of Jack Mason, and has notified his employer, Earle Foster, an unscrupulous promoter. While Mason is in Foster's office on business he discovers the latter's plans to jump his claim. Holly Brandon, whose mother has been duped by Foster in a worthless stock deal, becomes interested in Mason and is in his cabin when the claim jumpers attack him. When the two escape to safety, Mason makes known his love and the girl retaliates. Foster, however, has information which if put in the hands of the authorities would make the girl's brother liable to imprisonment and demands Holly as the price of his silence. The two are married by an outlaw who has taken possession of the parsonage. Mason pursues them and when he finds them in a hotel where Foster is attempting to force his attentions on Holly, the promoter is shot and the young couple are reunited.

Alma Rubens in

**"MADAME SPHINX"**

Triangle drama; five parts; directed by Thomas H. Heffron; published June 9

As a whole .....	Absorbing
Story .....	Strong
Star .....	Excellent
Support .....	Capable
Settings .....	Sufficient
Photography .....	Good

With the mystery well sustained and the solution of a murder worked out in such a way as to place no strain upon the credulity, Triangle has produced a story of absorbing interest in "Madame Sphinx." Fascination always attendant to crime and the unraveling of mystery has been woven into the film in masterful fashion.

Alma Rubens, who in the role of Celeste undertakes to run down the murderer of her guardian, does excellent work. At no time is her part overdrawn and her successful apprehension of the criminal, based on a slight clue, is convincing. Scenes in the Latin Quarter of Paris and the haunts of Apaches furnish impressive background for the story.

*The story:* When the murder of her guardian baffles the Paris police, Celeste sets out to find the criminal. A cuff button of Egyptian design is her only clue. Invading the Latin Quarter, she studies the Apaches until in the scarf of a young art student she finds a pin of the same setting. Through a pretended fascination for him, she gets him to come to her apartments and there turns him over to the police. A butler in her home identifies him as the estranged son of her dead guardian. His protestation of innocence of the crime finally convinces her and once on a new trail she traces the murder to a cashier in the bank of which her guardian was the head. The artist is released, and the pretended love of former days becomes a reality.

**Prussianism Arraigned in New Classic**

"To Hell With the Kaiser," a seven-act super feature built around the obsessions of Germany's mad war lord, is Screen Classics, Inc., latest offering. The final scenes of this new production, which, it is said, has been produced on an unprecedented scale, with an all-star cast and a company of twelve hundred people, will be finished and assembled within the next few days. Metro Pictures Corporation will distribute it.

**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"A Desperate Scoundrel" (W. H. Prod.)—Reel 1, scene of man's vulgar actions after second scene of his being jabbed in seat; closeup of man pulling knife out.

"Baree, Son of Kazan" (Vitagraph)—Reel 2, subtitle: "I guess I'm about through with you." Reel 4, all except first and last scenes of struggle between man and girl; man suggestively leering at girl; reduce fight scenes between men to half; shooting of Nootarve; all struggle scenes except first and last; subtitle: "From now on you belong to me"; arson scene.

"Yesterdays in Samoa" (Paramount-Holmes)—First and last parts of scene where sex of boys passing before camera is discerned.

"A Daughter of the West" (Pathe)—Reel 2, all scenes of men falling after being shot; five raid scenes to include breaking glass door; men leaving office with loot; subtitle: "Hell's Gulch, a seething cauldron of sin"; all holdup scenes where guns are shown. Reel 3, subtitle: "Proprietor of Miners' Rest the worst place in the West"; closeup of wheel of chance; drunken girl staggering into saloon; ten scenes of women at bar, on bar and on tables; one scene of tough dancing. Reel 4, six scenes of women at bar; woman with man's arms around shoulders; two scenes of shooting in dark; all scenes of men falling after sheriff shoots; Standish shooting deputy.

"Evil of the West" (Empire)—Reel 1, cheating at cards; shooting and man falling; setting fire to house. Reel 2, closeup of women at bar. Reel 3, two scenes of woman on man's lap; man pointing gun; three scenes of women drinking at bar; two closeups of cheating at cards; shooting man. Reel 4, shooting man from horse and his falling (two scenes). Reel 5, shortened three scenes showing man attempting to break door down; woman at bar.

"The Only Road" (Metro)—Reel 4, binding man's hands; all views of putting rope around man's neck and man with rope around neck except scene where girl shoots rope.

"Love's Conquest" (Paramount)—Reel 4, subtitles: "If I accept swear that none shall ever know"; "Swear that tomorrow you will release me from every obligation"; "Go to your hut this way—at midnight I shall be with you"; "No, if this is to be your recompense, so be it"; Almerjo embracing Gismonda in hut, removing cloak and opening door to adjoining room; scene of light being extinguished in window. Reel 5, subtitles: "Dawn" and Gismonda leaving hut; "Kill him, while he sleeps, with one blow"; actual stabbing; "Keep the crown and give me the woman unknown to all, etc."

"Her Final Reckoning" (Paramount)—Adult only permit. Reel 2, subtitle: "At midnight this key will bring me to your presence and you shall have your letters back, if—"

"The Lion's Claws," No. 11 (Universal)—Reel 1, shooting man and man falling from horse. Reel 2, shooting man and his falling down cliff.

"Broncho Billy's Grit" (Essanay)—Broncho Billy shooting man and vice versa.

"Find the Woman" (Vitagraph)—Reel 4, choking of woman at curtain.

"The Ordeal of Rosetta" (Select)—Reel 1, entire scene of artist opening girl's waist and pulling it from her shoulders, to include artist reaching toward girl and girl fastening waist. Reel 3, same cutouts as in preceding reel. Reel 4, newspaper notice of man's engagement; letter to be eliminated and one inserted to establish a marriage between man and woman. Reel 5, girl's dream is to be ended directly after drunken girl is seen standing on table, to include carrying drunken girl from room, locking door, Lola telephoning girl's brother, arrival of brother, men listening at door, holding up key and giving it to man; shooting woman.

"Screen Telegram," No. 30 (Mutual)—Closeup of money in flag.

"Her Body in Bond" (Universal)—Adult only permit. Reel 4, two views of letter; shooting by dove fiend.

"The House of Hate," No. 15 (Pathe)—Reel 1, attack on policeman by Hooded Terror, to include slugging; all scenes showing Hooded Terror holding up physician except first one and the one in which he is shown binding man's hand; first view of physician on floor after attack.

"The Last Rebel" (Triangle)—Reel 1, shooting in duel scene.

"Somewhere in Turkey" (Pathe)—Three scenes of sticking spear into man's seat; scene of spear in woman's seat; sticking spear into old man's seat.

"A Midnight Escapade" (Unicorn)—Holdup scene and all scenes of taking jewelry and money.

"The Formula" (Unicorn)—Reel 1, holdup where gun is shown; taking wallet from man's pocket. Reel 2, binding man; subtitle: "Tell me where that formula is or I'll blow you and the mill to hell;" lighting fuse.

"The Snow Cure" (Lynch)—Reel 3, all scenes where husband looks at wife and then looks at bed and wife pulls her gown around her.

"The Great Unknown" (Lasso)—Reel 2, two scenes of preparing to blow safe; two scenes of drilling safe; four scenes of Hart shooting bandits.

"The Voice of Destiny" (Pathe)—Reel 4, shooting man; slugging detective; shooting policeman.

"The Eagle's Eye," No. 13 (Foursquare)—Reel 1, pouring oil on car and applying match to same. Reel 2, closeup of placing coal containing explosive and scene of man opening it.

"The Venus Model" (Goldwyn)—Reel 4, subtitle: "Well, you be at my apartment tonight and dig up \$10,000."

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TRADE SHOWS o EXHIBITORS  
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**CHICAGO**

**GENERAL, 207 S. Wabash Avenue, Current publications, titles not available, Wednesday, July 3, 2 p. m.**

**PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "Kaiser's Shadow" with Dorothy Dalton and "A Desert Wooing" with Enid Bennet, Wednesday, July 3, 10 a. m.**

**TRIANGLE, 207 S. Wabash Avenue, "The Painted Lily" with Alma Rubens and "The Fly God" with Roy Stewart, Wednesday, July 3, 2 p. m.**

**PATHE, 320 S. State Street, "More Trouble" with Frank Keenan, Wednesday, July 3, 2:30 p. m.**

**UNIVERSAL, 220 S. State Street, "The Empty Cab," with Franklin Farnum, "Hell Bent," with Harry Carey, and Universal program features, Tuesday, July 2, 1:30 p. m.**

**VITAGRAPH, 207 S. Wabash Avenue, "Tangled Lives" with Harry Morey and Betty Blythe "Hindoos and Hazards" and "Cupid's Column," Tuesday, 2 p. m.**

**WORLD, 207 S. Wabash Avenue, "The Golden Wall" with Carlyle Blackwell, Saturday, 1:30 p. m.**

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald, 417 S. Dearborn Street, Chicago, not later than Monday 6 p. m., containing data on shows to be given in the week following.*

**THIS WEEK AT DOWNTOWN  
CHICAGO THEATERS**

ALCAZAR—"Under the Yoke," with Theda Bara.

BAND BOX—Fox, "Woman and the Law," with Miriam Cooper.

BIJOU DREAM—Select, "Cecile of the Pink Roses," with Marion Davies.

BOSTON—Fox, Cleopatra," with Theda Bara.

CASINO—Ivan, "Married in Name Only," with Milton Sills.

CASTLE—Artercraft, "Hit-the-Trail Holiday," with George M. Cohan.

COLONIAL—Griffith, "Hearts of the World."

ORCHESTRA HALL—Paramount, "Sandy," with Jack Pickford.

ORPHEUM—Metro, "The Soul of a Woman," with Emily Stevens.

PASTIME—Select, "The Lesson," with Constance Talmadge.

PLAYHOUSE—"Our Navy," government war films in colors.

ROSE—Pathe, "Moral Suicide," with Leah Baird.

ZIEGFELD—Artercraft, "Say, Young Fellow," with Douglas Fairbanks.

# The Periscope

Now is the time to unlimber that ol' pocket book and come to the aid of humanity.

### The Versatile Clara K.

"Upon the completion of 'Cheating Cheaters' Miss Young will return to California to build her own studio," Clara Kimball Young's publicity agent says.

### How Dyuh Get That Way?

Wid's says the "action-tempo" makes "A Desert Wooing" an ordinary melodrama.

## Dubb Says:

Freak advertising is all right if it isn't carried too far. For instance one exhib. out in Piedmont, Idaho following our valuable column religiously, hired a couple of "hop" fiends, filled 'em full of third-rail whisky and dressing them in bear skins, told them to go out and advertise the "Cave Man" by playfully beating up a few citizens with their war clubs. This is carrying realism too far and we don't advocate it, even for a five reel feature.

One of our contemporaries suggests this line to advertise a feature: "Do you know a girl who likes to be treated rough? It is claimed most of them do. See Enid Bennett in a cave man story of today." Why not have Caruso or some leather-lunged singer render:



"What I want is low-brow love,  
Heavy knock-down caveman stuff.  
I'm no cooing turtle dove,  
Treat me rough, kid, treat me rough"

in your lobby nightly? It's a whole lot more artistic and folks nowadays are strong for the artistic stuff.  
—Percy Dubb.

### "Hope Springs Eternal—"

"Director Oscar Apfel has gone to Sing Sing with Montagu Love and company. They expect to return."—World publicity.

### "By Request" (of Whom)

Metro head-line: "Metro re-releases two Famous Pictures in Response to Popular Demand."

We note that Bennie Zeidman has rented a bungalow "furnished on El Centro" according to Pete Schmid's dope. Is that a new installment plan, Pete, er what?

Owing to the scarcity of white paper and other printing materials, we're going to cut this short this week.

J. R. M.

## Louise Huff Begins World Picture

Louise Huff began work at the World studio at Fort Lee last week under the direction of William S. Earle in "T'Other Dear Charmer," a five reel production written by Charles S. Sarver. The supporting company includes John Bowers, Charles Dungan, Eugenie Woodward, Jack Raymond and Frank Norcross.

## Bessie Love's Next Feature June 30

Pathe's feature for June 30 will be Bessie Love's new play, "A Little Sister of Everybody," in which the little star has a part singularly congenial to her ingenuous talents, it is said. Charles Sarver wrote the scenario from a story by William Addison Lathrop.

## John Robertson Directs Alice Brady David Powell Appears in Support

Alice Brady has acquired a new director in the person of John Stewart Robertson. This director, who has done effective work for the screen, received a stage training under Charles Frohman and Henry B. Harris. Mr. Robertson, who is in charge of the new production which Miss Brady is now starting for the Select Pictures Corporation, is at work collecting his cast, the principal members of which have already been engaged.

David Powell, who has played leading roles in support of Mary Pickford and Elsie Ferguson, will be seen for the first time as Miss Brady's leading man. Craufurd Kent will play the heavy role. Mr. Kent has appeared in two other of Miss Brady's Select pictures, having been effective as the lawyer in "The Knife," and as leading man in Miss Brady's more recent Select picture, "The Ordeal of Rosetta."

Miss Brady herself will again essay a double role. In this case she will play two sisters who strikingly resemble each other in appearance, but whose natures are totally dissimilar. The production is being prepared at the Paragon studio, where the filming will soon be in order.

## "Beware of Blondes," a Strand Comedy Starring Billie Rhodes, for June 18

Billie Rhodes, brunette beauty of Strand Comedies, demonstrates how to beat the blonde vamps at their own game in her



BILLIE RHODES, THE STRAND-MUTUAL STAR, AND SUPPORT IN A SCENE FROM "BEWARE OF BLONDES."

latest comedy, "Beware of Blondes," the Mutual June 18 comedy.

A fortune-teller warns her that her fiance, Jack, is due to fall for a blonde. It looks that way to Billie when she finds Jack on the beach surrounded by a bevy of pulchritudinous mermaids of all shades of blonde, from golden-hair to albino. Little Billie concludes he is lost unless she can out-blonde the blondest vamp, and thereupon dons a wig that would make the famed Helen of Troy green with envy.

When Jack saw the siren with the tangled mass of goldy-locks sauntering along the beach, he followed like the moth follows the flame. Billie had him going, and she kept him going even after she had removed her camouflage, and led Jack through the envious bunch of blonde sea-nymphs.

## General Publishes "A Reckless Rover"

"A Reckless Rover" is the title of the Ebony comedy issued this week by General Film Company. The company of negro players, reinforced by a number of new faces, succeeds in introducing what is said to be some of the liveliest comedy ever seen in a production of this character, with its slapstick humor developed to the highest pitch of interest. The leading comedian has been given a greater opportunity than ordinarily.



# CHICAGO TRADE EVENTS



## Chicago Gets Best Of Entertainment At Orchestra Hall

Max Goldstine, district manager of Famous Players-Lasky Corporation for the central west, and his corps of able assistants is giving Chicago a show at Orchestra Hall, on Michigan Boulevard, the equal of any presented on Broadway, New York, or any other city, and at a popular price—25 cents.

Last week Mr. Goldstine's program consisted of a Paramount-Burton Holmes travel picture, "Tonga Isles," Paramount Bray pictograph, a five reel feature "The Firefly of France," a Mack Sennett comedy, "Two Tender Tenderfeet" and the latest Screen Telegram, together with an excellent musical program rendered by a symphony orchestra conducted by Arthur Dunham, with Mildred Fitzpatrick and Robert W. Stevens assisting at the pipe organ.

Miss Jessie Isabel Christian, coloratura of the Chicago Grand Opera Association, rendered in fine voice the "Bell Song" from "Lakme" by Delibes and Greig's "Sunshine Song." The orchestral numbers were "The Force of Destiny" by Verdi for the overture and "Meditation" from "Thais" preceding the feature.

### An Excellent Program

Mr. Goldstine's program for the current week consists of a Paramount-Holmes travel picture, Bray Pictograph, Animated topical digest, Screen Telegram and the feature "Sandy" starring Jack Pickford and Louise Huff. The musical program consists of a soprano solo by Miss Emma Chapelle, the "Jewel Song" from "Faust" and Weatherly's "Danny Boy." The orchestra's numbers are "Mignon" and Boccherini's "Minuet."

A complete change of program is made every Sunday and daily performances are given from 12 noon until 11 P. M.

Attentive ushers and doormen are on hand to take care of the large crowds that attend each performance. The theatre is one of the finest in the central west, having a seating capacity of 2,800. It is one of the best ventilated auditoriums in the country.

The pictures are well projected upon a specially constructed concave screen, which gives a perfect view of the picture from all parts of the house. The screen is the invention of Sol Stacel, a former Chicago painter and projection machine operator, who made a study of screens and has installed a number in Chicago.

A pretty stage setting adds to the completeness of the whole and Orchestra Hall is the mecca of Chicago's exclusive set seeking the best in picture presentation.

## DeBerri Scenic Co. Making Stage Sets For Picture Theatres

The DeBerri Scenic Company, of Chicago, is undergoing extensive alterations preparatory to filling several large orders for stage settings of unique and unusual design. A large movable platform extending the full length of the studio has been installed, upon which the scene painters stand to paint the immense drops and sets.

It is the intention of the DeBerri Company to furnish full stage equipment of the latest Eastern design, such as is used in the large New York theatres and roof gardens, which will harmonize with any scheme of decoration that may be used.

Mrs. DeBerri, who is conducting the business of the company while her husband is serving with the colors, has made a close study of the art of motion picture theatre decoration and with the aid of a competent corps of artists is inaugurating many novel schemes of settings, lighting and stage effects.

## High School Pupils Visit Rothacker Plant

Forty pupils and teachers of the Bowen High School who are members of the High School Civic Industrial Club which is affiliated with the Chicago Association of Commerce, visited the laboratory-studio of the Rothacker Film Manufacturing company last Saturday.

The party was shown every detail of film manufacturing from perforating the raw stock to the screen inspection of the finished product and listened to an illustrated lecture on the education and advertising power of motion pictures.

W. H. Collins, Jr., of the High School Civic Industrial club, headed the delegation.

## Constance Talmadge Meets Chicago Press

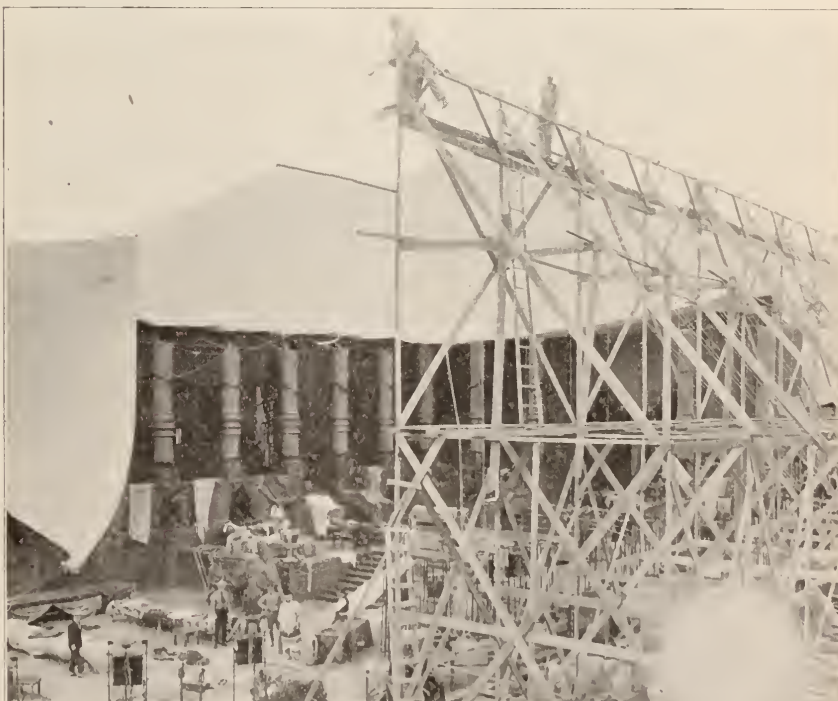
Constance Talmadge, the Select Star, stopped off in Chicago between trains last Thursday afternoon and held an informal reception for trade press representatives in the offices of Messrs. Jones, Linick & Schaefer on State street. Miss Talmadge was on her way to New York where she will spend a four weeks' vacation with her sister Norma.

Miss Natalie Talmadge, another sister, and secretary to Roscoe Arbuckle, accompanied Constance on her trip east. Upon her return to the coast Constance Talmadge will make personal appearances at several of Chicago's largest motion picture theatres, Ralph Kettering, the publicity man for J. L. & S. announced.

## Willard Succeeds Jenner

H. W. Willard has been appointed local manager of the Fox exchange, succeeding William Jenner. Mr. Jenner, it is said, has rejoined the Kleine organization.

## SECURING PROPER LIGHTING EFFECTS FOR "SALOME"



SPECIAL OVERHEAD COVERINGS ERECTED TO GIVE DESIRED LIGHT FOR HEROD'S BANQUET HALL, WHERE SALOME (THIEDA BARA) DANCED THE DANCE OF THE SEVEN VEILS.—(Wm. Fox.)

## Sherry Opens in Chicago

Offices of the William L. Sherry Service were opened in Chicago last week under the management of Howard F. Brink. They are on the tenth floor of the Consumers building, 220 South State street.

Mr. Brink, who was formerly with the Paramount sales force, announced that his staff when complete would consist of four salesmen.

## PERSONALS

"By George"

Max Goldstine in charge of the local destinies of the Paramount and Arcraft had "A Desert Wooing" booked for this week at Orchestra Hall and suddenly shifted to "Sandy." As Max is not given to pulling sandies I guess we can overlook it this time. What say you?

Aubrey M. Simmons, who has been operating a motion picture theatre back of the front lines at Poperinghe, writes to say that in a recent bombardment by the Huns his outfit was completely destroyed and his manager killed. This is not the first theatrical venture to go up in smoke but it is more spectacular than usual.

C. C. Smith in charge of the Milwaukee office for Bluebird, peevish somewhat, it is believed, upon learning that the Chicago sales force had been provided with Fords, writes Irving Mack, publicist of the local Universal exchange, that even though he is getting no publicity and has no Ford he is getting the business just the same. "Ware the sour grapes attitude, C. C., ware.

D. W. Griffith slipped quietly into our town the past week, sat through a performance at Orchestra Hall, held a short conversation with the operator and quietly effaced himself. Thanks, D. W., for making yourself known to the man who grinds the crank. Otherwise we wouldn't have had this item.

Abe Teitel called up this week to let us know that he had just finished cleaning "The Kaiser." The allied armies have been at it for four years now. But they haven't been in the cleaning business as long as friend Abe.

Walter L. Hill in charge of the publicity and service department of the Chicago office of the Famous Players Film Service has, in addition to his other duties, been put in charge of the publicity accessory department. We thought Walter L. was about as busy as any man could be but we're betting he gets away with those added duties.

The good ship, "Virginia," Bill Heaney's house boat on the Fox, is undergoing final overhauling prior to going into service on July 1 when Bill and a bunch of his friends will take possession. 'Tis said there is considerable anxiety along film row to know just who Bill has got down on the guest list.

Ted Hardcastle, former manager of the Atlanta office of the George Kleine system, has been transferred to our vil-

lage and will act in the capacity of territorial manager. Welcome Ted, good luck to you.

Word comes from the south that the former conductor of this valuable column, J. S. MacHenry, has been promoted to the rank of sergeant of cavalry. Mac also writes that he and his horse have parted company for a few days until he can have his saddle upholstered.

Jack O'Toole, manager of the Minneapolis office, has been sticking very close to his office these days both morning and afternoon. Jack's apparent industry was a source of mystery to his friends until they discovered that "twilight" baseball is being played in the Minnesota city.

Jacob Cooper says he has given up looking for the fellow who had the announcement printed about the Twentieth Century theatre being closed four days a week. Cooper says that he has always found in dealing with boisterous kids if he ignored them they let him alone. "And these fellers are the same way," he says. Another mystery which will never be solved.

## On the Firin' Line

Everything was more or less quiet among the salesmen the past week. Everybody was buckling down to work as if to convince the government that film selling was an "essential" occupation. We hope the U. S. decides it is. Else, what's going to become of this column?

Walter Altland and F. H. McMillan of the city sales force of the Foursquare exchange are going to invade the country this week, Illinois and Indiana being the territories to be attended to. If the country exhibits don't size these two up as city "slickers" us thinks they will get by all right.

Along this same line Delaney over to Goldwyn packed his grip last week and went out into the state in order to show up some of the country salesmen when it comes to selling films. We hope he succeeds; reverses ain't good for a feller these hot days.

Maurice Cohen is the ice cream kid when it comes to selling the celluloid pictures. Maurice has just returned from a trip on the road and reports that buying two sodas one hot day closed a contract and that turning an ice cream freezer for an exhib's wife won another. We suppose he will think up another stunt when winter hits us again.

By the way, Maurice had a bad ten minutes the other day when George La Veen, the Dario Resta of Universal's flying Ford squadron, took him for a trial spin and nearly got caught between two street cars. If you want to know anything about La Veen as a driver, Maurice, ask Hellman.

Dell Goodman writes from Columbus, N. M., that he is on border duty and doesn't know when he is going over. It begins to look like Dell will have to read the history with the rest of us.

Mike Kahn, Ray Smith and Walter Hickey had the delightful experience this week of learning that an "unknown" with whom they had played poker in the Toy building, Milwaukee, was a sufferer from smallpox. There was a wild rush for doctors' offices and all three of them got vaccinated. No, they were not incapacitated for work, they don't vaccinate people on the jaw.

Danny Ryan, formerly purchasing agent for the local Universal exchange, now selling "The Birth of a Nation" and "Tarzan of the Apes" in Wisconsin, was in Chicago this week and reports everything going big.

B. W. (Bertie) Albert, popular booker of the Goldwyn exchange, is leaving Thursday of this week for Atlanta, Ga., where he will join the National army.

Pat Dillon is now working out of the Central exchange selling First National subjects on the road.

Milton Siman, formerly manager of the Indianapolis branch of United Picture Theatres, Inc., is now covering Illinois in the interests of Goldwyn productions.

Chub Florine and Morrie Salkin made a hurried trip over to the west side the other night to sell Eichenbaum of the Oak Theatre "The House of Hate," a Pathé serial. Eichenbaum was not satisfied with the price quoted and wanted the film for \$7.50 an episode. "If I don't get it for that," he threatened, "I'll book the 'Lass of the Lumber Company' for \$5.50."

The fact that Eichenbaum refused to sign did not worry the salesmen half as much as the name of the film he threatened to book. They couldn't place it. The nearest thing they could find to it is "The Girl of the Limberlost."

## "A Wife's Conscience" Miss Barriscale's Next

Bessie Barriscale has completed arrangements for the costuming of her new role in her next Paralta production, "A Wife's Conscience." The story is said to offer Miss Barriscale one of the best opportunities she has yet had on the screen for the display of strong emotional acting.

Edward Coxen will play the lead and Charles Gunn the heavy. Mary Jane Irving, James Farley and David Kirby complete the cast. Howard Hickman will direct the picture.

## Newspaper Photographer Joins World Pictures

Hal Steffins, who for the past seven years has been a staff photographer with the *New York Tribune* has joined World Pictures. Mr. Steffins takes the place made vacant by the departure of Frank R. Willey, who joined the Y. M. C. A. overseas forces recently. Mr. Steffins will make portraits and unconventional photos for the use of the advertising and publicity departments of World Pictures.



# SYNOPSIS OF CURRENT PUBLICATIONS

## "THE ELEVENTH COMMANDMENT."

Five-reel drama.  
Featuring LUCILLE LEE STEWART.  
Produced by Advance Motion Picture Co.  
Director, Ralph Ince.

**STORY:** Dora Chester gives funds entrusted to her to her sweetheart when he loses his money in a market flurry. Believing she has stolen the money, Dr. Mayo has her arrested. She serves her term and on her release marries Bob Stanton, telling him nothing of her past. The arrival of the former sweetheart and his attempt to blackmail Dora brings her face to face with tragedy.

## "THE CITY OF TEARS."

Five-reel drama.  
Featuring CARMEL MYERS.  
Produced by Bluebird.  
Author, Olga Printzlau.  
Director, Elsie Jane Wilson.

**STORY:** Rosa Carillo, after having her vacation money stolen and fleeing from Billy Leeds, an artist, is employed in a store owned by Tony Bonchi and promptly falls in love with him, but Tony loves Maria, who has been a victim of Billy. Then, because she loves Tony and wants to save him from the police Rosa tells Billy she will accept his proposition, but—here's where the unexpected happens.

## "THE EMPTY CAB."

Five-reel drama.  
Featuring FRANKLYN FARNUM.  
Produced by Bluebird.  
Author, F. McGrew Willis.  
Director, Douglas Gerrard.

**STORY:** Though his father owned the leading newspaper, Henry Xerxes was forced to start in as a cub reporter and his first assignment was to cover a gang of counterfeiters. After numerous chases, fights and the rescue of a pretty girl, Henry returns to the office and writes a whole front page spread. The next morning he glances at the paper and not a word of his story had been used. Madly he rushed to the office and the novel twist given the story will surprise you.

## "STOLEN ORDERS."

Eight-reel drama.  
Featuring KITTY GORDON.  
Produced by William A. Brady.  
Authors, Cecil Ralciugh and Henry Hamilton.

**STORY:** The unwilling tool of German agents, the wife of an American naval officer is forced to steal valuable information which is sent her husband. To provide sufficient funds for his sick child, the child's father becomes another tool. The dramatic climax is reached when the information is snatched from the hands of one of the agents and from here the story progresses to a melodramatic finish.

## "RIDERS OF THE PURPLE SAGE."

Five-reel drama.  
Featuring WILLIAM FARNUM.  
Produced by Fox.  
Author, Zane Grey.  
Director, Frank Lloyd.

**STORY:** Lassiter, learning that his sister has been kidnaped by a religious sect to which she had been recently converted, goes in search of her. His job is one bigger than he had contemplated and, while searching for her, many unsuspected events take place.

## For Your Program

Synopses of the following plays are given in this week's issue.

City of Tears, The  
Closing In  
Empty Cab, The  
Eleventh Commandment, The  
Ghost of Rosy Taylor, The  
Her Final Reckoning  
House of Gold, The  
Neighbors  
Riders of the Purple Sage  
Service Star, The  
Stolen Orders  
Tinsel  
To Hell With the Kaiser  
You Can't Believe Everything

### Synopses appearing last week:

Desert Wooing, A  
Find the Woman  
Firefly of France, The  
For Sale  
Game With Fate, A  
Heart of a Girl, The  
His Enemy, The Law  
Hypocrites  
Kidder and Ko  
Last Rebel, The  
Madam Sphinx  
Midnight Madness  
Missing  
More Trouble  
Only Road, The  
Say, Young Fellow  
Scarlet Road, The  
Smashing Through  
Social Quickstands  
Station Content  
Under the Yoke  
Up Romance Road  
Voice of Destiny, The  
Woman of Redemption, A

## "THE SERVICE STAR."

Six-reel drama.  
Featuring MADGE KENNEDY.  
Produced by Goldwyn.  
Author, Charles A. Logue.  
Director, Charles Miller.

**STORY:** Marilyn March, whose girl friends all have sweethearts in the service, decides that the hero, John Whitney Marshall, shall be her sweetheart over there and so tells her friends that she and John were secretly married before he left. She is accepted into the stately Marshall home where she later learns that the mysterious young man in the house is really John—a slacker. From there on the story takes a decided turn and works up to a dramatic climax.

## "THE HOUSE OF GOLD."

Five-reel drama.  
Featuring EMMY WEHLEN.  
Produced by Metro.  
Director, Edwin Carewe.

**STORY:** Tired of her husband's dissolute habits, Pamela upbraids him. A struggle follows, the lights are turned off and when again lit her husband is dead and Pamela is held for the murder. She is arrested for the crime, but her sweetheart, Frank Steele, a lawyer, secures her temporary release. The story moves along swiftly to a pleasing and logical conclusion.

## "THE GHOST OF ROSY TAYLOR."

Five-reel drama.  
Featuring MARY MILES MINTER.  
Produced by American Film Co.  
Author, Josephine Daskam Bacon.  
Director, Edward Sloman.

**STORY:** Arriving in the United States without resources, Rhoda Eldridge Sayles finds a letter addressed to Rosy Taylor instructing her to clean a certain home during the absence of the mistress. Rhoda goes to the address and when the mistress returns she is delighted with the cleanliness of the place, but is astonished when she learns the real Rosy Taylor is dead, and is anxious to learn the girl's identity. When the truth is made known there is a complete surprise for everyone.

## "HER FINAL RECKONING."

Five-reel drama.  
Featuring PAULINE FREDERICK.  
Produced by Paramount.  
Author, Jules Clarete.  
Director, Edward Jose.

**STORY:** Married to Prince Zilah, Marsa lives in constant fear of Count Menko, with whom she had been friendly before her marriage. When the Prince learns of her affair with the count he leaves her and Marsa loses her mind. The prince is prevailed upon many times to return to his wife, but Count Menko is killed in a dual and the prince's return restores Marsa's memory.

## "TO HELL WITH THE KAISER."

Five-reel drama.  
Featuring OLIVE TELL.  
Produced by Screen Classics.  
Director, George Irving.

**STORY:** The death of her sister and father makes Alice Munroe anxious to wreck vengeance on the Kaiser and his troops. With this uppermost in her mind she goes to Berlin and with the assistance of Winslow Dodge of the American counsel her hope is realized beyond her wildest dreams.

## "CLOSING IN."

Five-reel drama.  
Featuring WILLIAM DESMOND.  
Produced by Triangle.  
Author, Joseph F. Polana.  
Director, J. W. McLaughlin.

**STORY:** Jack Brandon is engaged to Barbara Carlton. Jack and Barbara's brother are pals. Jack comes upon Barbara's father in the act of committing suicide. The father confesses to Jack that he has been robbing the bank. To save the girl he loves from disgrace, Jack assumes the burden of the guilt and is denounced by Barbara and her brother. The deathbed confession of the elder Carlton clears matters up.

## "YOU CAN'T BELIEVE EVERYTHING."

Five-reel drama.  
Featuring GLORIA SWANSON.  
Produced by Triangle.  
Author, Norman Sherbrook.  
Director, Jack Conway.

**STORY:** Scandal mongers at a fashionable summer resort endeavor to ruin the reputation of Patria Reynolds. Arthur Kirby and Hastings Carson, both offer her marriage, but she refuses them.

She saves Jim Wheeler, a hopeless cripple, from death and encourages him to the extent of applying to a famous specialist for a permanent cure. The summer drags on with no word from Jim and a continual flagging from her friends. At a Neptune party the unexpected happens.

**"TINSEL."**

*Five-reel drama.*  
Featuring **KITTY GORDON.**  
Produced by *World.*  
Author, *Fred Jackson.*

**STORY:** Considering her daughter altogether unsophisticated the mother of Ruth Carmichael takes her away from her father, dresses her in fine clothes and introduces her to various types of men, although Ruth is already engaged to a clean-cut young man. Just how successful this plan is, furnishes an interesting theme for the play.

**"NEIGHBORS."**

*Five-reel drama.*  
Featuring **MADGE EVANS** and **JOHNNY HINES.**  
Produced by *World.*  
Author, *Maravene Thompson.*  
Director, *Frank Crane.*

**STORY:** If it were not for the fact that Mrs. Harding was jealous of Clarissa Leigh, the pal of her little daughter, Effie, she would consent to her son's marriage with Clarissa's big sister. But every time things are going smoothly Clarissa does something to arouse Mrs. Harding's jealousy. Undaunted, Clarissa proves her way to be right.

**Mutual Co-operates With Tobacco Fund**

Due to the patriotic interest displayed by D. J. Sullivan, assistant general manager of the Mutual Film Corporation, "Our Boys in France Tobacco Fund," will receive a real impetus in connection with "My Lady Nicotine," a one-reel Mutual comedy.

Arrangements have just been consummated between Mr. Sullivan and Bert Ennis, director of publicity for "Our Boys in France Tobacco Fund," whereby the Strand Comedy featuring Billie Rhodes will be distributed in conjunction with the splendid work of supplying our American soldiers "Over There" with the much-needed "smokes."

The thirty-two branch exchanges of the Mutual Film Corporation in the United States and Canada, have been supplied with subscription blanks and a series of patriotic posters advertising "Our Boys in France Tobacco Fund," with which to furnish the various exhibitors who will run "My Lady Nicotine." The monies contributed by the patrons of the motion picture houses through the showing of this Mutual comedy will be turned over to the fund, and it is expected, will help materially to swell the already large amount being donated to this patriotic purpose.

**Recreation Room for Clerks**

The Famous Players-Lasky Corporation has opened a recreation room for the 150 women employees of its New York offices at 485 Fifth Avenue. The room is situated on the eighth floor and will be open every day during the noon hour, a portion being set aside as a place where the young ladies may eat their lunches, coffee and tea being served at a nominal price.

**For the Red Cross**

For the purpose of promulgating interest in the American Red Cross the Rothacker Film Manufacturing Company of Chicago has decided to take out a membership for each employe of that organization and to have the *Red Cross Magazine* delivered to the home of each. This is in addition to the contribution already made by the Rothacker organization.

Mr. Rothacker feels that by this move a feeling will be created among the employes of his company that they are individual members of the Red Cross and that reading of the official organization magazine will make for a higher interest in its welfare as the result of better understanding of the great work being done.

"I believe that the regular reading of this magazine," said Mr. Rothacker, in commenting on the move, "by employes and their families will do much to imbue them with the spirit of the war and make them realize the great importance of the American Red Cross; and it might be a good idea to make this suggestion through the EXHIBITORS HERALD to various other manufacturers where people of foreign parentage are employed."

**Sun's Eclipse Shown In Screen Telegram**

Remarkable pictures taken by astronomers at Denver, Colo., of the recent total eclipse of the sun, are shown in Screen Telegram No. 33, issued by Mutual, June 23. The mammoth machine used in taking these pictures measured more than twenty-two feet in length.

Great demonstrations held on Flag Day throughout the country, with interesting ceremonies at Chicago, St. Paul, Washington and Philadelphia, are also featured in this issue. At San Francisco, California, U. S. Troops are seen in a rousing tribute to Madame Schumann-Heink, the noted opera star.

Engineers building a huge steel bridge across a stream a short distance back of the battle lines, the workers performing perilous feats in record time, is a graphic subject of this release.

**Arrow Corp. Buys Kerrigan Short Films**

W. E. Shallenberger, president of the Arrow Film Corporation, announces that he has acquired the rights to the one and two-reel J. Warren Kerrigan productions made by the American Film Company, and is re-editing and re-titling the entire series, consisting of thirty one-reel and ten two-reel productions.

These pictures are being offered to States' right buyers to be issued one a week commencing July 8. A complete new line of advertising matter is being made on each production, and in the re-editing, each individual feature is being made to apply with 1918 standard photoplays, it is said.

This entire series is the pick of over one hundred single reel productions made by the American Film Company under the Flying A Brand in the past four years.

**Foursquare Co. Changes Policy And Personnel**

**M. H. Hoffman Sells Holdings To President George Backer**

A realignment of financial interests in Foursquare Pictures, Inc., was effected this week which marked the introductory move in the policies of this company that will have much to do with its future.

The holdings of M. H. Hoffman, who has been vice-president and general manager of Foursquare Pictures, were purchased by George Backer. Simultaneously, Mr. Hoffman resigned his offices and withdrew from the administrative headquarters of the corporation.

Mr. Backer, president of Foursquare Pictures, now assumes active control of the organization and, with his business associates, will proceed to extend its endeavors. In conjunction with Jacob Wildberg, treasurer, Mr. Backer will not only direct the operations of the entire Foursquare organization, but, also, select the pictures to be acquired for distribution.

**New Policy Outlined**

"From this time forth, Foursquare will secure for distribution, through its twenty-six exchanges and affiliated distributing companies, one feature photoplay each month—making twelve a year, reads an announcement from the company. "Every picture, in order to qualify as Foursquare product, must conform to a given standard of pictorial and box office excellence.

"Eight of these specials will be produced by the Bacon-Backer Film Corporation, which is confining its efforts solely to that number of unusually fine photoplays each year. Arrangements have been concluded with another high-class producing firm for four, possibly six, features."

It is the purpose of Mr. Backer and his associates to apply to the conduct of the enterprise the sort of constructive methods which have been and are now followed by large commercial institutions.

**Backer Lauds Hoffman**

Establishing and maintaining quality of film merchandise, and efficiency of distribution and service to exhibitors, will be the principal aims of Foursquare Pictures, Inc., under its new management, it is said.

"Mr. Hoffman leaves us with every good wish for his success," said President Backer of Foursquare. "He has purchased from us the New York Foursquare Exchange, the terms of contract specifying that he shall distribute in this territory our product. Mr. Hoffman, I am sure, will endeavor to operate the exchange upon a basis of serving the needs of exhibitors to the end of increasing the business and making it one of permanence and worthy of the good will of its patrons."

# CANADIAN FILM NEWS

## Ontario Exhibitors Co-Operate With Canadian Officials

### Theatres to Advertise Victory Loan on Business Basis

Important developments are being considered by the Ontario Motion Picture Exhibitors' Protective Association, of which W. A. Baillie, Toronto, is president.

It has been proposed that, in connection with the flotation of the 1918 Victory Loan in Canada this fall, all exhibitors will co-operate with the Dominion Government on a business basis. It is pointed out that all motion picture theatres can be used for definite advertising purposes. Last year the Government took advantage of the existence of the theatres to ask many favors for which nothing in return was received by the theatres from the Government.

The authorities paid commissions to appointed canvassers and others while practically all advertising was done on a regular business arrangement. The cost of this work ran rather high. The exhibitors' association now desires to enter into an agreement with the Government for definite advertising in which both the theatre fronts and the screens would be used and during which patrons would be systematically canvassed. It is argued that a great deal of the work could be done in this way at less cost than was encountered one year ago.

#### Handle War Tax Tickets

The Ontario association also proposes to handle the Provincial war tax tickets through the secretary of the organization. These tickets are now sold to exhibitors by exchanges and others who secure a commission of one per cent on the face value of the tickets. If the association secures the privilege, tickets will be obtainable just as conveniently and the organization will also secure the commission.

It has also been suggested that the whole Province be divided into districts to conform with the electoral ridings represented in the Provincial Legislature. This has been suggested as a plan that would enable theatre managers to keep in close touch with local representatives in the Legislature.

Whenever it is necessary to institute a campaign for a reform or redress of any kind, theatre men in any one district could wait upon or communicate with the local member of the Legislature. In this way, all Legislators of the Province would be reached and the full weight of the association's membership could be used throughout its jurisdiction.

One of the prime movers behind these suggestions is Manager W. F. Sexton of the Family Theatre, Toronto. He, with other members, believes that the steps proposed would increase the general value of the association considerably.

## Five Theatres Close Due to Poor Business

There is a marked difference between the situation in motion picture theatre circles in Toronto and the situation which prevails in Montreal, Quebec. Hardly a day passes in Montreal but an announcement is forthcoming that a picture house has been closed.

Among the theatres in Montreal which have suspended during the past two or three weeks are the Wonderland, National Palace, Star, Comet, Alcazar and the Windsor. In the latter instance, the theatre was only closed for two days but the others have been shut tight. Other Montreal picture theatres closed their doors previous to the closing of the above-named houses. One large Montreal theatre that has been closed for the summer is the St. Denis, which is credited with being the largest exclusive motion picture theatre in Canada.

## Council Order Hits at Importation of Photos

Following the passage of an order-in-council prohibiting the importation into Canada of photographs and photographic prints, Canadian exchanges were unable to secure either photographs or ordinary posters for various film features. The exchanges have pointed out to the government that posters are printed advertising matter and not photographs but, at the same time it has been declared that the theatres could do without the posters better than the photographs. The latter are used in various ways by both exchanges and exhibitors while some theatres prefer painted lobby displays to posters.

## Four Year Suit Ended

Costly litigation was brought to an end in the Court of Appeal, Toronto, on June 18, when Justice Kelly delivered judgment in the action brought by G. E. Peppiatt against Harry Reeder, allowing plaintiff's appeal to the extent of increasing the sum of \$2,137.96 found due him to \$3,197.32. The parties to this action have been before the courts for the last four years in connection with a deal involving the chattels of a moving picture theatre in the northern part of the city. In rendering judgment Justice Kelly remarked that the defendant had been guilty of gross fraud and that the vexatious litigation was little short of a scandal.

## Simplex Machines Installed

Manager M. Pappas of the Royal Theatre, Peterboro, Ontario, has added to the equipment facilities of his theatre by the purchase of a gold fibre screen and two new Simplex projection machines.

Similar improvements have also been

made at the Wychwood Theatre, Bathurst Street, Toronto. At this theatre a new gold fibre screen has been installed and the house also has a new Simplex projection machine.

## Toronto to Increase Theatre Licenses, Report

Intimation has been given Toronto exhibitors that the City of Toronto will enforce new theatre license regulations starting with 1919. Municipal licenses will be based upon the seating capacity of a theatre, the minimum being \$50 for a theatre with 399 seats or less. Heretofore, the municipal tax has been a flat \$50 per year for all picture theatres.

## Regent Has Double Bill

The Regent Theatre, Park and Laurier Avenues, Montreal, staged double bills each day during the week starting Sunday, June 16. The features on the Sunday were "The Business of Life," starring Alice Joyce, and "Brave and Bold," starring George Walsh. On Monday and Tuesday, the double bill included Mary Miles Minter in "Social Briars" and Baby Marie Osborne in "A Daughter of the West." On the last three days, the features were Fannie Ward in "The Yellow Ticket" and Billie Burke in "Let's Get a Divorce."

## Calgary Sees U Film

The Censor Board of Alberta has permitted the presentation of "Where Are My Children?" before segregated audiences in that Province. The Liberty Theatre, Calgary, secured the first run of the feature for the week of June 17 during which time stated performances were held for women only and men only.

## Nova Scotia Censor Dies

A. E. Wall, chairman of the Board of Nova Scotia censors, passed away at Amherst, Nova Scotia, on June 18, following an operation for appendicitis. Mr. Wall occupied his position on the board for several years, previous to which he represented Digby in the Nova Scotia Legislature.

## CANADIAN BRIEFS

The Pantages Theatre, Edmonton, Alberta, held a Tea Party on the stage of the theatre on Saturday afternoon, June 15, for all children up to sixteen years of age. The admission for the children for the matinee and the party after the show was fifteen cents.

No Toronto moving picture theatres have closed for the summer, as in other

Canadian cities, but it has been suggested that the plan of conducting continuous performances be abolished for the summer months. The suggestion is that all the suburban houses agree to give only one complete show each evening, except on Saturday nights. This would have the effect of bringing all patrons to a theatre at one time and the houses would not be only half-filled during the four hours that many of the theatres are now operated.

Because of the daylight saving policy, the Scarboro Beach Park, Toronto, is finding it difficult to include moving pictures as a part of its outdoor attractions. In former seasons, the pictures have been presented at 9 o'clock each evening while the vaudeville act was given at 10. This arrangement has been switched, the pictures being shown as the last number. Even at that hour, it is sometimes quite light. Scarboro Beach is the only place in Toronto where pictures are being shown in the open.

Considerable activity has been shown by officials of Regal Films, Limited, Canadian distributors of Goldwyn, Paralta, World, Metro, Triangle and other releases, with respect to plans for the season of 1918-1919. N. L. Nathanson, managing director of the company, recently held a conference in Winnipeg with the Calgary and Winnipeg branch managers of the concern, including H. A. Kaufman of Winnipeg, Western Divisional manager and H. Nathanson of the Calgary office. Mr. Hansher of the Vancouver office was also present. After the conference, N. L. Nathanson announced that he was going to New York to talk over matters with film men there. He declared that an entirely new policy for booking and distribution was being arranged for the Regal company, the new plan to be put into operation next August.

Manager Mills of Loew's Theatre, Montreal, has started a new musical feature which consists of the playing of overtures by request of patrons. The public has been invited to write to Herbert Spencer, musical director of the theatre, to make known what selection is desired and arrangements are made to play it on certain dates. Such requests are handled in the order of their receipt. Manager Mills has also decided to install a large organ in the theatre to augment the big orchestra.

Toronto film men were shocked to hear of the death in action of Ed. Morris, one of the veteran figures in local film circles. Morris was killed while serving with the Canadian Army in France and leaves a large family. He was one of the original projection machine operators in Toronto, being first associated with the old Crystal Palace. He was later connected with the Canadian Universal Film Company.

The Orpheum Theatre, 604 Queen Street West, Toronto, was opened during the week of June 10, the first presentation being the Vitagraph special, "The Girl Phillipa." This was shown for the first two days and was followed by "The Seal of Silence," starring Earle Williams and Grace Desmond. The policy of the theatre is to change programmes three times each week.

The Provincial Exhibitors' Association of Manitoba has issued a printed appeal for the support of the public in order to maintain the standard of motion picture entertainment in the theatres of Winnipeg and other centres of Manitoba. In the printed statement references are made to the increased costs for the operation of a theatre and it is declared that unless the patronage of the people increases, some theatres in Winnipeg will be compelled to play only part time.

It was pointed out that the public had been educated to expect the very best in motion pictures and there could be little retrenchment. If the producers cut down in their expenses, the public undoubtedly would give up the motion picture as its chief form of diversion. Because of this situation, the exhibitors were asking for better patronage in order that the high plane of present productions could be maintained.

### City Cannot Charge Yearly License Fee For Film Operators

Indianapolis, Ind.—The provision of Section 748 of the general municipal code of 1917, requiring operators of motion picture machines to pay a license fee of \$5 was held void in a ruling made recently by Judge Louis B. Ewbank, of circuit court.

"There is as much implied power to require each stage hand who works in a theatre or each actor who appears in any play to pay a license fee of \$5 as there is to require such payment by each operator of a moving picture machine, which amounts to saying that there is no statutory authority for the imposition of such a license tax on either the stage hand, actor or moving picture machine operator," said the court in his ruling.

"The power of the city to enact this ordinance is not measured by what the council or this court may think ought to be the extent of its authority to license and tax occupations, but is limited and defined by the terms of the statute conferring power to license and tax occupations."

### Clara Kimball Young Begins Production of "The Savage Woman"

Clara Kimball Young, it is announced, under the management of Harry Garson, is now in the midst of production of "The Savage Woman," adapted to the screen by Kathryn Stuart from the story, "La Fille Sauvage," by Francois Curel, at the Lasky studio, Hollywood, Cal. It is said that this work affords Miss Young one of her best opportunities for emotional acting and screen characterization. The production is under the direction of Robert Vignola.

After completing "The Savage Woman," Miss Young will start on a short tour of the Western coast July 2, appearing at various theatres in San Francisco, Portland, Tacoma, Seattle, and Spokane. She will return to New York through the Canadian Rockies, stopping at Lake Louise, Banff and Langan for a short vacation.

### First Hayakawa Films Ready for Distribution Early in September

With two productions announced, a large staff of salesmen in the field and studio operations in Los Angeles running at top notch, the making and marketing of the Haworth Pictures Corporation's series of special productions starring Sessue Hayakawa are well under way.

The distribution of the pictures is to be handled out of the exchanges of the Mutual Film Corporation. The first two productions on the schedule are: "His Birthright" and "The Temple of Dusk." The initial productions will be available for pre-release September 1.

These first productions were selected by Hayakawa and his directors, William Worthington and James Young, who will alternate in directing his productions, after a thorough consideration of the best available dramatic material. The plays chosen were finally decided upon as being the most effective vehicles for Hayakawa's talents, and containing dramatic elements that will appeal most strongly to the public taste at the present time.

Concerning the selection of Mutual as the distributing medium of the Haworth Pictures Corporation, Charles Greenberg, secretary of that company states:

"We have chosen the distribution of the Mutual Film Corporation after an investigation which leads us to believe that through the Mutual we will get the benefit of a service to the exhibitor which has been firmly established and well demonstrated. The Hayakawa pictures will, of course, be accompanied by a full line of exhibitor aids and advertising accessories which will be in keeping and in harmony with the pictures themselves."

### Liberty Distributing Corp. Gets All U. S. Features

Following the opening of a new exchange for the handling of special subjects in Greater New York and New York state, with Mitchell Lewis in "Nine-Tenths of the Law" and Vera Michelena in "The Devil's Playground" as his first offerings, Philip E. Meyer, of the Liberty Distributing Corporation, announces the taking over of five more productions.

Through a contract with the U. S. Exhibitors' Booking Corporation the Tom Ince subjects, "The Zeppelin's Last Raid" and "Those Who Pay"; Sidney Olcott's, "The Belgian"; Julius Steger's, "Just a Woman," and the Authors Film Company feature, "The Crucible of Life," are now being booked through the Liberty exchange.

### Select Makes Changes

C. R. Rogers, former branch manager for Select in Buffalo, has been transferred to Boston, in charge of the New England territory. Sherman S. Webster, a former Select salesman, succeeds Mr. Rogers at Buffalo.

J. C. Ragland has been installed as St. Louis branch manager by J. S. Woody, Select's field manager.

## F. L. Newman Plans New Theatre for Kansas City, Mo.

**Will Seat Two Thousand and  
Cost \$400,000**

Kansas City, Mo.—The largest motion picture theatre yet to be built in the downtown district, and the most costly theatre of any sort to be erected here, is to be built immediately on a 100-foot frontage at 1114-18 Main Street. This announcement was made by Frank L. Newman, who in 1913 introduced Kansas City to its first modern downtown photo playhouse, the Theatre Royal, and who later erected the Regent Theatre.

His newest venture will be called the Newman Theatre, and will be finished for a Christmas week opening. The ruins of the Brady Building, gutted by fire last winter, are being removed, and the fifty feet to the north will be cleared immediately. Mr. Newman has obtained control of the site by three 99-year leases that will go on record this week. The rental, Mr. Newman said, would total \$62,500 a year, or more than 6 million dollars for the 99-year period.

### Near Other Theatres

The theatre site is just twenty-five feet north of Twelfth Street and thus is midway between Mr. Newman's other downtown theatres, the Royal being a block and a half north, the Regent the same distance east.

The preliminary estimate of the cost of the theatre, of steel and concrete fire-proof construction, is between \$350,000 and \$400,000.

The architect is H. Alexander Drake, who has been architect for all the Newman projects. The new theatre has been designed by Mr. Drake along the lines of the Italian Renaissance. The exterior will be in stone or terra cotta with a colonnade treatment across the entire front. Inside will be an extensive use of marble and tile and a color scheme of old gold, old rose, old blue and brown.

### To Seat 2,000

The Newman theatre will have a seating capacity of slightly more than two thousand—about the same capacity as the Garden Theatre, the largest of the "standard houses" here. The new theatre will have a stage that would permit of conversion into what is sometimes termed the "legitimate theatre." The orchestra pit will accommodate a symphony orchestra, but Mr. Newman said last night that the new theatre would maintain a thirty-five-piece orchestra at all times and employ fifty musicians on special occasions.

Between the first floor and the balcony will be a large mezzanine floor promenade. Off this will be a nursery for children and various rest rooms.

NOVEL SETTING, CIRCLE THEATRE, INDIANAPOLIS



DOG TEAM IMPORTED BY THE DOLL-VAN FILM CORPORATION USED IN EXPLOITING "CARMEN OF THE KLONDIKE" AT LEADING THEATRES THROUGHOUT INDIANA AND ILLINOIS.

## Princess Theatre, Hopkinsville, Ky., Gutted by Fire

## Butterfly Theatre Mil- waukee Also Scene of Conflagration

Fire in the Princess Theatre, Hopkinsville, Ky., did damage of \$20,000 and Manager Landau of the Butterfly Theatre, Milwaukee, Wis., averted a panic in his playhouse through coolness when fire broke out in the projection booth destroying a feature film valued at \$500 and doing damage of \$2,000.

Twenty thousand dollars loss was caused by a fire which gutted the Princess theatre. "My Four Years in Germany," Ambassador Gerard's photoplay, was being shown when the film caught fire. Morton Reese, the operator, stayed in the booth and fought the flames till his clothes caught fire. He was not badly burned. There was no panic, although the theatre was crowded.

### Other Buildings Damaged

It required hard work by the fire department to prevent a conflagration in the heart of the city. The building was owned by Lucien H. Davis, and valued at \$10,000, with \$8,000 insurance. The Crescent Amusement Company of Nashville owned the equipment, valued at \$7,000. J. T. Hill's coffee store, in the same building, was damaged \$1,000, with \$800 insurance. A. W. Davis' confectionery suffered \$1,000 loss, with \$800 insurance.

Over nine hundred men, women, and children marched out of the Butterfly

theatre to the tune of "Cleopatra Had a Jass Band," when fire broke out in the operator's room and destroyed a \$500 feature film and two other costly films.

### Manager Calms Audience

When the film caught fire, and the flames were projected on the screen and the smoke rolled out of the operator's room the audience stood to their feet and stared at the display but showed no signs of panic. It was not until Manager Landau came out on the platform and told the audience that there was no danger and asked them to leave the theatre as quickly and quietly as possible that any of the audience budged from their places.

Operator Fred Sonnenberg, who had a narrow escape, when questioned said that the fire undoubtedly started from a spark from the machine falling on one of the films.

The fire was soon extinguished by the fire department with a total loss of about \$2,000.

## Novel Publicity on

## "Carmen of Klondike"

## Gets Record Results

S. Barrett McCormick, presiding genius of the Circle Theatre at Indianapolis, Ind., scored heavily once more by the use of a novel setting on the great picture of the frozen North, "Carmen of the Klondike." Mr. McCormick's treatment of this subject was so novel that it deserves special mention.

The entire stage was built to resemble the snow-capped mountain peaks of Alaska. Nestling close to the foot of one of the peaks was to be seen a typical Alaskan village.

When the curtain went up the scene

was bathed in the soft glow of a northern twilight, with the cheery lamp-lights from the windows of the village to be seen in the distance. Snow began to fall, heavily and more heavily until, at the height of the storm with a jingle of bells, Gerald Gardner, the well-known basso, in Alaskan costume, drove onto the stage a team of genuine Alaskan husky-dogs brought down from the North especially for exploiting the feature.

Two songs were sung, "The Long, Long Trail," and "Just a Wearyin' for You," and as the last notes of the song died away the team was driven off the stage, the snow ceased and over the peaks could be seen the northern lights, growing and receding in an effect which is described as a nearly perfect reproduction of these wonders of the Klondike.

This beautiful scene was greeted with applause and received encore after encore. The picture was thus given an atmosphere which helped greatly in making it one of the most successful attractions the house had ever shown.

The dog-team used was brought down by special permission of the Canadian Government, by D. M. Vandawalker, Jr., vice-president and general manager of the Doll-Van Film Corporation, owners of the picture. The team was also used at a number of the leading theatres throughout Illinois and Indiana.

## Two Men Dropped From Milwaukee Censor Board

Milwaukee, Wis.—Two members of the citizens' commission on motion pictures have been dropped by the mayor in a list of appointments made public this week.

Frank J. Harder has been named to succeed W. E. Hamilton and Gustav Kleeman was named to succeed C. H. Phillips. No reason was given by the mayor for his action. Other members of the commission reappointed are: C. R. Radley, Frank B. Metcalfe, Leo S. Nohl, George Hampel, G. M. Meyer, Henry Trinz, Ernest Langemack.

Mr. Hamilton has for years been identified with the Milwaukee commission and Mr. Phillips has been one of the active workers in connection with the censorship of pictures in Milwaukee moving picture houses.

## Duluth Minors Must Leave Picture Show When Curfew Sounds

Duluth, Minn.—Commissioner of Safety B. Silberstein has asked the managers of the twelve theatres and motion picture houses in the city to throw on the screen at about 8:45 o'clock the following: "All children under age, unaccompanied by parents or guardians, must leave this house before 9 o'clock and go home."

In his letters which were sent to the managers Mr. Silberstein said he receives complaints almost daily that children under age, who are not with parents or guardians, are still at the theatres when the curfew blows.

## Adds Cafeteria to New M. P. Theatre

The O'Malley Brothers, proprietors and managers of the Brooklyn, N. Y., Ice Skating Palace, have had the plans altered for the remodeling of the old ice-skating rink into a model motion picture theatre so as to include a cafeteria. This change, it is said, will not further delay the opening.

To add an atmospheric touch to the general tone of the unique restaurant, the management will have a sextet of Geisha girls from California furnish recipes and concoctions to be served to patrons.

In "manning" the new theatre, the management will comply with the latest edict of the Army and Navy Department and girls will take the place of men in all positions, thus releasing the manpower to the government.

## Washington Film Corp. Holds First Election

Spokane, Wash.—Officers of the Washington Motion Picture Corporation were elected last week by the board of directors named at the annual meeting held earlier in the week, when the following directors were chosen: Allen Meisenheimer, Judge W. W. Zent, S. A. Mitchell, C. J. Ward and Laurence Trimble.

The following officers were elected: Allen Meisenheimer, president; Judge W. W. Zent and C. J. Ward, vice presidents, and Harold Hooker, secretary.

"The production of our first feature photoplay is well under way, and we are already considering a scenario for our second production," was the report of Laurence Trimble, director of productions. "We know now beyond any possibility of doubt that the light and atmospheric conditions in this locality are wonderfully favorable for motion picture photography."

## Want Sunday Pictures

Sharon, Pa.—An effort is to be made to have motion picture shows open on Sundays. Petitions are being circulated and will be presented to Burgess Theodore Morgan. The petitioners aver that the men work six days in the mills and have no place to go for amusement on Sundays. It is said that the petitioners will meet with strong opposition from the Ministerial Association of the valley.

## Loew Declares Dividend

Boston, Mass.—The Loew's Theatre Company has declared its regular quarterly dividend of 2 per cent and an extra of 1/2 of 1 per cent, payable July 1 to stock of record June 20, 1918.

## Evans Handling Jewels

C. R. Evans, who has been with the General Film Company for some time, has been engaged by the Universal Minneapolis Exchange to take charge of the Jewel productions.

## Exhibitor's Briefs

Philadelphia, Pa.—Plans are in preparation for a motion picture theatre to be erected at the corner of 52d and Chestnut Streets, this city.

Tacoma, Wash.—Edwin F. James, managing the Oak Theatre of this city, announces that he will thoroughly remodel the theatre and that its name will be changed to the Victory.

Sutton, Nebr.—With the purchasing of the entire stock of the firm of Fischer and Conn, the company has been dissolved and M. V. Conn is the sole owner. The theatre under Mr. Conn's management is the Lyric.

Caldwell, Tex.—Fire destroyed the Isis Theatre. Estimated loss not given.

New York, N. Y.—The Fairyland Theatre on West 25th Street, owned by Bill Kasper, has been sold to David Adler, manager of the Strand.

Kansas City, Mo.—A motion picture theatre to cost \$400,000 will be erected at 1114 Main Street by Frank L. Newman.

Springfield, Ohio—John Gregory, owner of a number of motion picture theatres in this city, has added the Victoria to his chain of Springfield houses. The Victoria will undergo complete remodeling before it is opened for the public. Mr. Gregory also contemplates changing the name of the theatre to the Liberty.

Philadelphia, Pa.—Mark W. Jones has purchased the motion picture theatre at 53d Street and Lansdowne Avenue from Samuel Segall.

Pittsburgh, Pa.—A permit for the erection of a motion picture theatre, said to cost \$6,500, at Carson Street near S. 17, this city, has been granted C. L. Michael.

Brooklyn, N. Y.—Articles of incorporation have been filed for the Associated Pictures Corporation with a capital stock of \$100,000. The incorporators are H. G. Kosch, R. Schulkind and M. R. Fink. The company will have offices at 1476 Broadway, New York, N. Y.

Army City, Ia.—The motion picture theatre in this city being built by German Brothers and Synder Brothers, is rapidly nearing completion. Work on the building has been delayed by the terrific storms which have swept this part of the country.

Laurium, Mich.—The Lyric Theatre of this city has been taken over by the Laurium Amusement Company. It has been completely overhauled and redecorated and for the time being will run performances on Saturdays and Sundays only.

Camden, N. Y.—The Arcade Theatre of this city has come into possession of Wilbur Gross, who traded his farm for the theatre. Thomas Gaffey will remain in the position of manager.



# THE OPEN MARKET



STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

## A KAY COMPANY

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

## AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

## AMERICAN STANDARD PRODUCTIONS

Oct. 7—"The Mystery of the Boule Cabinet," six reels, with Sheldon Lewis.

## ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

## ARGOSY FILMS, INC.

"Where D'ye Get That Stuff?" five reels.  
"The Celebrated Stielow Case," five reels.  
"Absinthe," five reels, with King Baggett.

## ARROW FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall Caine.  
"The Accidental Honeymoon," six reels, with Robert Warwick.

## ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

## REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

## BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

## DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

## BLUEBIRD

"Eagle's Wings," five reels, war drama.  
"Even as You and I," five reels, with Lois Weber.  
"Come Through," seven reels, with Herbert Rawlinson.

## CARDINAL FILM CORPORATION

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

## CHRISTIE FILM COMPANY

One one-reel comedy per week.

## CINEMA DISTRIBUTING CORP.

"The Thirteenth Labor of Hercules," twelve reels.

## CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

## CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.  
"The Heart of New York," five reels.

## CLUNE PRODUCTIONS

"Ramona," eight reels.  
"The Eyes of the World," seven reels.

## COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte.

## CORONA CINEMA COMPANY

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

## COSMOFOTOFILM COMPANY

"I Believe," seven reels, with Melton Rossmer.

## CREATIVE FILM CORPORATION

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

## CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.  
"The Grain of Dust," six reels, with Lillian Walker.

## F. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.  
"Billy's Elopement," one reel, with Billy Quirk.  
"Billy, the Governess," one reel, with Billy Quirk.  
"Butting In Society," one reel, with Lou Marks.

## EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.  
"The Mysteries of Crystallization," one reel.

## EFFANGE FILM COMPANY

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

## E. I. S. MOTION PICTURE CORPORATION

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

## EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

## ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

## ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

## EUGENIC FILM COMPANY

"Birth," six reels.

## EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

## JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

## EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father," seven reels.

## EXPORT & IMPORT FILM COMPANY

"Humility,"  
"Ivan the Terrible," six reels.  
"Loyalty,"  
"Robespierre," seven reels.  
"Tyranny of the Romanoffs."

## FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

## J. W. FARNHAM

"The Awakening of Bess Norton," five reels.  
"Race Suicide," six reels.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.  
"Alimony," with George Fischer.  
"The Sign Invisible," six reels, with Mitchell Lewis.  
"Tarzan of the Apes," six reels, with Elmo Lincoln.  
"Fall of the Romanoffs," eight reels, with Nance O'Neill.  
"Empty Pockets," seven reels.  
"The Passing of the Third Floor Back," with Sir Johnston Forbes-Rohertson.  
Ambassador Gerard's "My Four Years in Germany."

## FORT PITT CORPORATION

The Italian Battle Front.

## FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

## FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Michelena.  
"The Witching Hour," six reels, with Jack Sherrill.  
"Conquest of Canaan," five reels.

## FRIEDER FILM CORPORATION

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

## FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

## FROHMAN AMUSEMENT CORPORATION

"God's Man," nine reels, with H. B. Warner.  
"My Own United States," with Arnold Daly.

## GENERAL ENTERPRISES

"The Liar," six reels, with Jane Gail.  
"Mother," six reels, with Elizabeth Risdon.  
"The Warrior," seven reels, with Maciste.  
"Crucible of Life," seven reels, with Grace Darmond.

## GOLD MEDAL PHOTOPLAYS

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

## GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.  
"Rex Beach in Pirate Haunts," five reels.  
"Rex Beach in Footsteps of Capt. Kidd," five reels.

## GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.  
"Moral Suicide," seven reels, with Leah Baird.

## D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walthall.  
"Intolerance," nine reels, with Mac Marsh.  
"Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harrou.

## HANOVER FILM COMPANY

"Maciste," six reels.  
"How Uncle Sam Prepares," four reels.  
"Camille," six reels, with Helen Hesperia.

## HARPER FILM CORPORATION

"Civilization," ten reels.

## HAWK FILM CORPORATION

"Monster of Fate," five reels.

## HERALD FILM CORPORATION

"Around the World in 80 Days," six reels.

## HILLER AND WILK

"The Battle of Gettysburg."  
"Wrath of the Gods."

## HIISTORIC FEATURE FILMS

Apr. 80—"Christus."

## FOUR SQUARE PICTURES

"A Trip Through China," eight reels.  
"The Silent Witness," six reels.  
"The Fringe of Society," seven reels, with Ruth Roland and Milton Sills.  
"The Bar Sinister," eight reels.  
"Her Fighting Chance," six reels, with Jane Grey.  
"Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.  
"The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.  
Aug. 14—"Madame Sherry," five reels, with Gertrude McCoy.  
"The Submarine Eye," seven reels.  
"Should She Obey," seven reels, with Alice Wilson.  
"The Great White Trail," six reels, with Doris Kenyon.  
"One Hour," six reels, with Zena Keefe.  
"The Cast-Off," five reels, with Bessie Barriscale.

**THOS. H. INCE**  
 "The Bargain," six reels, with W. S. Hart.

**IVAN FILM PRODUCTIONS**  
 "Babbling Tongues," five reels, with Grace Valentine.  
 "Married in Name Only," six reels.  
 "Human Clay," with Mollie King.

"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.  
**JEWEL PRODUCTIONS, INC.**  
 "The Price of A Good Time," with Mildred Harris.  
 "The Grand Passion," five reels, with Dorothy Phillips.  
 "The Doctor and the Woman," five reels, with Mildred Harris.

**KING BEE COMEDIES**  
 One two-reel comedy per week.

**KLOTZ AND STREIMER, INC.**  
 "Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.  
 "The Secret Trap," five reels.

**LEA-BEL COMPANY**  
 "Modern Mother Goose," five reels.  
 "Snow White," four reels.

**MARINE FILM CORPORATION**  
 Aug. 23—"Lorelei of the Sea," five reels, with Tyrone Power.

**C. POST MASON ENTERPRISES**  
 "The Wonder City of the World."

**MASTER DRAMA FEATURES, INC.**  
 "Who's Your Neighbor?" seven reels, with Christine Mayo.

**MAYFAIR FILM CORPORATION**  
 "Persuasive Peggy," six reels, with Peggy Hyland.

**MORAL UPLIFT SOCIETY OF AMERICA**  
 "It May Be Your Daughter," five reels.

**B. S. MOSS**  
 "The Power of Evil," five reels.  
 "The Girl Who Doesn't Know," five reels.  
 "In the Hands of the Law," five reels.

**NATIONAL FILM CORPORATION OF AMERICA**  
 "Tarzan of the Apes," with Thomas Jefferson.

**NEWFIELD'S PRODUCING CORPORATION**  
 "Alma, Where Do You Live," six reels, with Ruth McTammany.

**JOHN W. NOBLE PRODUCTIONS, INC.**  
 "Shame," six reels, with Zena Keefe.

**OGDEN PICTURES CORPORATION**  
 "The Lust of the Ages," five reels, with Lillian Walker.

**SIDNEY OLCOTT PLAYERS, INC.**  
 "The Belgian," with Walker Whiteside and Valentine Grant.

**OVERLAND PICTURES CORPORATION**  
 "The Hand of Fate."  
 "The Russian Revolution."  
 "Man's Law."

**PARAGON FILM COMPANY**  
 "The Whip," eight reels.

**PARALTA PLAYS**  
 "A Man's Man," five reels, with J. Warren Kerrigan.  
 "Madame Who?" five reels, with Bessie Barriscale.  
 "His Robe of Honor," with Henry B. Walthall.  
 Feb. 15—"The Turn of a Card," seven reels, with J. Warren Kerrigan.  
 Mar. 1—"Within the Cup," seven reels, with Bessie Barriscale.  
 Mar. 15—"Humdrum Brown," six reels, with Henry B. Walthall.  
 Apr. 1—"An Alien Enemy," five reels, with Louise Glum.  
 Apr. 15—"Blindfolded," five reels, with Bessie Barriscale.  
 Apr. 29—"With Hoops of Steel," five reels, with H. B. Walthall.  
 May 13—"Rose O' Paradise," five reels, with Bessie Barriscale.  
 May 27—"Shackled," six reels, with Louise Glum.

**PATRIOT FILM CORPORATION**  
 "How Britain Prepared," eight reels.

**PETROVA PICTURES CORP.**  
 "A Daughter of Destiny," with Mme. Petrova.  
 "The Light Within," five reels, with Mme. Petrova.  
 "The Life Mask," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Patience Sparhawk," five reels, with Mme. Petrova.

**PHYSICAL CULTURE PHOTO PLAYS, INC.**  
 "Zongar," five reels, with George Larkin.

**PIONEER FEATURE FILM CORPORATION**  
 "The Soul of a Child," five reels.

**POPULAR PICTURE CORPORATION**  
 "Corruption," six reels.

**PRIVATE FEATURE FILMS**  
 "Ignorance," six reels.

**PUBLIC RIGHTS FILM CORPORATION**  
 "The Public Be Damned," five reels, with Charles Richman and Mary Fuller.

**RADIO FILM CORPORATION**  
 "Satan, the Destroyer of Humanity," seven reels.  
 "The Spirit of 1917," with James Harkness.

**HARRY RAFF**  
 "The Mad Lover," with Robert Warwick.  
 "The Struggle Everlasting," with Florence Reed.

**HARRY RAVER**  
 "The Public Defender," with Frank Keenan.

**CHARLES RANKIN**  
 "A Modern Lorelei," with Tyrone Power.

**RENOWNED PICTURES CORPORATION**  
 "In Treason's Grasp," five reels, with Grace Cunard and Francis Ford.

**SELECT PHOTOPLAY COMPANY**  
 "Humanity," six reels.

**SELIG SPECIALS**

"The Crisis," seven reels, with Bessie Eyton.  
 "Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
 "The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
 "Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Brunette.  
 "The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

**FRANK J. SENG**

"Parentage."

**ERNEST SHIPMAN**

Josh Binney Comedies.  
 June—"Fabulous Fortune's Fumblers," two-reel comedy.  
 July—"Fred's Fictitious Foundling," two-reel comedy.  
 Aug.—"Fred's Fighting Father," two-reel comedy.  
 Sept.—"Fatty's Fast Flivver," two-reel comedy.  
 Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

**CLIFFORD PHOTOPLAYS**

May—"Denny From Ireland," five reels, with Shorty Hamilton.  
 June—"The Snail," five reels, with Shorty Hamilton.  
 July—"The Ranger," five reels, with Shorty Hamilton.

**FORD PHOTOPLAY**

"Berlin Via America," six reels, with Francis Ford.  
 "A Man of Today," six reels, with Francis Ford.

**SIGNET FILM CORPORATION**

"The Masque of Life," seven reels.

**FRED H. SOLOMON**

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

**STANDARD PICTURES**

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Sept. 30—"Camille."

Oct. 7—"When a Man Sees Red."

Oct. 14—"Aladdin and the Wonderful Lamp."

Nov. 4—"The Rose of Blood," six reels with Theda Bara.

Nov. 18—"Treasure Island," six reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.

Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.

Dec. 16—"The Heart of a Lion," six reels with William Farnum.

Dec. 30—"Du Barry," seven reels, with Theda Bara.

Jan. 20—"Cheating the Public," seven reels.

Jan. 27—"The Forbidden Path," six reels, with Theda Bara.

Feb. 10—"Les Miserables," eight reels, with William Farnum.

Mar. 10—"Woman and the Law," seven reels.

Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.

Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.

April 21—"The Soul of Buddha," five reels with Theda Bara.

May 5—"True Blue," five reels, with William Farnum.

May 19—"The Cailloux Case," six reels.

June 9—"Under the Yoke," five reels, with Theda Bara.

June 16—"Riders of the Purple Sage," five reels, with Wm. Farnum.

**SUNSHINE FILM PRODUCING COMPANY**

"What the World Should Know," five reels.

**SUPERIOR FILM COMPANY**

"The Faucet," five reels.

"The Cowpuncher," six reels.

**SUPREME FEATURE FILMS**

"Trip Through China," ten reels.

**TODAY FEATURE FILM CORPORATION**

"Today," with Florence Reed.

**TRIUMPH FILM COMPANY**

"The Libertine," six reels.

**ULTRA PICTURES CORPORATION**

"The Woman Who Dared," seven reels, with Beatriz Michelena.

"The Passion Flower," five reels.

**UNIVERSAL**

"Hell Morgan's Girl," five reels.

"The Hand that Rocks the Cradle," six reels.

"The Cross-Eyed Submarine," three reels.

**U. S. EXHIBITORS BOOKING CORP.**

"The Zeppelin's Last Raid," five reels with Enid Markey.

"Those Who Pay," five reels with Bessie Barriscale.

**VARIETY FILMS CORPORATION**

"My Country First," six reels.

"The Pursuing Vengeance," five reels.

"The Price of Her Soul," six reels, with Gladys Brockwell.

**WARNER BROTHERS**

"Are Passions Inherited?" five reels.

**EDWARD WARREN PRODUCTIONS**

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.

**L. LAWRENCE WEBER PRODUCING CO.**

"Raffles, The Amateur Cracksmen," seven reels, with John Barrymore.

**WESTERN IMPORT**

"Mickey," seven reels, with Mahel Normand.

**WHOLESOME FILMS**

Sept. 10—"Cinderella and the Magic Slipper," four reels.

Sept. 34—"The Penny Philanthropist," seven reels, with Peggy O'Neil.

"His Awful Downfall," one reel with Rex Adams.

"Little Red Riding Hood," five reels.

**WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.**

"The Bird's Christmas Carol," five reels.



# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

Mar 25—"De Mille's "The Whispering Chorus."  
 Apr. 1—"Tiger Man," five reels, with Wm. S. Hart.  
 Apr. 8—"The Lie," five reels, with Elsie Ferguson.  
 Apr. 22—"Mr. Fix-It," five reels, with Douglas Fairbanks.  
 May 13—"M' Liss," five reels, with Mary Pickford.  
 May 20—"De Milles, "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holiday," five reels, with George M. Cohan.  
 June 23—"How Could You, Jean?" five reels, with Mary Pickford.  
 July 7—"Shark Monroe," five reels, with W. S. Hart.  
 July 7—"We Can't Have Everything," five reels.

## BLUEBIRD PHOTOPLAYS

Mar. 25—"The Wine Girl," five reels, with Carmel Myers.  
 Apr. 1—"Fast Company," five reels, with Franklyn Farnum.  
 Apr. 8—"The Red, Red Heart," five reels, with Monroe Salisbury.  
 Apr. 15—"A Rich Man's Darling," five reels, with Louise Lovely.  
 Apr. 22—"The Marriage Lie," five reels, with Carmel Myers.  
 Apr. 29—"A Mother's Secret," five reels, with Ella Hall.  
 May 6—"The Danger Within," five reels, with Zoe Ray.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—"\$5,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"A Broadway Scandal," five reels with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.

## EBONY FILM CORPORATION COMEDIES

"A Black Sherlock Holmes," one reel.  
 "Spying the Spy," one reel.  
 "The Porters," one reel.  
 "A Milk Fed Hero," one reel.  
 "A Busted Romance," one reel.  
 "Spooks," one reel.  
 "The Bully," one reel.  
 "The Janitor," one reel.  
 "Mercy the Mummy Mumbled," one reel.  
 "Reckless Rover," one reel.

## FOX FILM CORPORATION

Mar. 17—"The Devil's Wheel," five reels, with Gladys Brockwell.  
 Mar. 24—"A Daughter of France," five reels, with Virginia Pearson.  
 Mar. 31—"A Camouflage Kiss," five reels, with June Caprice.  
 Apr. 7—"The Bride of Fear," five reels, with Jewel Carmen.  
 Apr. 14—"Western Blood," five reels, with Tom Mix.  
 Apr. 21—"American Buds," five reels, with Jane and Katherine Lee.  
 Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.

## FOX SUNSHINE COMEDIES

Mar. 24—"A Self-Made Lady," two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 5—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."

## MUTT AND JEFF ANIMATED CARTOONS

Mar. 24—"The Decoy," one-half reel.  
 Mar. 31—"Back to the Balkans," one-half reel.  
 Apr. 7—"The Freight Investigation," one-half reel.  
 Apr. 14—"The Leak," one-half reel.  
 Apr. 21—"On Ice," one-half reel.  
 Apr. 28—"Helping McAdoo," one-half reel.  
 May 5—"A Fisheries Cartoon," one-half reel.  
 May 12—"Occultism," one-half reel.  
 May 19—"Superintendents," one-half reel.  
 May 26—"Tonsorial Artists," one-half reel.  
 June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."

## GOLDWYN PICTURES CORPORATION

Mar. 24—"The Splendid Sinner," six reels, with Mary Garden.  
 Apr. 7—"The Danger Game," six reels, with Madge Kennedy.  
 Apr. 21—"The Face in the Dark," six reels, with Mae Marsh.  
 May 5—"Joan of Plattsburg," six reels, with Mabel Normand.  
 May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
 June 2—"All Woman," six reels, with Mae Marsh.  
 June 16—"The Venus Model," six reels, with Mabel Normand.  
 June 30—"The Service Star," six reels, with Madge Kennedy.  
 July 14—"The Glorious Adventure," six reels, with Mae Marsh.

## GOLDWYN SPECIALS

"For the Freedom of the World," seven reels.  
 "The Manx-Man," seven reels.  
 "Heart of the Sunset," seven reels, with Anna Q. Nilsson.  
 "Blue Blood," six reels, with Howard Heckman.  
 "Honor's Cross," six reels, with Howard Heckman.  
 "Social Ambition," six reels.

## CAPITOL COMEDIES

May 6—"Bill's Baby," two reels, with Bill Parsons.  
 May 20—"Bill's Predicament," two reels, with Bill Parsons.  
 June 3—"Birds of a Feather," two reels, with Bill Parsons.  
 June 17—"Matching Billy," two reels, with Bill Parsons.  
 July 1—"The Widow's Might," two reels, with Bill Parsons.  
 July 15—"Dad's Knockout," two reels, with Bill Parsons.

## METRO PICTURE CORPORATION

Mar. 25—"Breakers Ahead," five reels, with Viola Dana.  
 Apr. 1—"Yorke, "The Landloper," five reels, with Harold Lockwood.  
 Apr. 8—"Social Hypocrites," five reels, with May Allison.  
 Apr. 15—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.  
 Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.  
 Apr. 29—"Riders of the Night," five reels, with Viola Dana.  
 May 6—"The Trail to Yesterday," five reels, with Bert Lytell.  
 May 13—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.  
 May 20—"The Winning of Beatrice," five reels, with May Allison.  
 May 27—"Yorke, "Lend Me Your Name," five reels, with Harold Lockwood.  
 May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.  
 June 3—"The Only Road," five reels, with Viola Dana.  
 June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.  
 June 17—"The House of Gold," five reels, with Emmy Wehlen.  
 June 24—"A Man's Word," five reels, with Emily Stevens.  
 July 1—"Opportunity," five reels, with Viola Dana.  
 July 8—"No Man's Land," five reels, with Bert Lytell.  
 July 15—"A Successful Adventure," five reels, with May Allison.

## SCREEN CLASSICS, INC., SPECIALS

"The Slacker," seven reels, with Emily Stevens.  
 "Draft 258," seven reels, with Mabel Taliaferro.  
 "Blue Jeans," seven reels, with Viola Dana.  
 "Lest We Forget," eight reels, with Rita Jolivet.  
 "The Legion of Death," seven reels, with Edith Storey.  
 "Revelation," seven reels, with Nazimova.  
 "My Own United States," eight reels, with Arnold Daly.  
 "The Million Dollar Dollies," five reels, with the Dolly Sisters.  
 "Toys of Fate," seven reels, with Nazimova.  
 "To Hell With the Kaiser," seven reels.

## MUTUAL STAR FEATURES

Mar. 4—"Powers That Prey," five reels, with Mary Miles Minter.  
 Mar. 11—"American, "Ann's Finish," five reels, with Margarita Fischer.  
 Mar. 18—"The Girl and the Judge," five reels, with Olive Tell.  
 Apr. 1—"American, "A Bit of Jade," five reels, with Mary Miles Minter.  
 Apr. 8—"The Richest Girl," five reels, with Ann Murdock.  
 Apr. 15—"American, "The Primitive Woman," five reels, with Margarita Fischer.  
 Apr. 29—"Russell, "Hearts Or Diamonds," five reels, with William Russell.  
 May 27—"American, "Social Briars," five reels, with Mary Miles Minter.  
 June 10—"American, "A Square Deal," five reels, with Margarita Fischer.  
 June 24—"Russell, "Up Romance Road," five reels, with William Russell.

## MUTUAL STRAND COMEDIES

June 25—"Her Spoony Affair," one reel, with Billie Rhodes.

## PARAMOUNT PICTURE CORPORATION

Mar. 25—"La Tosca," five reels, with Pauline Frederick.  
 Mar. 25—"Naughty, Naughty," five reels, with Enid Bennett.  
 Apr. 1—"Honor of His House," five reels, with Sessue Hayakawa.  
 Apr. 8—"His Majesty, Bunker Bean," five reels, with Jack Pickford.  
 Apr. 8—"The House of Silence," five reels, with Wallace Reid.  
 Apr. 15—"Unclaimed Goods," five reels, with Vivian Martin.  
 Apr. 22—"Rich Man, Poor Man," five reels, with Marguerite Clark.  
 Apr. 22—"Playing the Game," five reels, with Charles Ray.  
 Apr. 29—"Let's Get a Divorce," five reels, with Billie Burke.  
 Apr. 20—"Tyrant Fear," five reels, with Dorothy Dalton.  
 May 6—"Resurrection," five reels, with Pauline Frederick.  
 May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.  
 May 6—"The White Man's Law," five reels with Sessue Hayakawa.  
 May 13—"Mile-a-Minute Kendall," five reels, with Jack Pickford.  
 May 20—"The Mating of Marcella," five reels, with Dorothy Dalton.  
 May 27—"Prunella," five reels, with Marguerite Clark.  
 May 27—"His Own People," five reels, with Charles Ray.  
 May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.  
 June 2—"Blackton's "Missing," five reels, with Lina Cavalieri.  
 June 9—"Viviette," five reels, with Vivian Martin.  
 June 16—"The Bravest Way," five reels, with Sessue Hayakawa.  
 June 16—"Fedora," five reels, with Pauline Frederick.  
 June 23—"The Firefly of France," five reels, with Wallace Reid.  
 June 23—"A Desert Wooing," five reels, with Enid Bennett.  
 July 7—"Sandy," five reels, with Jack Pickford.  
 July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.  
 July 7—"The Claws of the Hun," five reels, with Charles Ray.

## PARAMOUNT TRAVELOG

Jan. 14—"A Trip to the Jenolan Caves of Australia.  
 Jan. 21—"Melbourne, the Magnificent.  
 Jan. 28—"Round About Melbourne.  
 Feb. 4—"Adelaide, Capital of South Australia.  
 Feb. 11—"Round About Adelaide.  
 Feb. 18—"Hunting Kangaroos from Motor Cars.  
 Feb. 25—"Tasmania, the Garden of Australia.  
 Mar. 4—"On the Way to the Front with Chinese Labor Corps.  
 Mar. 11—"The Alaska Cruise.  
 Mar. 18—"A Summer Day in Skaguay."  
 Mar. 25—"Over the White Pass.

PATHE EXCHANGE, INC.

KEYSTONE COMEDIES

Mar. 3—Diando, "Daddy's Girl," five reels, with Marie Osborne.  
 Mar. 10—"The Great Adventure," five reels, with Bessie Love.  
 Mar. 17—Russian Art, "The Beggar Woman," five reels, with Mme. N. A. Lesienko.  
 Mar. 24—Astra, "The Hillcrest Mystery," five reels, with Irene Castle.  
 Mar. 31—Astra, "Mrs. Slackers," five reels, with Gladys Hulette.  
 Apr. 7—"Twenty-One," five reels, with Bryant Washburn.  
 Apr. 14—Russian, "The Busy Inn," five reels, with N. I. Panoff.  
 Apr. 21—"Ruler of the Road," five reels, with Frank Keenan.  
 Apr. 28—Diando, "Dolly Does Her Bit," five reels, with Marie Osborne.  
 May 5—"How Could You, Caroline?" five reels, with Bessie Love.  
 May 12—Russian Art, "The Dagger Woman," five reels, with Ivan Mozkukin.  
 May 19—Astra, "The Mysterious Client," five reels, with Irene Castle.  
 May 26—"A Daughter of the West," five reels, with Marie Osborne.  
 June 2—Astra, "The Yellow Ticket," five reels, with Fannie Ward.  
 June 9—Astra, "For Sale," five reels, with Gladys Hulette.  
 June 16—"Kidder and Ko," five reels, with Bryant Washburn.  
 June 23—Diando, "The Voice of Destiny," five reels, with Marie Osborne.  
 June 30—"A Little Sister of Everybody," five reels, with Bessie Love.  
 July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.

Feb. 17—"His Double Life," two reels, with R. Griffith.  
 Feb. 24—"A Tell Tale Shirt," two reels, with Fritz Schade.  
 Mar. 3—"A Lady Killer's Dream," two reels, with William Franey.  
 Mar. 10—"Did She Do Wrong?" two reels, with Harry Gribbon.  
 Mar. 17—"Mud," two reels, with Ray Griffith.  
 Mar. 24—"A Safe Danger," two reels, with Al Edmond.  
 Mar. 31—"A Playwright's Wrong," two reels, with Wm. Franey.  
 Apr. 7—"Mr. Briggs Closes the Door," two reels, with Edward Brady.  
 Apr. 14—"First Aid," two reels, with Maude Wayne.  
 Apr. 21—"Their Neighbor's Baby," two reels, with Fritze Ridgeway.  
 Apr. 28—"Mr. Miller's Economics," two reels, with Edward Brady and Chas. Dorian.  
 May 5—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 12—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Unreasonable?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapjacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.

PERFECTION PICTURES

Jan. 1—Essanay, "Uneasy Money," six reels, with Taylor Holmes.  
 Jan. 7—Kleine, "Quo Vadis," eight reels.  
 Jan. 10—Selig, "Brown of Harvard," six reels, with Tom Moore and Hazel Daly.  
 Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.  
 Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.  
 Jan. 21—Edison, "The Unbeliever," five reels, with Raymond McKee.  
 Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.  
 Essanay, "The Curse of Iku," seven reels, with Frank Borzage.  
 Edison, "The Wall Invisible," six reels, with Shirley Mason.

UNIVERSAL FEATURES

Feb. 4—"Painted Lips," five reels, with Louise Lovely.  
 Feb. 11—"New Love for Old," five reels, with Ella Hall.  
 Feb. 18—"The Flash of Fate," five reels, with Herbert Rawlinson.  
 Feb. 25—"Wild Women," five reels, with Harry Carey.  
 Mar. 4—"Nobody's Wife," five reels, with Louise Lovely.  
 Mar. 11—"Beauty in Chains," five reels, with Ella Hall.  
 Mar. 18—"Thieves' Gold," five reels, with Harry Carey.  
 Mar. 25—"The Girl Who Wouldn't Quit," five reels, with Louise Lovely.  
 Apr. 7—"The Magic Eye," five reels, with Zoe Rae.  
 Apr. 14—"The Risky Road," five reels, with Dorothy Phillips.  
 Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.  
 May 5—"The Two-Soul Woman," five reels, with Priscilla Dean.  
 May 19—"The Bride's Awakening," five reels, with Mae Murray.  
 June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.

SELECT PICTURES CORPORATION

"Woman and Wife," five reels, with Alice Brady.  
 "Ghosts of Yesterday," six reels, with Norma Talmadge.  
 "The Marionettes," five reels, with Clara Kimball Young.  
 "The Studio Girl," five reels, with Constance Talmadge.  
 "The Knife," five reels, with Alice Brady.  
 "The House of Glass," five reels, with Clara Kimball Young.  
 "By Right of Purchase," five reels, with Norma Talmadge.  
 "The Shuttle," five reels, with Constance Talmadge.  
 "At the Mercy of Men," five reels, with Alice Brady.  
 "The Reason Why," five reels, with Clara Kimball Young.  
 "Up the Road with Sally," five reels, with Constance Talmadge.  
 "The Lesson," five reels, with Constance Talmadge.  
 "De Luxe Annie," seven reels, with Norma Talmadge.  
 "The Ordeal of Rosetta," five reels, with Alice Brady.  
 "The Claw," five reels, with Clara Kimball Young.  
 "Cecilia of the Pink Roses," five reels, with Marion Davies.  
 "Good Night Paul," five reels, with Constance Talmadge.  
 "The Whirlpool," five reels, with Alice Brady.

GREATER VITAGRAPH-V-L-S-E

Feb. 25—"Cavanaugh of the Forest Rangers," five reels with Nell Shipman and Alfred Whitman.  
 Mar. 4—"The Song of the Soul," five reels, with Alice Joyce and Walter McGrail.  
 Mar. 11—"The Desired Woman," five reels, with Harry Morey.  
 Mar. 18—"An American Live Wire," five reels, with Earle Williams.  
 Mar. 25—"The Home Trail," five reels, with Nell Shipman.  
 Apr. 1—"Little Miss No Account," five reels, with Gladys Leslie.  
 Apr. 8—"The Business of Life," five reels, with Alice Joyce.  
 Apr. 15—"The Girl From Beyond," five reels, with Nell Shipman.  
 Apr. 22—"A Bachelor's Children," five reels, with Harry Morey.  
 Apr. 29—"The Seal of Silence," five reels, with Earle Williams.  
 May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"Strength of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Baree, Son of Kazan," five reels, with Nell Shipman and Alfred Whitman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Girl," five reels, with Gladys Leslie.  
 June 24—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.

SELECT SPECIALS

"Over There," six reels, with Chas. Richman and Anna O. Nilsson.  
 "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.  
 "The Barrier," seven reels.  
 "The Wild Girl," five reels, with Eva Tanguay.  
 "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

TRIANGLE FILM CORPORATION

Mar. 17—"Faith Endurin," five reels, with Roy Stewart.  
 Mar. 17—"The Answer," seven reels, with Alma Rubens.  
 Mar. 24—"Nancy Comes Home," five reels, with Myrtle Lind.  
 Mar. 24—"Innocent's Progress," five reels, with Pauline Stark.  
 Mar. 31—"Unfaithful," two reels, with Dorothy Dalton, and "The Marriage Bubble," three reels, with Wm. Desmond.  
 Mar. 31—"The Love Brokers," five reels, with Alma Rubens.  
 Apr. 7—"The Vortex," five reels, with Mary Warren and Joe King.  
 Apr. 7—"The Boss of Lazy 'Y,'" five reels, with Roy Stewart.  
 Apr. 14—"The Law of the Great Northwest," five reels, with Margery Wilson.  
 Apr. 14—"Who Killed Walton?" five reels, with J. Barney Sherry.  
 Apr. 21—"The Hand at the Window," five reels, with Margery Wilson.  
 Apr. 21—"Society for Sale," five reels, with Wm. Desmond.  
 Apr. 29—"The Lonely Woman," five reels, with Belle Bennett.  
 Apr. 29—"Paying His Debt," five reels, with Roy Stewart.  
 May 5—"An Honest Man," five reels, with Wm. Desmond.  
 May 5—"Mlle. Paulette," five reels, with Claire Anderson.  
 May 12—"Her Decision," five reels, with Gloria Swanson and J. Barney Sherry.  
 May 12—"Wolves of the Border," five reels, with Roy Stewart.  
 May 19—"Who Is to Blame?" five reels, with Jack Livingston.  
 May 19—"Old Hartwell's Cuh," five reels, with William Desmond.  
 May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.  
 May 26—"High Stakes," five reels, with J. Barney Sherry.  
 June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. V. Mong.  
 June 2—"A Red Haired Cupid," five reels, with Roy Stewart.  
 June 9—"Madam Sphinx," five reels, with Alma Rubens.  
 June 9—"The Last Rebel," five reels, with Belle Bennett.  
 June 16—"His Enemy, the Law," five reels, with Jack Richardson.  
 June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.  
 June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.  
 June 23—"Closing In," five reels, with William Desmond.  
 June 30—"The Painted Lily," five reels, with Alma Rubens.  
 June 30—"The Fly God," five reels, with Roy Stewart.  
 July 7—"A Good Loser," five reels, with Peggy Pearce.  
 July 7—"Every Woman's Husband," five reels, with Gloria Swanson.  
 July 14—"Marked Cards," five reels, with Margery Wilson.  
 July 14—"Hell's End," five reels, with William Desmond.

WORLD FILM CORPORATION PROGRAM

Mar. 4—"Spurs of Sybil," five reels, with Alice Brady.  
 Mar. 11—"The Wasp," five reels, with Kitty Gordon.  
 Mar. 18—"Wanted, A Mother," five reels, with Madge Evans.  
 Mar. 25—"The Way Out," five reels, with Carlyle Blackwell.  
 Apr. 1—"The Cross Bearer," five reels, with Montagu Love.  
 Apr. 8—"The Witch Woman," five reels, with Ethel Clayton.  
 Apr. 15—"The Trap," five reels, with Alice Brady.  
 Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Grealey.  
 May 6—"Masks and Faces," five reels, with Sir Johnston-Forges-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Montagu Love and Barbara Castleton.  
 June 3—"The Interloper," five reels, with Kitty Gordon.  
 June 10—"The Caharet," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.

SERIALS

Pathe, "The Seven Pearls."  
 Vitagraph, "The Fighting Trail."  
 Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Ace."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Web."

## Mutual Company Issues New Posters Of Unique Design for Outing Films

A distinct departure from the old style of lithographs and posters, in use for so many years by circuses, carnivals and other attractions, prior to the advent of motion pictures, and which have been followed by the latter almost exclusively, has been made by the Mutual Film Corporation in its posters for the new Outing-Chester adventure series of films.

Strikingly original and artistic one-sheets are being issued by the Mutual Company with each of the Outing-Chester series of one-reel travel classics, the first of which is "Ex-Carnibal Carnival," published June 30. These posters are as superior and different from the ordinary lithograph as the Outing-Chester pictures are from the ordinary scenic. A prominent poster artist, it is said, was engaged to make these one-sheets. They are issued in two colors, and in design are not only illustrative, but convey something of the spirit of the action shown in these wonderful scenic pictures.

"On account of the superior and distinctively different quality of the Outing-Chester pictures," said H. F. Turrill, head of the poster department of Mutual, "a new and striking type of poster will be available. Most scenic productions are simply what the name implies. In the Outing-Chester pictures the subjects have been assembled with a view to continuity and action. There is something doing all the time, and the progress of the exploring party is shown and told with all the artistry of a narrative of adventure; there is real action that leads to an interesting mination.

"The same idea is carried out in the poster. Each one shows some definite action, while not attempting to portray an actual scene. In the color scheme, contrast is accentuated. Intense colors, never garish, however, with a maximum amount of white space, are used, which make the posters discernible at a great distance.

"Particular attention has been given to the style and arrangement of the type, and probably fifty per cent of the beauty of the poster is due to this feature. The type used in the posters follows the idea carried out in magazine advertisements and the impression made on the eye by the typography and color scheme will make them stand out from a group of posters in a theatre lobby and immediately attract attention."

## Four Select Pictures for June

Select Pictures Corporation announces that in addition to Marion Davies' picture, "Cecilia of the Pink Roses," three Select Pictures will be issued during the month of June. These are: "The Claw," presented by Clara Kimball Young and her own company; Constance Talmadge in "Good Night Paul," and Alice Brady in "The Whirlpool."

"The Claw" is a story of the African veldt, from the pen of Cynthia Stockley. In it we see Clara Kimball Young first in a desert wagon, which is being uncertainly guided across the veldt by a drunken driver. Later Miss Young appears on horseback, and there are said to be other glimpses of the Select star in novel and entrancing scenes.

"Good Night Paul" is based on a stage success of the present season, but on the screen the fun is even more fast and furious than on the stage, it is said. "The Whirlpool," starring Alice Brady, it is announced, is a clean drama of the school of "Within the Law" and "The Witching Hour." Miss Brady is seen in the role of a girl with high ideals, who is unknowingly made to aid her guardian in his gambling pursuits.

## Normand, Kennedy and Marsh Pictures Close Goldwyn's First Year in Field

Goldwyn's next four pictures, which will complete the cycle of twenty-six begun with "Polly of the Circus" on Sept. 9 of last year, are declared by the producers to constitute a powerful fitting climax to a series of new productions which have leaped to success in less than a twelvemonth. Following "The Glorious Adventure," in which Mae Marsh is starred and which is to be seen everywhere beginning July 14, the productions and dates of publication are:

July 28—Mabel Normand in "Back to the Woods."

August 11—Madge Kennedy in "Friend Husband."

August 25—Mae Marsh in "Money Mad."

"The Glorious Adventure," directed by Hobart Henley and completed some time since, was held up to make way for another Mae Marsh production, "All Women." Goldwyn describes it as "the story of the girl who bought happiness for a dollar." Adapted from Edith Bernard Delano's story, "When Carey Came to Town," is a thrilling and interesting romance built around the adventures of a girl who invited herself to be a ward in the home of a gruff young bachelor and who eventually made him a happy benedict by marrying him. Wyndham Standing heads a capable cast.

### New Experience for Mabel Normand

Mabel Normand is doing something entirely new for her in "Back to the Woods," from a story by J. Clarkson Miller, directed by George Irving, a newcomer at the Goldwyn studios. In it the star is the progressive daughter of a reactionary old lumber millionaire who tests out her theory of life as teacher of the school in a lumber camp town.

Madge Kennedy returns to comedy-drama in "Friend Husband," written for her by Lois Zellner and directed by Clarence G. Badger. It is a story of a girl who marries a man she doesn't love to gain an inheritance and the things that happen later to make her wish she hadn't and glad she did.

"Money Mad," Mae Marsh's last production in Goldwyn's first year, is perhaps the most dramatic story Miss Marsh has appeared in in her entire career on the screen—certainly as a Goldwyn star, it is said. As the heroine it devolves upon her to track down the murderer of a man slain in her own home. How she does it makes a thrillingly melodramatic tale filled with action from beginning to end.

## "You Can't Believe Everything" and "Closin' In" June 23 Triangles

A picturization of Norman Sherbrook's magazine story, "Smoke," under the title of "You Can't Believe Everything," featuring Gloria Swanson, is the first feature on the Triangle program for June 23. A romance of the Canadian Northwest with Maud Wayne and William Desmond follows.

"You Can't Believe Everything" features Gloria Swanson as the belle of a summer colony. Possessing wealth, beauty and a charming personality her career is an assured success. But the demure debutante soon comes to a realization that happiness is not built upon a foundation of social success nor do the whirl of social functions aid to her contentment. She extends the hand of sympathy to Jim Wheeler, after a fall from his polo pony condemns him to the life of a hopeless invalid. The gossip of the idle rich, the keen delight of the "smart set" for scandal causes Patria many unhappy moments. But she triumphs in the end, winning happiness in the arms of Jim Wheeler.

"Closin' In," the second picture on the Triangle June 23 program, is a story by Joseph F. Poland. This is said to be a human interest story in which Jack Brandon, an athlete and society favorite, sacrifices his honor and future happiness to save the aristocratic parents of his sweetheart from disgrace. In the Canadian Northwest, Brandon seeks life anew, and after many rebuffs he reaps the reward of valor when he and Barbara Carlton are reunited in happiness.

## Maravene Thompson Writes World Play

The first motion picture to be written by Maravene Thompson, the writer whose stories appear in the *American Magazine*, *Good Housekeeping*, and other leading periodicals, and whose novels are "best sellers," has been made by World Pictures. This picture bears the title of "The Heart of a Girl," and it will be published by the World on July 1. Barbara Castleton and Irving Cummings are the stars in this production.



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**NOTE:** Below is printed a blank form which exhibitors may use in keeping records upon which to base tax reports on admissions. It is essential that a daily record be kept in order that the Government may be able to obtain the information it requires in each case. This form has been sanctioned by officials of the Internal Revenue Department.

**REVENUE TAX REPORT ON ADMISSIONS**

NAME OF THEATRE \_\_\_\_\_ OWNER \_\_\_\_\_  
 ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_ STATE \_\_\_\_\_  
 Month Ending \_\_\_\_\_

Date	5c	10c	15c	20c	25c	Passes	Children
1							
2							
3							
4							
5							
6							
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**RECAPITULATION**

	AMOUNT	REVENUE TAX
ADMISSIONS at 5c		None
" " " at 10c		
" " " at 15c		
" " " at 20c		
" " " at 25c		
" " Passes		
" " Children		
<b>Total</b>		

We hereby certify that above report is correct to the best of our knowledge.

\_\_\_\_\_ Mgr. \_\_\_\_\_ Cashier.

Certified check covering the above specified War revenue Tax was mailed by me this \_\_\_\_\_ day of \_\_\_\_\_, 1917, to the Collector of Internal Revenue for the \_\_\_\_\_ District of \_\_\_\_\_

\_\_\_\_\_ Mgr.

Additional copies of this form will be supplied FREE to all exhibitors addressing a request for same to EXHIBITORS HERALD, 417 South Dearborn St., Chicago.

# EXHIBITORS HERALD

ANNOUNCEMENT OF MERGER OF

“Exhibitors Herald  
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Effective with the July twentieth Issue, Exhibitors Herald” and “Motography” will be merged. The consolidated publications will be issued under the name,

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*"Broncho Billy, A Friend In Need"*  
*"Broncho Billy's Wild Ride"*  
*"Broncho Billy's First Arrest"*  
*"Broncho Billy and the Rustler's Child"*  
*"Broncho Billy's Last Deed"*

*"Broncho Billy's Squareness"*  
*"Broncho Billy's Secret"*  
*"Broncho Billy and the Greaser"*  
*"Broncho Billy's Fatal Joke"*  
*"Broncho Billy's Grit"*  
*"Broncho Billy's True Love"*  
*"Broncho Billy and the Western Girls"*  
*"Broncho Billy Wins Out"*  
*"Broncho Billy Trapped"*  
*"Broncho Billy Rewarded"*

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# THE EXHIBITORS' Declaration of Independence

July 4, 1918.

United Picture Theatres of America, Inc.,  
1600 Broadway, New York City,

Gentlemen:

I am desirous of insuring the future of my business and if you can convince me that membership in your organization will bring about this result, as well as reducing my film rentals and improving the quality of the films I use, I shall take advantage of my opportunity to apply for membership. You may send me a copy of your new booklet and have a representative call upon me as soon as possible. Instruct him to demonstrate to me how my investment will be safeguarded, how I shall have a voice in the management and control of United, and why the formation of that association of exhibitors was in fact THE EXHIBITORS' DECLARATION OF INDEPENDENCE.

Sincerely yours,

.....

.....(Theatre)

.....(City and State)

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**UNITED PICTURE THEATRES OF AMERICA, INC.**

J. A. BERST PRESIDENT

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*Theda Bara in "The Two Orphans"*

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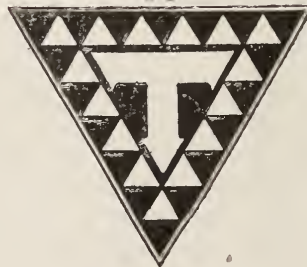
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NEW YORK



# EXHIBITORS HERALD

THE INDEPENDENT FILM TRADE PAPER

Entered as Second Class Matter at the Post Office at Chicago, Ill., Under the Act of March 3, 1879.

Volume VII

JULY 13, 1918

Number 3

## The Important Feature

AN exposition is in no way an essential part of the annual convention of exhibitors. While it is regrettable that the National Association did not determine its course with reference to the Boston exposition at an earlier date we believe it has pursued the wisest course in leaving to the individual companies the matter of participation. The present is not an opportune time for an exposition carrying with it the useless expense to be borne by the film companies. The important feature of the coming Boston event will not be the exposition but will be the convention of exhibitors. Current events call for concerted thought and concerted action on many matters vitally affecting the welfare of the theatremen. And less emphasis on the exposition will give the exhibitors who go to Boston greater opportunity to consider matters of real importance.

\* \* \*

## Commendable Progress

THE Famous-Players-Lasky Company in launching a comprehensive plan to obtain re-bookings on pictures of proven merit has undertaken in a systematic manner a work of greatest importance, not merely because it probably will be profitable to this company but because it undoubtedly will encourage many similar plans. A fact recognized by all is that one of the tremendous wastes in the industry is incidental to the short life of the average film. This waste—as is the established order in every business—is merely passed on. It becomes a big factor in higher rentals and poorer pictures. It contributes to the instability of the business in many ways. A picture that is yet to be screened for the general public cannot be guaranteed. But these pictures that have already gone out before the public and have won favor come to the exhibitor with absolute assurance that they are what the public wants. In re-booking the successes of six months, a year and two years ago the exhibitor is receiving pictures that come with the great guarantee of public favor. He is also

taking a very important step toward the increasing of the gross revenue of meritorious pictures which inevitably means a lower level of rental charges because of the larger volume of business.

## The Bright Prospect

HERE is a legitimate excuse for the motion picture industry to indulge in a burst of optimism over its own business because of the greatly increased railroad transportation rates. This situation points with certainty to the fact that a greater percentage of the public will be compelled to rely upon motion pictures for their amusement during the coming Winter. The vast revenue received annually by theatrical road companies will this Winter be reduced to a minimum and as the public must have entertainment the film business will prosper.

\* \* \*

## Where the Trouble Lies

IN the bitter controversy over government films, now raging, one fact is emphasized more strongly than any other: It is that permanent relief from misunderstandings and confusions of this kind cannot be hoped for unless the government's motion pictures are handled by men who are thoroughly conversant with the structure and operation of the motion picture trade. It is not enough that the men in authority in this department be persons who have a proven record of success in other fields; they must know motion pictures and the motion picture trade and the more they know about the various film companies, the less liable they will be to enter into rash contracts that cannot help but retard the great mission of the screen during the period of the war.

\* \* \*

AFTER a conference in Chicago last week, presided over by Harold Bolster, Goldwyn office managers returned to their respective districts so overwhelmingly "sold" on Goldwyn pictures that the supplementary work of selling Goldwyn pictures to exhibitors should be an easy matter.

**T**HE merger of Motography with Exhibitors Herald, announced elsewhere in this issue, is in accord with the promise of this organization to give to the motion picture trade a publication unsurpassed in influence for right and progress, readers' interest and service to the industry.

¶ Motography, founded in January, 1909, has played an essential part in the development of this great industry to its present sphere and importance. Motography was the second publication in America to be devoted exclusively to motion pictures and the motion picture trade and during the eight and one-half years of its existence it has gone on unflinchingly in building up a prestige and following in every branch of the industry and in every locality in the country.

¶ The consolidation of Motography with Exhibitors Herald marks an epochal advance in giving to the motion picture trade a powerful organ which will be directed with those policies of independence, aggressiveness and fairness which quickly made secure the position of the Exhibitors Herald in motion picture trade journalism and which will now enable "Exhibitors Herald and Motography" to carry on its work with greater influence, aided by the largest exhibitor circulation of any publication in the field, to contribute weekly to the advancement of the best interest of the exhibitor and the motion picture trade at large.

MARTIN J. QUIGLEY.

## Evidence Against Chicago Censor Consumes Week "Frame-Up" Charge Hurlled At Acting Chief Alcock

Testimony against Major M. L. C. Funkhouser, suspended second deputy superintendent of police of Chicago, was practically completed last Monday after the trial had been under way about seven days before the civil service commission. It is predicted that another week will be consumed in presenting the defense of the deposed censor.

The charge upon which considerable emphasis has been laid and which thus far would seem the prosecution's trump card is that Major Funkhouser caused Chief of Police Schuettler to be shadowed, and testimony was also given to the effect that the chief's private telephone in his home had been tapped.

These charges, it is contended by the defense, have not been borne out by the evidence given, but Acting Chief of Police Alcock is authority for the statement that substantial testimony along this line will be given before the prosecution concludes its case.

### "Frame-Up" Charged

Chief Alcock was accused of having "framed" on Funkhouser by John H. Lyle, an attorney who attained considerable publicity in days gone by as the result of his activities in connection with the Englewood Law and Order League. The chief denied this emphatically, and when Attorney Lyle pressed the charge the police official simply ignored him.

Among the witnesses thus far heard were the keepers of four hotels, who testified that they had been raided frequently by the police, and two women inmates of West Side immoral houses. They charged that investigators from Major Funkhouser's office had extorted money from them or had demanded it and been refused.

### Social Workers Trailed

Testimony was presented showing that investigators out of Funkhouser's office had trailed Miss Kate Adams, a social worker, and Miss Rose Cruise, secretary of the McAllister Stores Company. Attorneys for the defense admitted these charges and indicated they will present evidence that, while the shadowing in these two instances was not a part of the morals inspection work, there were causes justifying it.

The one point not touched on by the prosecution as yet is the charge of general inefficiency in the conduct of his office filed against the major by Chief Alcock. Evidence has also been promised that some of the prosecution's witnesses have been tampered with. It has been asserted certain West Side men have been threatened with reprisal if they go on the witness stand against Major Funkhouser.

Assistant Corporation Counsel Frank S. Rigeheimer, who is conducting the prosecution, disposed of a report that a deposition from Chief Schuettler would be read at the trial. No evidence from the chief is forthcoming, he said. Major Funkhouser, it is announced by his attorneys, will take the stand in his own defense during the coming week, when testimony in his behalf will be offered.

## Massachusetts Congressman Asks Government Film Activities Probe Measure Introduced by Representative Treadway Seeks Knowledge of Public Information Committee's Work

Following the recent clash between the Universal Film Manufacturing Company and the Committee on Public Information regarding the showing of "The Yanks Are Coming" film, Representative Allen T. Treadway of Massachusetts introduced a resolution in Congress last Saturday calling on Secretary of War Baker to make an investigation of the war film activities.

The Treadway resolution is broad in its scope and seeks comprehensive information concerning the taking of films, the manner in which they are disposed of for exhibition and the disposition of the revenue obtained for their rental.

Representative Treadway's action is believed to have resulted from a hearing recently held by the ways and means committee of Congress and at which appeared a number of film men who showed a wide diversion of opinion. The congressman stated that testimony before the ways and means committee showed that a monopoly in the hands of one company existed and that the recent prohibition of an exhibition in New York bears out this testimony.

### Hearst Domination Charged

Charges that Hearst interests dominated the Committee on Public Information were freely made by Robert H. Cochrane, vice-president of the Universal Film Company, following the stopping of the film, which was to have been shown at the Broadway Theatre. In a statement read from the stage announcing the abandonment of the attempt to show the film, the attorney of the film company listed the personnel of the film division and gave each a Hearst-Pathé affiliation.

This charge has been since denied in its entirety by Paul A. Burnet, vice-president and general manager of the Pathé Company, who declares that the only affiliation between his company and Mr. Hearst is that it has a contract for the distribution of International Film Service pictures.

Mr. Cochrane further denies that there was any military secrets in the picture which would be of value to the enemy and states that he only stopped the showing of the picture to prevent possible embarrassment of the Dayton-Wright Airplane Company. The picture in question was filmed at this company's plant in Dayton, Ohio.

### Byoir Explains Action

Mr. Byoir of the films division explained that the picture was taken at the Dayton plant with the "unofficial authority from Washington." Mr. Creel's committee, he says, knew nothing about the film, and it was not until the Dayton-Wright company had come to the conclusion to exhibit the film and reached an agreement with the Universal Company for the distribution that a permit was asked from the committee.

He denied that the committee had

stopped exhibition of the film, saying that the body was powerless to do this. He did say that a permit had been refused and that those exhibiting it without such permit were liable to prosecution from the department of justice if it was shown that information of value to the enemy was given out.

### Treadway Resolution

The full text of the Treadway resolution and just what it seeks to find out, follows:

"Resolved, That the Secretary of War be requested to report to the House the following information:

"How many persons in the Signal Corps have been ordered to take still or moving pictures of the American Expeditionary Forces?

"What disposition is made of such negatives and films when returned to this country?

"In what manner, under what terms and regulations are the pictures distributed for public information?

### Conditions of Contracts

"With whom and by whom are contracts made for such exhibition purposes, and what are the conditions of the same?"

"What persons other than members of the Signal Corps have been authorized to take still or moving pictures of the American Expeditionary Forces, and in what manner is control exercised over their exhibition?"

"Are members of the Signal Corps ordered to take pictures of military preparations in this country, including activities in the cantonments, ordnance and airplane production and the production of articles used in the war, and what disposition is made of the same?"

"Are pictures so taken exhibited in public places, and, if so, by whose authority and under what terms?"

### Civilian Photographers Employed

"Have civilian photographers been authorized to take pictures of the American Expeditionary Forces, or of war preparations in this country? If so, what disposition is made of the negatives, under what terms are they exhibited, etc."

"What revenue is derived from such contracts and what disposition is made of the same?"

An early hearing on the measure is expected before Congress, at which time, it is believed, the entire matter of filming the government's war activities will be gone into thoroughly.

### Celebrate First Birthday

Sidney Garrett and the J. Frank Brockliss, Inc., celebrated the first anniversary of their entrance into the export trade on June 24. Sidney Garrett is the exclusive purchasing agent for the Mundus Film Co. of Paris, and Clement Mason of Australia. He has sent abroad the Billy West comedies, "Lest We Forget," "The Barrier," "The Submarine Eye," "The Whip," and "The Cold Deck."

## Rembusch Denies Opposition to One National League

### Makes Public Platform Acceptable for Amalgamation

Questioning somewhat the motives back of a veiled attack upon him which appeared recently in a trade paper, Frank J. Rembusch, national secretary of the American Exhibitors Association, denies that he is opposed to amalgamation, and has drawn up a tentative constitution which should govern, he thinks, a single national organization of exhibitors.

Mr. Rembusch suggests that all the facts be reduced to writing by a committee from each national organization. Each organization, he suggests, should approve of the same and then use the articles as a basis for a permanent organization.

#### Many Favor Amalgamation

"It seems now the opinion of many that the two national organizations should amalgamate into one large body," said Mr. Rembusch. "This suggestion comes rightly from the source that is mainly the cause of the split which took place in Chicago. I find nothing to say against organization or amalgamation, if done in an orderly way."

The platform as outlined by Mr. Rembusch, in accord with which the one organization should be formed, is as follows:

#### The Rembusch Platform

An exhibitors' organization composed only of theatre owners.

An organization without side issues, trade journals, or schemes where a few can benefit at the expense of all.

An organization without any entangling alliances with other branches of the industry on matters of exhibitors' interests within the industry.

An organization affiliating with all branches where questions affect the entire industry, especially from without.

An organization directed by a board composed of presidents of the various states and not by a small committee.

An organization that welcomes every exhibitor to its conventions whether members or not, so that in time all will be members.

An organization supported by dues and assessments of members and not by side issues.

An organization with such ideals and love for this beautiful industry that any exhibitor will consider it an honor to give of his time and best and unselfish service as an official or a member to a great fraternity of exhibitors working for the uplift and betterment of the industry.

In closing, Mr. Rembusch predicts that all exhibitors are going to amalgamate into one great body when the American Exhibitors Association holds its annual convention in Chicago the latter part of August.

## Gail Kane Production

Gail Kane is to appear in a series of feature productions to be produced by her own company. The Mutual Film Corporation will distribute the Kane pictures it is announced. The producing organization will be known as "Gail Kane Productions." The first picture will be "Love's Law."

## Saenger Action Creates Furor In New Orleans

### Sole Topic of Conversation In City's Exchange Row

The report that formal complaint had been made before the Federal Trades Commission in Washington against the Saenger Amusement Company, alleging the practice of wrongful acts in the conduct of film bookings for various theaters and the coercion of film exchanges in connection with the distribution of films, created the liveliest excitement that has been experienced along Exchange Row for many a day.

President Saenger, of the Saenger Amusement Company, declares that the institution of proceedings causes him no concern and that the matter of an answer is in the hands of the company's attorney.

Some weeks ago George McKorkle, special investigator for the Federal Trades Commission, arrived in New Orleans and began an exhaustive inquiry into complaints of practices in film distribution contrary to the statutes over which the Federal Trade Commission exercises supervision.

This inquiry involved interviews with several persons in New Orleans and in other cities in the New Orleans film territory. A voluminous quantity of written testimony was secured, and Mr. McKorkle departed for Washington, alleging that he was quite well satisfied with the results of his investigation.

Subsequent to his departure additional data arising from the alleged continuation of the wrongful practices has been forwarded to Washington and offi-

cial action has been awaited by the motion picture interests that declare themselves to be sufferers from the practices of which they complain.

The formal complaint was laid before the Federal Trade Commission on Friday and the news of the result of the work of Special Investigator McKorkle became almost the sole topic of conversation in film circles. The case promises to be of vital interest to every theater in the New Orleans territory and its various stages will be watched with absorbing interest.

## M. P. Advertisers Will Not Dine Till Fall

Representatives of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, at a meeting last week, agreed again to postpone their annual dinner until fall.

This event was first scheduled for June 26. Following a decision to make it an affair of national importance, the date was moved up to July 22. Last week's conference considered the advisability of deferring the banquet until fall, because of the suggestion of William A. Brady that the summer season is not the time for such an affair.

## Brunton Entertains

A banquet celebrating the completion of "The One Woman," Mastercraft's screen version of the Thomas Dixon novel, was given by Robert Brunton, head of the Brunton Studios where the production was filmed, to F. Eugene Farnsworth, president of Mastercraft and the leading members of the cast. It was held in the Los Angeles Athletic Club and was attended by thirty guests. Howard Hickman presided.

### SCENE FROM A FORTHCOMING WORLD PLAY



CARLYLE BLACKWELL AND EVELYN GREELEY IN A DRAMATIC SITUATION FROM "THE GOLDEN WALL." (World.)

# Paul Brunet Emphatically Denies Hearst-Pathe Partnership Charge

## Only Affiliation That of Distributing International Film Service Pictures, He Declares

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

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

The Pathe official stated that Pathe Exchange, Inc., with controls the Pathe motion picture interests in America, is a corporation incorporated under the laws of the state of New York, with the following directors: Charles Pathe, Leon Madiou, Hedley Smith, Paul Brunet, Ferdinand Zecca, Edmund C. Lynch, Paul Bayne, Paul Fuller, Jr., and M. Ramirez Torres, the last six being residents of the United States, and that its only connection with Hearst is to release the news items photographed by International Film Service, a Hearst subsidiary, under a contract entered into over a year before the release of the "Official War Review" was ever contemplated.

### Sees Ulterior Motive

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

"This is evidenced very strongly by certain remarks made by Mr. Powers of the Universal Film Company in his interview before the Ways and Means Committee of Congress on June 18th. In that interview Mr. Powers insinuated that his company had endeavored to secure the release of the 'Allies Official War Review' and not because prevented from doing so, not because his bid was higher than other competitive bids, but because of some power or control exercised by the Hearsts interests and favoritism shown by the Committee on Public Information.

### Universal Ignored Opportunity

"Mr. Powers represented that he did not know why the distribution of the 'Official War Review' had been given to Pathe Exchange, Inc. As a matter of fact the opportunity of jointly distributing the feature was offered to several of the leading film companies, among which was the Universal Film Company. It was only after Universal, among other film companies, had failed to take advantage of the opportunity to release the 'Official War Review,' that the distribution of same was offered on competitive bids.

"I want to emphasize this fact," continued Mr. Brunet, "that the statements attributed to Mr. Powers and Mr. Coch-

rane of the Universal Manufacturing Company, as printed in the morning papers to the effect that the Division of Films of the Committee on Public Information is composed largely of former 'Hearst-Pathe' employees, are deliberately and maliciously false. J. A. Berst was formerly Vice-President and General Manager of Pathe Exchange, Inc., and to my certain knowledge has never been connected directly or indirectly with any Hearst organization. The same is true of H. C. Hoagland, who was formerly head of the scenario department of Pathe Exchange, Inc. The same is also true of Mr. Van Arsdale, who was also connected with the scenario department of Pathe Exchange, Inc. Mr. Lew Simons was formerly employed by Pathe Exchange, Inc., as a cameraman.

"G. A. Smith was formerly Serial Publicity Manager of Pathe Exchange, Inc., and is now in Camp Sevier, Greenville, S. C. Mr. Hubbell has never been employed by Pathe Exchange, Inc., in any capacity. Mr. Donohue was employed as a cameraman for Pathe Exchange, Inc., but left us about fifteen months ago.

### No Partnership Agreement

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

"I fail to see why the name of William Randolph Hearst is brought up in connection with the distribution of the 'Allies Official War Review.' Mr. Hearst has no connection, direct, indirect, remote or contingent, with the distribution of the film awarded to Pathe Exchange, Inc., under competitive bids.

"It is not my purpose to discuss the question as to whether or not the Committee on Public Information discharges its duties as they should be discharged, although Mr. Cochrane has taken upon himself to severely criticize certain members of that committee. We can only assume that the Committee on Public Information has discharged its duties in accordance with the powers delegated to it until it is shown to the contrary."

## Harry Webster's Illness Holds Up Production

Harry McRae Webster Productions, Inc., announce that work on the new multiple feature to follow "Reclaimed" will be delayed in consequence of the continued illness of Harry McRae Webster.

Within the next two weeks, however, it is said, the casting of the new play will begin, and whether the director general has fully recovered by that time or not the feature will be rushed to completion at the earliest possible time.

WATCH FOR NEXT ISSUE—

# EXHIBITORS HERALD

AND

# MOTOGRAPHY

COMBINED!

## C. C. Pettijohn Lauds Producers for Their Withdrawal Action

"Anent the coming Exposition to be held in Boston," Charles C. Pettijohn, General Counsel for the Affiliated Distributors Corporation, and until recently general manager of the American Exhibitors Association, has the following to say:

"The producers and manufacturers who withdrew from the Boston exposition are to be congratulated. The real exhibitors of the country, and I mean by real exhibitors men who have considerable money invested in motion picture theatres, are pleased with their action.

"Under present conditions it was positively the right thing to do. Of course, a few exhibitors are not pleased with their action—but they are the 'exhibitor politicians' and not the 'exhibitor-showmen.' Some of the boys, having a third interest in a four hundred seat picture show, and holding exhibitor-political positions of importance in the industry, who have in the past enjoyed having their railroad fares and expenses paid to these affairs, where they have supposedly arranged for the 'future destiny' of real exhibitors, will be somewhat disappointed.

### Side Shows Unnecessary

"The manufacturers have at last realized that the substantial showmen engaged in the exploitation of motion pictures are not anxious for them to hold 'side shows' which must necessarily be charged up to their overhead, and added onto the cost of production of features which are shown by the exhibitors in their theatres. These affairs also tend to give stars an inflated conception of their actual value to the exhibitors' screen.

"This is a real step toward practicing economy and patriotism instead of talking about it."

Whether or not the Boston exposition will be the last one that will be held by the industry remains to be seen. With difficulties of travel, high cost of living and many other things confronting those who attend, the Boston affair is being held under a greater handicap than former expositions have been.

However, in view of the fact that the utmost economy is being urged to win the war, his point is well taken

BALLROOM SCENE IN "LAFAYETTE! WE COME!"



AN INTIMATE VIEW OF THE FRENCH DIRECTOR, LEONCE PERRET, AT WORK ON HIS FIRST PERRET PRODUCTION, IN WHICH E. K. LINCOLN AND DOLORES CASSINELLI PLAY THE LEADING ROLES

**Loew Lauds First  
Marion Davies  
Select Picture**

**"Cecilia of Pink Roses"  
Exceeded Expectations,  
He Says**

Following a run of seventy days in his houses throughout Greater New York, Marcus Loew personally congratulated Lewis J. Selznick, president of the Select Pictures Corporation, upon Marion Davies' first production for that company. "Cecilia of the Pink Roses." Mr. Loew expressed himself as well pleased with the results attained and told Mr. Selznick that, as a box office attraction, the picture exceeded all expectations.

The first days of the run in the Loew chain of theatres were coincident with the showing of the picture at the Rivoli Theatre, but another week was consumed before the playing of the picture was completed. Mr. Loew expressed the belief that there had been no diminution in attendance at his theatres because of the presentation of the same attraction at the Rothapfel house.

**New York Bookings**

Although "Cecilia of the Pink Roses" has just been released for general presentation—the Loew and Rivoli runs in New York being especially arranged—many favorable bookings have been secured from Greater New York theatres for immediate showing of this first Marion Davies picture, it is said. Among the houses in the greater city which have already given play dates on "Cecilia" between now and the end of the month, are:

The Olympia, on upper Broadway, two days; the Elsemere, Bronx, two days; the Burland, Bronx, two days; the

New Brevoort, Brooklyn, two days; the Marcy Theatre, Brooklyn, three days; and the Park Theatre, Brooklyn, two days.

In the territory of the New York Exchange, but outside of the city itself, are three bookings, given by the Goodwin Theatre, Newark, which will play "Cecilia of the Pink Roses" for an entire week, the Clinton Square in Albany, with a four day run, and the Strand in Hartford, with a three day presentation.

**Week at Tallys**

T. L. Tally has booked the picture for a seven day presentation at his Broadway Theatre in Los Angeles. The Modern Theatre in Providence, Rhode Island, will also show "Cecilia" for an entire week; the Egypt, Fort Worth, Texas, for four days; the Empire, San Antonio, Texas, for three days; the Alhambra at El Paso, Texas, for two days; Proctors' Schenectady, New York, three days; the White Way, Mansfield, Ohio, for three days; the Alhambra, Canton, Ohio, the Schade Theatre, Sandusky, Ohio, the Marion at Marion, Ohio, and the Temple at Lorain, Ohio, for two days each.

The Pittsburgh territory starts its bookings with the Crystal in Pittsburgh, two days, and Tennessee leads off with two days at the Isis in Bristol.

**"Les Miserables" to Be  
Distributed August 12**

The Fox Film Corporation announces that "Les Miserables," in which William Farnum scored a big success when the picture was shown in the Lyric Theatre, New York, will be issued to exhibitors on August 12th.

August 5th has been set as the general release date for "Cleopatra," the Theda Bara super-production. The latter will be a special publication, it is announced, and will be sold as a separate production from all other Fox attractions.

**Clara Kimball Young  
Will Soon Begin on  
"Cheating Cheaters"**

With the acquisition of the screen rights to "Cheating Cheaters," Clara Kimball Young has added another to the long list of notable stage successes to be presented by her upon the screen. Miss Young is in this manner, Select announces, giving to both exhibitors and public the benefit of the most valuable stage properties which can be secured for presentation. This is in keeping with her avowed intention, announced when she first began making Select Pictures, of screening only the most notable works of the dramatic and fiction world.

In the list which Miss Young has already presented through Select Pictures are "The House of Glass," "Shirley Kaye" and "Magda," all of which have achieved success of the first magnitude on the American stage, and "The Marionettes," which has enjoyed success on the continent for many years. In the selection of "Cheating Cheaters" Miss Young has rounded out her list by the addition of a drama of the very latest school—one of the "surprise" type. "Cheating Cheaters" is one of those plays which, seeming to be a crook play of usual cast at its beginning, quickly develops along novel and highly entertaining lines. The play was given its stage production by Al Woods. The play is scheduled for early production by Miss Young, and details will be announced later.

**Reichenbach Denies  
Woodward Connection  
With "Tarzan" Film**

Because of the similarity of names, the National Film Corporation of America has been put to considerable embarrassment through being confused with the National Film Corporation of Denver, which latter company has lately passed through a period of reorganization, resulting in the dropping of O. D. Woodward from the presidency.

In a story concerning the affairs of the Denver company printed in the Exhibitors Herald, Mr. Woodward was referred to as the producer of "Tarzan of the Apes." Mr. Woodward had no connection whatever with this production. Harry Reichenbach of the National Film Corporation of America has issued a statement setting forth clearly the standing of the two companies.

"The National Film Corporation of Denver has no connection whatever with 'Tarzan of the Apes,' nor did Mr. O. D. Woodward have anything to do with the production," reads Mr. Reichenbach's statement. "The National Film Corporation of Denver has no connection whatever with the National Film Corporation of America, which company did produce 'Tarzan of the Apes.'"

**Margarita Fisher Recovers**

Margarita Fisher, the American Film Company star, has fully recovered from her recent attack of pneumonia and has returned to the studio from Arrowhead Springs, where she has been spending a few days recuperating.

## Boston Exposition Plans Going Forward As Date Draws Near

### Hot City Boosters Back Exhibitors—Alice Brady Day Arranged

Plans for the big motion picture exposition to be held under the auspices of the M. P. E. L. of A. in the Mechanics building, Boston, July 13-20, are going on apace.

A meeting was held in Boston June 25 at the League rooms, when active committees were formed for the prosecution of the various duties in connection with the exposition. The meeting was attended by a full representation of the Massachusetts members, the Boston boosters being strongly in evidence. From reports read by President Ochs regarding the outlook, there is absolute certainty that success will attend.

As honor for the first big producing company to take space, a special night was given the World Film Corporation, and on Wednesday the stars of this company will be present, it is said. The opening night will be Alice Brady night, the popular little star winning this honor. Other stars of the industry will share honors on these special evenings also.

#### Beautiful Decorations

The company handling the decorations is active in preparation. These will be on a magnificent scale, it is said, the nature of the hall giving full scope for novelties in this regard. The accessory firms will be well represented, and the opportunities to display their wares are aimed to give them the fullest advantage. In this respect the model theatres and the working studio offer splendid opportunity, because of the privileges given each exhibitor to place in operation the machines sold by the firm.

The adjacency of military cantonments and naval bases will allow for

the presence of bands, soldiers and sailors, so there will be a militant touch to the gatherings. Added to this, the purpose of the government officials to place at the disposal of the exposition management their films and war exhibits promises much interest.

There will be a Governors' Day, when the executives from six New England States and Mayor Peters of Boston will be on hand to open the exposition. The reception committee assures the comfort of all who visit the exposition, and those who wish to be assured hotel accommodations should send in their requisitions as early as possible.

### Haworth and Mutual Confer on Selling Plans for New Films

Selling plans for the series of Sessue Hayakawa specials, produced by the Haworth Pictures Corporation and to be distributed through exchanges of the Mutual Film Corporation, have been completed at a series of conferences between Haworth representatives and officials of the Mutual, held in the office of James M. Sheldon, president of the Mutual, Chicago.

Sept. 1 has been selected as the date when the first of the Hayakawa specials will be available. The succeeding pictures, eight in all, will be available at Mutual exchanges.

Exhibitors will be provided with the most complete array of advertising ever furnished, it is said. Some novel and original experiments have been made in the preparation of the paper to fulfill the theatre's demand for "something new." Two sets of one sheets and two sets of three sheets will be furnished. Sixes, sixteens and twenty-four sheets will be supplied in addition to a vast quantity of other material necessary to the exploitation of productions of high quality.

"His Birthright" and "The Temple of Dusk" are to be the first of the Hayakawa specials. The productions are being directed alternately by William Worthington and James Young.



OLIVE TELL,  
Star of the Screen Classics Feature, "To Hell With the Kaiser."

### J. W. Kerrigan Has Not Signed With Paramount

J. Warren Kerrigan will not go to Paramount as stated in a trade paper recently, according to a statement issued by the home office of the W. W. Hodkinson Corporation. It was further stated that Mr. Kerrigan is under contract and will continue to release his pictures through the W. W. Hodkinson Corporation.

Mr. Kerrigan's latest production, "One Dollar Bid," is now available for booking and he is hard at work on "A Burglar for a Night," it is said.

### Doris Kenyon Honored

In honor of her appointment as an honorary sergeant of the 122nd Company, 70th Regiment, U. S. Coast Defenses, Doris Kenyon, "The Street of Seven Stars" was tendered a dinner on June 23 at the general headquarters of the coast defenses, at Fort Hamilton.

#### IMPORTANT SCENES FROM CURRENT TRIANGLE PLAYS



LEFT—ROY STEWART IN A DRAMATIC SCENE FROM "THE FLY GOD," A WESTERN PLAY. RIGHT—ARTHUR MILLETT, LEE HILL AND GRAHAM PETTIE IN A PRETTY SCENE FROM "A GOOD LOSER." (Triangle.)



Taking a Scene for a Fox-Lehrman Sunshine Comedy. Henry Lehrman, the Director, Loves His Lions, but the Actors—!

## Select Pictures Has Meeting of Branch Managers West and Central West Rep- resentatives Gather in Chicago

Select Pictures Corporation called its second conference of branch managers in Chicago, last week. Lewis J. Selznick, president; Arthur S. Kane, general manager; John R. Rotchford, assistant general manager; and J. S. Woody, field manager, were in attendance at the first session on Wednesday.

It was at first intended by General Manager Kane to hold three conferences of branch managers—the first to be in New York, the second in Chicago, and the third on the coast. Owing, however, to the highly pleasing results obtained at the first conference held in New York last week, it was deemed expedient to merge the middle west and coast conferences into one, and to this end the executives from the far western branches were called to Chicago for the second conference.

Those attending the meeting in Chicago were Sam E. Morris, east central general manager, Cleveland branch; A. M. Muller, Cincinnati; James O. Kent, Detroit; Fred C. Aiten, Chicago; J. C. Ragland, St. Louis; C. W. Taylor, Omaha; A. H. McLaughlin, Kansas City; H. A. Rathner, Minneapolis; C. C. Ezell, Dallas; H. L. Knappen, Denver; B. E. Loper, Los Angeles; H. H. Hicks, San Francisco; H. B. Dobbs, Seattle. These, with the party from New York, and some of the members of the local Chicago office, comprised the personnel of the meeting which was presided over by President Selznick, and conducted by General Manager Kane.

As in New York, matters of policy

were discussed with particular attention given to the coming fall campaign and the new series of Select Star Pictures to be marketed. As this was the first coming together of managers of Select's mid-western and far-western branches, the men had the chance of getting together and thrashing out a number of questions regarding detail. The New York conference proved so successful that General Manager Kane pursued the same course at the Chicago meetings.

Mr. Selznick and Mr. Kane remained in Chicago a day or two after the meeting in order to confer personally with the branch executives from more distant points.

## "Following the Flag" Given N. Y. Premiere

The patriotic subject, "Following the Flag to France," was given its premiere presentation at the Lexington Theatre, New York, on June 24, under the auspices of the Liberty Film Committee.

The film was received with a good deal of applause by those present, especially when it exhibited our boys in khaki. Intimate views of our navy, the launching of torpedoes, the speeding of dreadnaughts, and the landing of transport ships in France were pictured. A number of good views of General Pershing and high foreign officials were also shown. The scene, however, that drew forth a spontaneous exclamation of feeling from the entire audience and that roused the viewers to a high pitch of patriotic fervor was the final view, where the entire vista was filled with American soldiers.

In connection with the production an exceptional musical program was given. The Musique Militaire Francaise Band and M. Muratore, of grand opera fame, interpreted many beautiful selections.



CHARLES FROHMAN EVERETT,  
Nephew of Late Charles Frohman, Star of  
"Young America." (Essanay.)

## Opera Glasses Add to Enjoyment of Films

"Don't forget your opera glasses" is the latest when attending motion pictures. It has just been discovered that screen plays and scenes, when seen through a pair of ordinary opera glasses, take on added depth and give a dimensional effect familiarized by the stereoscope.

S. L. Rothapel, managing director of Rivoli and Rialto theatres, New York, is urging his patrons to bring their opera glasses with them when they attend his theatres, no matter in what part of the house they expect to sit.

Mr. Rothapel claims that the beauty and realism of any picture taken out of doors is particularly enhanced by the opera glass, and with eyes focused on the screen the spectator gets the impression of being actually at the spot where the action is taking place. Try it.

## Work Commenced at Essanay Studios on Play "Young America"

Essanay is now working full speed on the next George K. Spoor feature. "Young America," the Cohan and Harris production written by Fred Ballard and shown on the stage recently.

Charles Frohman Everett, nephew of the late Charles Frohman, and who played the leading part in the stage production, is appearing in the same role in the Essanay picture. Other players in the picture were picked from New York and Chicago. Those taking important parts include Wilson Reynolds, William Wadsworth, Howard Smith, Marlow Bowles, Florence Barr, Evelyn Ward, Leona Ball and Frances Raymond.

## Ebony Film Company Buys Tickfall Story "Luck in Old Clothes"

Three Ebony Comedies which are enjoying great vogue just now are "Mercy, the Mummy Mumbled," "A Reckless Rover" and "Are Working Girls Safe," General Film Company reports.

Good progress is being made in the filming of "Good Luck in Old Clothes," an E. K. Means "Tickfall" story, which appeared in the *All-Story Magazine*, in which a mixed company of white and negro players will appear. Fifty-six of the Tickfall tales have appeared and have attracted such wide popularity that they are now being presented in book form. These stories of a southern negro community present the joys and sorrows of such characters as "Skeeter Butts," "Hitch Diamond," "Vinegar Atts," "Ginny Babe Chew," "Mars' Tom Gaitskill" and others who have been made famous in these inimitable stories. The high class humor of this story presents a distinct departure from slapstick humor, it is said, and is expected to make a big hit with the trade and public.



## Eight Affiliated Units Elect Booking Corporation Officers

### Representative Exhibitors Chosen in Michigan, Ohio, Kentucky, Illinois, Wisconsin and Pacific States

The exhibitors' booking corporations associated with the Affiliated Distributors Corporation, are losing no time to make the cooperative booking plan operative. Last week the election of officers in several additional units was affected.

The personnel chosen for the executive posts of the booking corporation is representative of the most progressive exhibitors in each territory. The officers elected last week follow:

#### Exhibitors Booking Corporation of Michigan:

President, W. S. Butterfield, Battle Creek.  
First Vice-President, Paul Schlossman, Muskegon.  
Second Vice-President, Harry Trendal, Detroit.  
Secretary, King Perry, Detroit.  
Treasurer, John P. Church, Detroit.  
National Director, C. H. Seaman, Grand Rapids.

#### Northern Ohio:

President, Henry H. Lustig.  
Secretary, M. B. Horwitz.  
Treasurer, Wm. J. Slimm.  
National Director, Samuel Bullock.  
Manager, Michael Schachtel, all of Cleveland.

#### Southern Ohio and Eastern Kentucky:

President, Charles Weizel.  
Vice-President, Henry Hoefie.  
Treasurer, Otto D. Dickman.  
Secretary and National Director, John Weinig.  
Assistant Secretary, John Huelner. All of Cincinnati.

#### Illinois and Wisconsin:

President, Wm. Heaney.  
Vice-President, Wm. Burford.  
Secretary, H. L. Gundling.  
Treasurer, M. A. Choyanski.  
National Directors, L. H. Frank and Joseph Hopp.  
Directors, Sam Gold, Abe Ostrofsky, Jacob Cooper, Geo. Hopkinson, Clyde Bates, all of Chicago.

#### Upper Western New York State:

President, Ira Moshier, Palace Theatre, Buffalo.  
Directors:  
Harold B. Franklin, Shea's Hippodrome.  
William Fait, Jr., Avon Theatre, Utica.  
W. H. Linton, Hippodrome, Little Falls.  
Chas. Hyman, Cataract, Niagara Falls.  
William A. Callahan, Regent Theatre, Rochester.

#### Indiana and Western Kentucky:

President, L. Hugh O'Donnell, Washington.  
Vice-Presidents, Charles Olson, Indianapolis, and A. C. Zearing, Indianapolis.  
C. R. Andrews, Muncie.  
Treasurer, E. V. Barton, Indianapolis.  
National Director, Frank J. Rembusch, Shelbyville.

#### South Atlantic States:

President, H. B. Varner, Lexington, N. C.  
Directors:  
R. D. Craver, Charlotte, N. C.  
Harry Crandall, Washington, D. C.  
Percy M. Wells, Wilmington, N. C.  
C. L. Welsh, Geo. W. Pryor, Harry Bernstein, Virginia.  
A. F. Sams, South Carolina.

#### Rocky Mountain and Pacific States:

President, J. S. Barlow.  
Vice-President, A. L. Stallings.  
Secretary, U. G. Miller.  
Treasurer, U. G. Miller.  
National Directors:  
Glen Harper, A. L. Stallings, Byron Park.  
Manager, A. L. Stallings.

#### Experienced Managers Chosen

The booking corporation in each territory handling the product distributed

through the Affiliated maintain offices under the supervision of the officers of each corporation under the affiliated plan. Experienced managers have been chosen as active managers for these offices, it is said. These managers are under the sole control of the executives of the booking corporation, who direct and approve all bookings, prices and classifications of the theatres in the territory.

In addition to this manager and his staff, a representative of the Affiliated is assigned to each territory at the expense of the Affiliated to cooperate in the sale of bookings in excess of the unit's quota. The physical handling of the Affiliated product is to be placed with one national distributing system in order to provide uniformity of service and to insure the greatest degree of efficiency, thus the distributing system will have no connection with the Affiliated other than that of a shipper and inspector of films and paper.

Besides insuring greater efficiency, it is stated, the utilization of an already established distributing system will save the members of the Affiliated the cost of establishing their own distributing system, and effect a substantial economy in distributing charge.



THEDA BARA

Who Will Soon Appear in the Fox Super-production "Salome"

WATCH FOR NEXT ISSUE—

## EXHIBITORS HERALD AND MOTOGRAPHY COMBINED!

### Ernest Shipman Buys Independent Features For States Right Sale

Ernest Shipman reports from Los Angeles that he has taken over several new and important independent productions for exploitation on the state rights sale basis. Mr. Shipman further states that a new arrangement has been entered into between the W. H. Clifford Photoplay Company, Inc., and himself and that the fourth and fifth pictures of the Shorty Hamilton series have been completed.

Mr. Shipman is seriously considering confining his personal activities very largely to the offices he is opening in Los Angeles, that he may be in closer touch with the independent producers. He will visit his New York headquarters from time to time as the occasion requires.

### See Film on Ceiling

Ira M. Lowry's drama of the war, "For the Freedom of the World," distributed by Goldwyn, received a unique presentation last week, when, by means of portable projection machines, it was shown on the ceiling of the convalescent hospital at Camp Upton, Yaphank, L. I. Several hundred wounded and disabled soldiers unable to sit up in bed laid on their backs and watched the picture.

### Six Powers Machines Sold

Through the Perkins Electric Company, Montreal, there were installed two Powers Cameragraphs in the military training camp at St. Johns, P. Q. Four machines were also sold to the Canadian government for educational purposes, two each at Winnipeg and Calgary.

### Shubert Play on Screen

J. Stuart Blackton has secured the screen rights to the stage play, "Getting Together," the New York stage success, and will transfer it to the screen under the auspices and with the co-operation of the British-Canadian Recruiting Mission. Anthony P. Kelly will write the scenario and collaborate with Commodore Blackton on the continuity.

## OPPORTUNITY KNOCKS!— But Motion Picture Industry is Deaf

*In the subjoined article, Mr. Bach, one of the forward looking men of the industry, points out the lack of proper representation of the industry before the general public and rises to inquire what's going to be done about promoting the future of the motion picture.*

By W. A. BACH

TO the casual observer it would seem that the Motion Picture Industry is a prize-winner in the matter of neglecting opportunities.

On Friday, April 26th, New York witnessed one of the largest and probably one of the most pretentious parades the country has ever seen.

Designed to stimulate the sale of Liberty Bonds, it was promoted and supported by all the industries of the city.

Practically every trade and industry of note was represented. The theatrical profession had its quota, but the Motion Picture Industry was conspicuous by its absence.

For an industry which is estimated to be the fifth largest in the country, this neglected opportunity would seem to be a most flagrant omission.

It is also an absolute injustice to the industry and its many hard-working members who have done so much to make the Liberty Loan, Red Cross and other patriotic campaigns of the past month successes, that this splendid opportunity was missed to show the public what a great part the Motion Picture Industry is taking in the win-the-war movement.

\* \* \*

We read in the daily papers that German propaganda in Sweden and other neutral countries in Northern Europe makes use of the motion pictures with tremendous success. It is considered that the screen is even more valuable than the printed word for this purpose.

In America there have been produced within the past months pictures containing propaganda material of immense

value. This material is still being produced, but as yet we have no evidence of it being assembled and used as a definite and powerful weapon—which it really is.

Another matter—one of the greatest problems that this industry has today and which must be solved without delay—is how to increase our market?

Attendance in motion picture theatres is either standing still or declining, we are told, and, if this is true, an alarming situation faces us.

\* \* \*

Every industry must have an increasing market if it is to flourish, and one of the best ways to increase our market, promote popularity of the silent art and bring more people past the box office is to show the public just exactly what motion pictures mean to them. To prove to the man on the street that motion pictures are helping him keep his country free from Prussianism!

To show the Government that motion pictures are one of the best means to spread the propaganda of democracy, not only in this country, but elsewhere, and also that in motion pictures one of the most efficient and far-reaching mediums for raising money, men and materials is conveniently at hand.

As an industry, we don't have to go around for opportunities to exploit our business. They are everywhere about us.

All we need is the conversion of our "rumor creating energy" and "faction fighting force" into a national "speeding up" process that will carry us "over the top."

## Hiller and Wilk, Inc., Sell Gerard Feature For Foreign Territory

Hiller & Wilk, Inc., selling agents for the foreign rights to "My Four Years in Germany" announce the sale of the rights to the following countries: India, Burmah, Ceylon, Dutch East Indies, Philippines, to David P. Howells.

The Australasian Films, Ltd., own the rights to "My Four Years in Germany" for Australia, Hongkong and Straits Settlements. The Ambassador Gerard picture has been shown in the largest cities of Australia to most enthusiastic audiences, it is said, and Mr. Howells feels certain the reception the picture would get in the Philippines, Japan, China and India would be toward establishing America's position in the world war to the Oriental peoples. To insure proper showings he is planning to have the picture shown under government auspices in the various countries. This transaction leaves open the following countries for which negotiations are now pending: France, Switzerland, Spain, Portugal, Italy, Holland, Russia, Poland, Balkan States, Mexico, Central America.

## New Exchange Managers Body Elects President

J. F. Flynn, manager of Goldwyn's Detroit branch, has been elected president of the newly organized Board of Motion Picture Exchange Managers of the Detroit Board of Commerce.

Following the election of officers, Mr. Flynn appointed a standing transportation committee. Its first object will be to investigate and seek remedy for the present unsatisfactory transportation facilities in co-operation with John T. McNally, traffic commissioner of the Detroit Board of Commerce.

The committee will meet with the general agents of the various express companies to establish a more satisfactory method of handling film shipments.

## Exhibitors Request Copies Of U. P. T. New Booklet

The announcement recently made of the publication of a new booklet containing a detailed exposition of the aims and plans of United Picture Theatres of America, Inc., has brought requests for copies from a large number of exhibitors scattered throughout the land. It is said some of these requests already received are from points so far West that they show that exhibitors acted immediately upon receipt of the trade-papers containing the announcement, indicating a wide-awake interest in the co-operative principle and its application to the motion picture industry.

## Another Rialto Usher Goes

Jack Conney, one of S. L. Rothapfel's uniformed staff of ushers at the Rialto Theatre, New York, is the latest member of that organization to be called to the colors. His name will be added to the rapidly growing roll of honor which adorns the mezzanine at this popular playhouse.

## NORMA TALMADGE IN "THE SAFETY CURTAIN"



THE SELECT STAR IS SEEN AS THE WIFE OF A YOUNG ARMY OFFICER IN INDIA. EUGENE O'BRIEN IS THE ENGLISH OFFICER.

# Arrow "Finger of Justice" Film Barred From New York Exhibition

## Commissioner Gilchrist Serves Injunction on Manager of Lyric Theatre Preventing Picture's Premiere

"The Finger of Justice," which is being marketed by the Arrow Film Corporation was to be given its premier showing at the Lyric theatre, New York City, on Saturday evening, June 29. Commissioner Gilchrist, however served an injunction on the manager of the theatre restraining him from presenting this production. It was Commissioner Gilchrist's contention that the picture "is absolutely indecent and could be of no help to anyone."

"The Finger of Justice" deals with commercialized vice and by inference touches upon its connection with certain political phases, both on the coast and at other points.

### Depicts Commercialized Vice

It is the contention of the commissioner that commercialized vice can not be exhibited in any form, either in pictures or on the stage and it is for this reason he objects to having it shown in New York City.

Dr. Schallenberger of the Arrow Film Corporation states that he will take legal action to have the injunction withdrawn as the picture has been endorsed not only by the Board of Review, but by many other prominent people throughout the country. While the subject is based on vice, Dr. Schallenberger says that it also has a strong patriotic strain that will go far toward eliminating this evil just at this time when it is also being fought by the government. He stated that it was for this reason he is promoting the picture.

### Minister Notifies Audience

Rev. Paul Smith, author of the picture read from the stage Commissioner Gilchrist's letter to the audience in which the commissioner gave some of his reasons why he had the restraining injunction issued. "The Eyes of the World" was put on at the Lyric in place of the "Finger of Justice."



MME. OLGA PETROVA

Posing for a Patriotic Poster for the Promotion of the Government's W. S. S. Movement

### Tea for the Ladies

As a courtesy to the lady patrons of the Symphony Theatre, New York, the management is serving tea every afternoon in the ladies' rest room from two until five o'clock. No charge is made for the refreshments.

### N. A. M. P. I. Meets July 19

The second annual meeting of the members of the National Association of the Motion Picture Industry, Inc., will be held at the Copley Plaza Hotel, Boston, Mass., on Friday, July 19, at eleven o'clock in the forenoon.

## Triangle Salesmen Win Valuable Prizes In Letter Contest

Realizing the sales creating possibilities of a well written letter, the Triangle Distributing Corporation established a letter writing competition among its exchange men with an effort to promote and stimulate the writing of sales letters with a punch, that would reflect the honesty, courtesy and service policies of their organization to the many customers who may never come in contact with the home office.

As a result E. R. Carr, sales manager of the Triangle Exchange at Washington, D. C., is the happy possessor of a beautiful gold watch, which was awarded to him as the first prize for an excellent letter.

The second prize, a gold watch fob with a Triangular pendant, was awarded to W. J. Pratt, manager of the Boston exchange.

The competition, it is said, resulted in the creation of many excellent letters and much gratification to the management.

## COLONEL ROOSEVELT'S WRITINGS TO BE FILMED

Through an arrangement between Col. Theodore Roosevelt and Frederick L. Collins, president of Petrova Picture Company and publisher of McClure's magazine, a series of picturizations will be made of the various books written by the ex-President, it is announced.

Among Roosevelt's recent patriotic writings of non-political nature are,

"Fear God—and Take Your Own Part," "Put the Flag on the Firing Line," and "The Hun Within Our Gates," which will be produced upon the screen.

The proceeds realized from the exhibition of the pictures is to be donated to the American Red Cross or such other war charities as Col. Roosevelt may designate.

An exhibitor remarked the other day that if he had to sign up with the picture trust he would throw the door key into the river and forget he ever had a theatre. Is that a knock or a boost?

### OFFICERS OF AFFILIATED AT FIRST MEETING



LEFT TO RIGHT (SEATED)—MORRIS SPIERS, LOUIS FRANK, FRED J. HERRINGTON, HENRY S. LUSTIG, SYDNEY S. COHEN, SAM BULLOCK, ERNEST SCHWARTZ, JOHN MANHEIMER, ALFRED HYMAN. (STANDING)—JOHN W. WEINIG, FRANK REMBÜSCH, H. B. VARNER, CHARLES C. PETHJOHN, JOSEPH HOOP, CHARLES H. SEAMAN, HENRY A. BRINK, WILLIAM J. CLARK AND R. D. CRAVER.

## W. S. Hart to Continue Producing Pictures at His Own Coast Studio

William S. Hart will continue to produce pictures at his own studio in Hollywood, Cal., it is announced, despite the rumors to the effect that the noted western actor will move, with the other Ince companies, to the Robert Brunton studio.

The closing of the Ince studio will in no way affect the production of William S. Hart features, as Mr. Hart is not directly under the control of Thomas H. Ince. His pictures are made for the William S. Hart Productions, Inc., a separate organization in which Mr. Ince has a financial interest.

Mr. Hart has for some time past been occupying his own studio in Hollywood. The management of the studio is in the hands of E. H. Allen and Mr. Hart himself, and no change whatever is contemplated. Mr. Ince's movements are entirely apart from Mr. Hart's, and the two companies have no connection with each other, it is said.

## Circus Wreck Shown In Screen Telegram

Screen Telegram No. 35, issued by Mutual June 30, contains graphic pictures of the disastrous wreck at Gary, Ind., when an empty troop train telescoped the sleepers of the Wallace-Hagenbeck circus, killing sixty-eight and injuring a hundred and forty-two persons. The Screen Telegram camera man was one of the first on the scene and got some striking scenes.

Another interesting feature of this issue are scenes of the big automobile race at Speedway Park, Chicago, in which eighteen of the fastest drivers in the world took part, including De Palma, Resta, Barney Oldfield, Duray and Chevrolet. Chevrolet is shown winning the event, while the race is shown in progress at many points.

Telegram No. 34, issued June 26, contains some splendid official war pictures taken during the bombardment of Paris by the monster Hun gun.

French cannon mounted on car trucks hurling monster shells over the German line to prevent moving of supplies, is another interesting scene from the war front.

## Triangle to Publish Rubens' Play July 21

"Woman of Mystery" has been substituted as the second feature on the Triangle program for the week of July 21, replacing "Alias Mary Brown," with Pauline Starke, which, according to the schedule, was announced for that date and which has been temporarily postponed.

Alma Rubens will be featured in a cast which is said to be of unusual length, in "Woman of Mystery," which was produced under the direction of Gilbert P. Hamilton from the story and scenario by E. Magnus Ingleton. The play is described as a drama of mystery with an environment of the occult.

## Paint Theatre Yellow

Citizens of Leon, Iowa, vented their disapproval of Chris Campen, owner of the New Theatre in that city by applying a coat of bright yellow paint to the structure. Resentment of the villagers was aroused through Campen keeping his theatre open during the funeral of a soldier in whose memory the whole town had turned out.

The funeral was that of John Holliday who died at Battle Creek. Despite the fact that other industries in Leon closed, Campen, it is said, kept wide open. This was freely remarked upon during the day and the following morning found the New Theatre bright yellow in color.

## U. S. War Activities Shown in News Films

Gaumont Graphic News film No. 13 shows the launching of the "Liberty," the biggest member of our war marine, and the official test of a new and non-sinkable lifeboat. Featured in this same issue is "The Eyes of the Army," said to be one of the greatest aviation pictures ever made, showing "the cavalry of the clouds," with more than a dozen airplanes in thrilling formations doing death-defying stunts, and Rodman Law, daredevil parachute artist, landing safely after leaping from an airplane 6,000 feet above the ground.

Gaumont News No. 14 contains more official war pictures. Interesting scenes taken in England show Yankee soldiers and sailors introducing baseball to dear old London town, where it is received with an enthusiasm impossible to conceive a few years ago. From France come the first pictures of American gunners manning the huge French "400's" on armored railway trucks; the rapidity with which American engineers are constructing military railways and suspension bridges in France and Marshal Joffre welcoming the American mission.

## Sailors Attend Rivoli

Fifty sailors and fourteen officers from one of the warships in port attended the Rivoli Theatre, New York, in a body on June 25 to see "Flying With the Marines," the aviation pictures which S. L. Rothapel is presenting. They were the guests of the parish of Zion and St. Timothy's Church, 334 West Fifty-seventh St., the members of which have undertaken to provide wholesome amusement for men in the navy during shore leave in New York.

## Seattle Man Promoted

George Endert, one of the most popular exchange men in the Northwest, became manager of the Seattle offices of the Universal Film Exchanges on June 15, succeeding J. R. Meldrum, resigned. Mr. Endert was formerly manager for Pathe and Paramount in that territory. He resigned from the latter organization to come to Universal.

## Patronage Depends On Quality of Plays, Says William Stoermer

General Sales Manager William Stoermer in a recent interview regarding the American Standard Motion Picture Corporation and its policy, said: "The American Standard is a genuinely American corporation offering cheap and good American-made pictures to American exhibitors. This is a vital fact to impress upon exhibitors at the present time.

"The name of the company 'American Standard' is of special significance. In these days the value of all-American sentiment cannot be exaggerated. Patriotism and loyalty are always precious assets in the affairs of a nation, and are especially so now. The sentiments which animate the guiding spirits of the American Standard in this crisis of the world's history, are patriotic and loyal in the extreme.

"The future of the American Standard Motion Picture Corporation is bound up with the future of the motion picture art and industry. The two things go together. This company is swayed by a desire to place before the 100,000,000 people of the United States, the best products of the Art. In order to do that it releases only pictures which conform to the highest standards of story, acting, photography and direction.

"The tendency in recent times has been to make costliness of production a sales argument in the picture business. But people don't go to see pictures because they cost a great deal of money, but because they think they are going to see a good picture. Cost of production is one thing, quality of production is another.

"The old time tricks of the show game are no longer of use in the motion picture business. They don't pull a dollar into your house. Get your patrons to believe that you give them good stories well acted on your screen and your box office will always show results.

## Ella Hall Appearing In Stone's First Film

Ella Hall, late of the Bluebird forces, has been engaged to support the noted comedian, Fred Stone, in his first Art-craft picture, "Under the Top."

Wanda Hawley, who recently played an important part in "We Can't Have Everything," had been entrusted with the role in Stone's first film, but was seized with a severe illness just as she was to begin work, and Miss Hall was substituted.

## Jesse L. Lasky Signs Lila "Cuddles" Lee

Jesse L. Lasky of the Famous Players-Lasky Corporation announces a new "find" in the person of Lila Lee.

Little Miss Lee, known to the theatre-going public as "Cuddles," has been prominently identified for the past eight years with the vaudeville attractions of Gus Edwards.

# REVIEWS

## Madge Evans and Johnny Hines in "NEIGHBORS"

World comedy-drama; five parts; directed by Frank Crane;  
published July 29

As a whole .....	Good
Story .....	Good
Stars .....	Very good
Support .....	Sufficient
Settings .....	Excellent
Photography .....	Good

There is a lot of good "kid" stuff in "Neighbors" furnished by Madge Evans and Maxine Elliot Hicks with a supporting cast of grown-ups lead by Johnny Hines and Violet Palmer. The picture is for the most part in lighter vein with sufficient amusing scenes to make the production an acceptable offering. It is Johnny Hines' first appearance under the World banner and he got away well despite the fact that he seemed to chafe somewhat against the limitations of his role.

Little Madge Evans gives her usual good performance as Clarissa Leigh who, though for a time it seems is the insurmountable barrier to the culmination of a romance, is the final means of a happy ending.

*The story:* Mrs. William Harding, wife of "plain" "Bill" Harding, is the leader of a small town social set and frowns upon her son's attachment for Ruth Leigh, a schoolteacher who is in rather modest circumstances. The two families are neighbors and Clarissa Leigh, Ruth's little sister, and Effie Harding are playmates. Time after time Paul Harding apparently has his mother won over to giving her consent only to have to fight the battle over again because of a quarrel between the youngsters. Clarissa becomes a heroine when she saves Effie from drowning and Mrs. Harding agrees to accept the whole Leigh family.

## Carmel Myers in "THE CITY OF TEARS"

Bluebird drama; five parts; directed by Elsie Jane Wilson;  
published July 8

As a whole .....	Fair
Story .....	Weak
Star .....	Good
Support .....	Good
Settings .....	Good
Photography .....	Very good

"The City of Tears" is straightaway narrative, with here and there a dramatic moment to vary the monotony of the humdrum plot. Miss Myers, in the role of a poor girl thrown out of work by the disbandment of an opera company, handles her part well and is ably supported by Edwin August, who is cast as Tony Bonchi, an Italian delicatessen store proprietor. Earl Rodney as Billy Leeds; Leatrice Joy, as Maria, and Lottie Kruse, as Katrina, complete the cast.

The story was written by Olga Printzlau and pictures the trials and tribulations of a girl seeking employment in the city, who finds time to become the Good Samaritan to others in trouble and eventually gains happiness for herself. The photography and lighting effects are excellent.

*The story:* Rosa, a member of an Italian Opera Company, out of employment, meets Tony, the proprietor of a delicatessen store. She falls in love with the kind-hearted Italian, but discovers him kissing a photograph and concludes he does not love her. Tony gets into trouble with the police while providing a free meal to East Side waifs, through the appearance of several "scarlet" women in his place of business. Rosa persuades a friend to have Tony released and is the means of bringing Maria, Tony's long-lost sister, back to the Italian.

## William Desmond in "CLOSIN' IN"

Triangle drama; five parts; directed by J. W. McLaughlin;  
published June 23

As a whole .....	Good
Story .....	Average
Star .....	Good
Support .....	Competent
Settings .....	Good
Photography .....	Fine

There is a lot of good fight stuff in "Closin' In" which tells the story of a young man's sacrifice to save the honor and standing of his prospective father-in-law despite the fact that it involved the tarnishing of his own name. The chief background for the picture is the picturesque Northwest

country with its frontier towns and typical inhabitants. William Desmond, who has done good work in many Triangle productions, is up to standard in the present one.

Bob Thompson as Sergeant Barry of the Northwest Mounted Police gives an excellent interpretation and Maud Wayne in the leading feminine role acquits herself creditably. The photography is commendable.

*The story:* Jack Brandon, told by a physician that he has little more than a year to live, prevents his prospective father-in-law from committing suicide. The latter explains that he has embezzled funds of the bank to cover speculation. Jack in order to protect Barbara Carlton's name agrees to flee and let the blame for the defalcation fall on him. Once in the north country he wins the friendship of Sergeant Barry of the Northwest Mounted Police and eventually joins the organization. Burt Carlton and his sister, attracted by a gold strike come to the north. They ignore Brandon and his former sweetheart agrees to marry a dissolute French-Canadian to aid her parents financially. The first night of her marriage she learns the character of her husband and when he is killed by a half breed a telegram is found exonerating Brandon. The two are reconciled.

## Madge Kennedy in "THE SERVICE STAR"

Goldwyn drama; six parts; directed by Charles Miller;  
published June 30

As a whole .....	Good
Story .....	Good
Star .....	Excellent
Support .....	Strong
Settings .....	Suitable
Photography .....	Good

Madge Kennedy delights, as always, in her latest Goldwyn vehicle, "The Service Star." It is not a war play, as the term would be generally interpreted. There are no battle scenes, yet the picture reflects intimately the war spirit which pervades the countless American homes where, in tribute to those who are in the service, the service flag is hung. It is primarily a human interest story with a timely theme.

All of the care and photographic excellency which is usually apparent in Goldwyn pictures is present in this one. Maude Turner Gordon does a fine piece of work as the slack-er's mother, and the balance of the cast is well selected.



MADGE KENNEDY IN A SCENE FROM HER NEWEST PICTURE,  
"THE SERVICE STAR." (Goldwyn.)

*The story:* Marilyn March, unattractive through her ill-fitting clothes and lack of personal adornment, is the butt of much ridicule because of her appearance and the fact that she has no sweetheart at the front. Goaded to despair, she claims to be the wife of John Whitney Marshall, an "ace" in the French flying corps, and is taken into the Marshall home by the hero's mother. Here she makes known the subterfuge but the mother insists that she stay on and continue the deception. She eventually learns that young Marshall has evaded service and sent a man in his place. She threatens exposure. In an encounter with a man who is seeking to blackmail Marilyn, Marshall is shot. The wound cures for all time his inherent fear of firearms which led to his evasion of service, and as the real husband of Marilyn he enlists.

## DIGEST OF PICTURES OF THE WEEK

THE week's array of films is especially noteworthy for the high-class entertainment they afford and the magnitude of the stars presented in them. For instance, we have Madge Kennedy, William Desmond, Carmel Myers, Mary Miles Minter, Bessie Love, Sessue Hayakawa, Carlyle Blackwell, Gladys Leslie, J. Warren Kerrigan, Jack Pickford, Madge Evans, Frank Keenan, Wallace Reid and last, but not least, Mary Pickford. Stars to meet the most fastidious tastes, if you are seeking a favorite player, and for the most part excellent plays.

Two productions with the great conflict as a background are presented. "The Service Star," a Goldwyn play, with Madge Kennedy in a serious role, and one in which she will win the plaudits of her large following, and Wallace Reid, star of "The Firefly of France," a *Saturday Evening Post* story transferred to the screen by Paramount, full of tense moments, German spies, mysterious women, and other incidentals of war plays.

The Pathe play for the week, "More Trouble," is exceptional for several reasons. Frank Keenan never had a role that fitted him better and this five-part comedy-drama is due for a long run and many return dates.

J. Warren Kerrigan is the star of Paralta's latest offering, "One Dollar Bid." Tom Geraghty wrote the screen version from Credo Harris' novel "Toby" and as a whole it offers good, wholesome entertainment.

Another book play, "Sandy," has been given careful presentation by the Paramount Company, with Jack Pickford and Louise Huff in the leading roles. A play that will please by reason of the sincere, convincing acting of Mr. Pickford in the name part.

"The City of Tears," Bluebird's latest play with Carmel Myers, cast as an Italian girl in the slums of New York, is weak as to plot and is only saved by the very good character work of Edwin August and Miss Myers.

There is plenty of action of the rough Northwest country style in "Closin' In," the Triangle play for

the week, with William Desmond as the hero in a role made famous by this sterling actor. "You Can't Believe Everything" presents Gloria Swanson in an exceptionally strong play based on the errors often committed by judging too hastily.

The American-Mutual star, Mary Miles Minter, comes forward with a pleasing little play taken from Josephine Daskam Bacon's magazine story. Elaborate settings, beautiful photography and a well-balanced cast, together with an interesting story, make this an ideal program feature.

"A Little Sister to Everybody," with Bessie Love in the stellar role, is replete with human interest and is one of the best vehicles this little star has had in some time.

Sessue Hayakawa has never appeared to better advantage than in "The Bravest Way," a play that grips one from start to finish. The cast, with the exception of Florence Vidor and one or two others, is composed of Japanese players including Sessue Hayakawa's wife, Tsuru Aoki. The play is beautifully mounted and contains unique lighting effects.

Vitagraph's little light-haired star, Gladys Leslie, is offered in a pleasing comedy-drama, "The Soap Girl," one of the best she has had since joining this company. Frank Noreross, as an eccentric soap manufacturer, makes an excellent foil for Miss Leslie.

"The Golden Wall"—the World drama for the week—is a beautiful romance with an all-star cast. Carlyle Blackwell and Evelyn Greeley are the featured players, with Madge Evans and Johnny Hines in the supporting cast.

Mary Pickford's latest Arterraft picture is an odd mixture of everything that has gone before in screen antics and entertainment. However, Miss Pickford's work will no doubt please her vast following, as she is in almost every scene, in a variety of pretty clothes. The continuity of the play is poor and the plot will not tax anyone's brain to solve.

Gloria Swanson in

**"YOU CAN'T BELIEVE EVERYTHING"**

Triangle drama; five parts; directed by Jack Conway; published June 23

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Capable
Settings .....	Good
Photography .....	Excellent

The oft-repeated sermon against snap judgment and circumstantial evidence is nicely told in "You Can't Believe Everything," with Gloria Swanson a tower of strength in the title role. Dealing with the indiscretions of an impetuous girl which almost result in her banishment from inner social circles because of the willingness of a few to add damaging details to harmless incidents, the story is interesting and well presented.

Good photography contributes much to the pleasing effect of the whole. The cast is efficient and does creditable work. Jack Richardson is seen in the leading male role and appears to good advantage.

The story: Jim Wheeler, believing himself hopelessly crippled, stifles his love for Patria Reynolds, the belle of society's favorite summer colony. A number of thoughtless flirtations have resulted in some few of the young men falling desperately in love with her. One of these attempts to force his attentions upon her, but she leaps from his automobile. On the way back to her hotel she rescues Jim from drowning, which method he has chosen to end his life. She promises to keep



GLORIA SWANSON AND IRIS ASHTON IN A SCENE FROM "YOU CAN'T BELIEVE EVERYTHING" (Triangle)

his secret and, when accused of being in a roadhouse by the social leaders, is unable to explain her whereabouts on the night in question. To protect her name Hastings Carson says she was with him. In the meantime Jim has left with a specialist to be killed or cured. He returns, a well man, just in time to save Patria from social ostracism because of her supposed indiscretion.

Mary Miles Minter in

**"THE GHOST OF ROSY TAYLOR"**

American-Mutual drama; five parts; directed by Edward Sloman; published July 6

As a whole.....	Entertaining
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

The plot of "The Ghost of Rosy Taylor" cannot be said to be highly original. We have had many, many screen plays of the poor little girl working in the home of the affluent rich, falling in love with the only son who marries her upon discovering that she is the heiress of millions.

Josephine Daskam Bacon's *Saturday Evening Post* story has been exquisitely done into a typical Mary Miles Minter play. It has been staged with unusual care, though the locale of the story is obviously California and not Riverside Drive, New York.

Miss Minter's role is one well fitted to her particular tal-

ents and Alan Forest is pleasingly cast in her support. George Periolat plays two roles convincingly and Kate Price, Helen Howard and Emma Kluge complete the cast.

The story: Rhoda Sayles left penniless upon the death of her father, comes to America in the role of a nurse. She finds a note and key addressed to Rosy Taylor, asking Miss Taylor to go to the home of Mrs. DuVivier and clean it during the owner's absence. Rhoda goes to the address, finds the son of the household sleeping off the effects of a party and when he sends her to a charitable institution she is detained for theft. She escapes, cleans the house again and is placed under arrest by the authorities but is rescued by the young man who discovers that Rhoda is the heiress of her millionaire uncle, Joseph Sales, and is a highly eligible debutante.

Bessie Love in

**"A LITTLE SISTER TO EVERYBODY"**

Pathe drama; five parts; directed by Robert Thornby; published June 30

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Strong
Settings .....	Ample
Photography .....	Good

Replete with human interest, "A Little Sister to Everybody" affords Bessie Love an excellent vehicle. The story reflects convincingly the every day life of the laboring element in all its ramifications; its distrust of capital and the various forces working to right this condition. Dealing with the conversion of a young employer to a sense of justice toward his employes, it carries an undoubted appeal to the rank and file of the working class.

This is by far the best picture done for Pathe by Bessie Love. She is well cast and does excellent work in a role which fits her peculiar talents to a nicety. George Fisher in the leading male role acquires himself with credit, while two juveniles, a boy and a girl, unnamed in the cast, aid considerably in the telling of the story.

The story: Left in charge of a large manufacturing business through the death of his father, Hugh Travers, Jr., is confronted by considerable unrest among the employes due to socialistic doctrines preached by Ivan Marask. Disguised as a laborer, he works in his own mill and in this way becomes interested in Nicholas Maranoff, a socialist writer, and his niece, Celeste Zanvier. Discharged for inciting the mill hands to violence, Marask determines to kill Travers. He tells Celeste of his intention and they both arrive at the Travers home at the same time. The girl spoils his aim and the shot intended for Travers goes wild. Marask is astounded to recognize Travers as the man he has known as Hughes. His astonishment is shared by Celeste. Travers then makes known his planned reforms for the employes and his love for Celeste.

Sessue Hayakawa in

**"THE BRAVEST WAY"**

Paramount drama; five parts; directed by George Melford; published June 16

As a whole.....	Excellent
Story .....	Convincing
Star .....	Excellent
Support .....	Very good
Settings .....	Good
Photography .....	Good

Never has Sessue Hayakawa appeared to better advantage than in "The Bravest Way." It is the type of screen play that has endeared this sterling actor to the hearts of countless thousands. The story holds from beginning to end; the plot is logical and convincing, and there is a human note throughout that will grip the heart strings.

The story is by Edith Kennedy and concerns the sacrifice made by a young Japanese through loyalty to his murdered friend and room-mate.

In Hayakawa's support appears an exceptional cast, including Florence Vidor, Tsuri Aoki, U. Aoyama, Jane Wolff, Tom Kurahara, Winter Hall, Josephine Crowell, Goro Kino, Clarence Geldart, Guy Oliver and two cute little Japanese youngsters. The locale of the play is San Francisco, in the Japanese settlement, and in settings and lighting effects marked care has been displayed.

The story: Tamura, a humble worker, studying landscape gardening, and Watana, a trusted clerk, live together. Watana sends for his wife Sat Su and children in Japan, and Tamura dreams of the day when he will have enough money to marry Nume Rogers, a teacher in a near-by kindergarten.

Watana is mysteriously murdered. Sat Su arrives and Tamura takes her into his home. Meddlesome neighbors compel him to marry Sat Su, and Nume, heartbroken, accepts the offer of a wealthy man to cultivate her voice as an opera singer. Three years pass. Sat Su becomes fatally ill, but before she dies she explains to Nume Tamura's real reason for marrying her. Watana's uncle places his property in Tamura's hands to repay him for his sacrifice, and Nume and Tamura are reunited.

Gladys Leslie in  
**"THE SOAP GIRL"**

Vitagraph comedy-drama; five parts; directed by Martin Justice; published June 17

As a whole ..... Excellent  
 Story ..... Fine  
 Star ..... Exceptional  
 Support ..... Good  
 Settings ..... Good  
 Photography ..... Good

Concerning the novel method adopted by a girl to impose a "strong peace" upon a society matron who refused her admission to the upper strata because her father made his money in trade, "The Soap Girl" is one of the most amusing of light comedies in recent weeks. It is primarily a social satire done with a well selected cast and hits a high mark in point of entertainment.

Miss Leslie appears to better advantage than in any of her former Vitagraph vehicles. In the role of Marjorie Sanford she fairly radiates happiness which must strike a responsive chord in any audience. Frank Norcross, as the eccentric soap manufacturer, is the pivot for many of the most amusing situations.

*The story:* Marjorie Sanford, despite every effort, is unable to get a foothold in society and her father, a soap manufacturer, firm in the belief that publicity and advertising can get anybody anywhere, uses her portrait in advertising a new product. This only serves to widen the breach between the Sanfords and Mrs. Van Ruhl, who controls the fate of Marjorie as far as social ambitions are concerned. It also results in breaking the engagement of Marjorie and Richard Van Ruhl. Marjorie, delving into the family tree of the Van Ruhls, finds that one of the society leader's ancestors was a rum manufacturer. With her brother, she buys a distillery and begins to advertise the Van Ruhl brand of rum. These tactics prove successful and to avoid further embarrassment Mrs. Van Ruhl accepts Marjorie as the fiancee of Richard.

Carlyle Blackwell and Evelyn Greeley in  
**"THE GOLDEN WALL"**

World drama; five parts; directed by Dell Henderson; published June 22

As a whole ..... Good  
 Story ..... Interesting  
 Star ..... Excellent  
 Support ..... Good  
 Settings ..... Exceptional  
 Photography ..... Fine

Carrying to a happy termination a beautiful romance, "The Golden Wall" fills a niche in the hall of good entertainment. The many excellent sets and the happy choice of exteriors are a delight to the eye. The camera has taken full measure of the opportunity afforded it. Some beautiful tinting is also apparent. The stars are perfectly at home in the roles assigned to them and do excellent work in a story which never fails to keep the interest aroused.

Madge Evans and Johnny Hines head the supporting cast and are very necessary adjuncts. The little World star is evident throughout the picture and acquits herself in her usual satisfactory manner. Hines is responsible for most of the comedy in the piece, and his work is of high calibre.

*The story:* Under the name of Fontaine, Charles, Marquis d'Aubeterre, obtains a position as manager of the country estate of John Lathrop. He is the object of much discourtesy and considerable humiliation at her hands until, at the risk of his life, he saves her dog from drowning. Her mind is again poisoned against him by a maid actuated by jealousy. Her brother Frank has a chance to make a "killing" on mining property in the West, and Fontaine sells his family jewels to raise the money. In visiting a high tower Marian and Fontaine are locked in by the drunken keeper, and the girl accuses him of attempting to compromise her in order to force marriage. By means of a rope and a leap to a sapling he escapes from the tower and notifies her father, who releases her. Impressed by his bravery, Marian asks forgiveness, and when Frank returns from the West with a fortune Fontaine is given half. He then confesses his love for Marian and is accepted.

Mary Pickford in  
**"HOW COULD YOU, JEAN?"**

Artcraft comedy-drama; five parts; directed by William Desmond Taylor; published June 23

As a whole ..... Interesting  
 Story ..... Entertaining  
 Star ..... Excellent  
 Support ..... Very good  
 Settings ..... Excellent  
 Photography ..... Very good

This latest Mary Pickford picture was evidently produced for light, summer amusement. As such, "How Could You, Jean?" fills the bill very well. The screen version was taken from Eleanor Hoyt Brainerd's story of the same name, and it runs the gamut of screen entertainment from slapstick to heavy melodrama, with a dash of farce-comedy thrown in for good measure. There is plenty of action throughout the five reels, with here and there a Ford joke and a little horse-play to help out.

Mary Pickford is cast in an ingenuish role: that of a Swedish cook in the family of an entomologist, and much of the humor depends upon the dialect sub-titles. The little girl of the curls is allowed full sway and appears adorned in numerous frocks, driving geese, petting a cow and being butted about by Billy, a goat. Casson Ferguson, who appears as Teddy Burton, handles his role with credit, as do Herbert Standing, cast as his father: Spottswode Aitken, the entomologist; Larry Peyton, as Oscar, the hired man, and Zazu Pitts as Oscar's sweetheart.



MARY PICKFORD AND SPOTTSWOODE AITKEN IN AN AMUSING SCENE FROM "HOW COULD YOU, JEAN." (Artcraft.)

Beautiful photography, exquisite exteriors and unique interior sets add to the general appeal of the picture.

*The story:* Jean, a society girl, loses her wealth, and decides to earn her living as a cook. She secures a position in the home of Rufus Bonner. Oscar, the Bonner's hired man, falls in love with Jean, as does Ted Burton, son of a banker living nearby. Ted sends Oscar to the city and has him detained there while he takes his place as hired man, and courts Jean. Jean saves Ted's father from a burning barn where she had hid him from an overzealous country sheriff, and it all ends happily when she discloses her identity.

**New Star in "The Deciding Kiss"**

Edith Roberts, the Universal ingenue, makes her bid for stellar honors in the five-reel Bluebird production which heads the list of Universal features for the week of July 22, entitled, "The Deciding Kiss."

A two-reel drama, in which Helen Gibson, of railroad serial fame, returns to this type of story, is the short drama which Universal offers on the program for the week. It is "The Pay Roll Express," and the action affords Miss Gibson an opportunity to perform some of the extra-hazardous stunts which have made her famous, it is said.

The comedy element is well represented in "Repeating the Honey-moon," a Nestor, in which Eileen Sedgewick is featured. "The Vamp Cure," a Lyons Moran comedy, and "A Clean Sweep," an L-Ko offering.



J. Warren Kerrigan in  
**"ONE DOLLAR BID"**

Paralta drama; five parts; directed by Frederick C. Warde; published June 24

As a whole.....	Very good
Story .....	Excellent
Star .....	Good
Support .....	Good
Settings .....	Well chosen
Photography .....	Very good

"One Dollar Bid," adapted from Credo Harris' novel "Toby" by Tom Geraghty, presents a story of mixed emotions and heart interest that holds one's attention throughout the five reels.

It is the story of the Kentucky hills, of an unkempt youth, too fond of moonshine whiskey, who is saved from himself by the love of a Northern girl who had faith in him.

The plot of the story revolves around an old Southern law, similar to Gen. Crowder's late "work or fight" edict, which gave the authorities the power to sell a vagrant to the highest bidder, who must keep him in clothing, food and medicine for one year.

The work of J. Warren Kerrigan will please followers of this screen star, and the performances of Lois Wilson, Joseph Dowling, Arthur Alhardt, Elvira Weil and Thomas Guise were without a flaw.

As a whole, the story is well done. The exterior scenes are beautiful and, as in former Paralta plays, the photography is exceptionally clear.

*The story:* Toby, living in a deserted negro hut, is sold at auction under an old Kentucky law. Virginia Dare, riding past, deplors the law, and is told she can have Toby for one dollar. Col. Dare, Virginia's uncle, sends Toby to his tobacco plantation, and he soon wins his fight against liquor, which has been his downfall. A revenue officer is killed with Toby's knife and, as the evidence points toward his guilt, he is tried for the murder. A deathbed confession from the real murderer clears Toby's name and he thereupon resumes his former occupation as a lawyer. At the home of the Dares Toby comes face to face with his father, and all barriers are swept away between Virginia and the man whom she bought for one dollar.

Wallace Reid in

**"THE FIREFLY OF FRANCE"**

Paramount comedy-drama; five parts; directed by Donald Crisp; published June 23

As a whole.....	Good
Story .....	Enjoyable
Star .....	Pleasing
Support .....	Good
Settings .....	Appropriate
Photography .....	Fine

Marion Polk Angellotti's "The Firefly of France" as produced by the Paramount organization presents a well written story in an enjoyable fashion. Though its title carries with it a hint of battle and trench scenes, and while it is virtually a war story, it has been treated in a very human manner. There are practically no fight scenes and touches of humor have been added here and there which, combined with a pleasing love story, the search for valuable papers and the capture of spies, makes the picture well balanced.

The fact that the story gained popularity through its publication in the *Saturday Evening Post* should go a long way toward popularizing the screen version. Wallace Reid in the leading role is another valuable asset which exhibitors should not fail to take advantage of. Ann Little, too, is very good in her role of Esma Falconer and affords Mr. Reid excellent support. Other members of the cast are Charles Ogle, Raymond Hatton, Winter Hall and Jane Wolff. The production is especially adaptable to the high-class house. The picture had a successful run at the Orchestra Hall, Chicago, last week.

*The story:* While the actions of Esma Falconer are suspicious, Devereaux Bayne's admiration for the girl forces him to believe in her and when her chauffeur is mysteriously killed he drives the girl to a deserted chateau to protect her from French officers, but the officers got there first and upon their arrival they are made prisoners. In escaping through a secret door they come upon Jean, known as the "Firefly," who has important papers for France. The "French" officers prove to be hun agents in disguise and demand the papers. Bayne gives them a false copy and is successful in turning them over to the proper authorities. He wins the heart of Esma and a French cross of honor for his bravery.

Jack Pickford in

**"SANDY"**

Paramount drama; five parts; directed by George Melford; published July 1

As a whole.....	Excellent
Story .....	Very good
Star .....	Excellent
Support .....	Very good
Settings .....	Very good
Photography .....	Very good

You'll like "Sandy," Alice Hogan Rice's delightful little story, as produced by the Paramount Company. "Sandy" is a role that fits Jack Pickford perfectly. He is the living, breathing image of the little Irish lad pictured in Mrs. Rice's book. Louise Huff is cast in a pleasing role, too, that of a typical, dainty Southern belle. Others in support of the two refreshing principals are James Neill, C. H. Geldart, Julia Faye, Louise Hutchinson, George Beranger, Raymond Hatton, Edythe Chapman and Don Lykes. Raymond Hatton's work deserves special mention.

"Sandy" will attract more than ordinary attention, no doubt, by reason of the fact that it is the last picture in which Jack Pickford will appear for some time, as he is now a member of Uncle Sam's navy.

The story is full of heart interest, has been beautifully mounted and photographed, and there are numerous tense situations. It is a tale of Kentucky, with its thoroughbred horses, gentlemen of the old school of Southern chivalry and a poor Scotch lad, who finds love and happiness. Every detail of the picture has been carefully handled and "Sandy" will doubtless play many return dates.

*The story:* Sandy comes to America as a stowaway. He makes the acquaintance of an English jockey and together they work their way to Kentucky, where he again meets a girl who had befriended him on board ship. He is taken into the home of a kindly Judge, and when about to depart for college the Judge is shot and Sandy is accused of the shooting. The confession of a dissipated youth in the village clears Sandy's name, and the girl's happiness is restored.

Frank Keenan in

**"MORE TROUBLE"**

Pathe comedy-drama; five parts; directed by Ernest C. Warde; published July 14

As a whole.....	Fine
Story .....	Excellent
Star .....	Superb
Support .....	Exceptional
Settings .....	Good
Photography .....	Good

Frank Keenan has rung the bell again. Never was a picture more aptly titled than "More Trouble." With the farce strain predominate there is an undercurrent of the dramatic and well sustained mystery which holds throughout. Too much cannot be said in admiration of Mr. Keenan's work in an almost straight comedy role. His power of facial expression was of the calibre to make the explanatory subtitles practically valueless. It is another triumph added to this capable actor's already long list and a stroke of genius on the part of the Pathe company.

The supporting cast is one of exceptional ability. John Gilbert, Ida Lewis and Helen Dunbar did excellent work while, despite the fact that her name is listed last in the cast, Aggie Herring by cleverness alone lifted an insignificant part to practically a leading role.

*The story:* When Harvey Deering returns from college his father is somewhat surprised to learn that the young man neither smokes nor drinks. The boy is given an equal partnership with his father in the Deering mills. Hardly had they settled down than bills began to come in for liquor, cigars, cigarettes, taxicabs, etc., all charged to the younger Deering. Upon each occasion when confronted by his father the son protested his innocence. The climax came when a note for \$25,000 apparently signed by young Deering was presented for collection. The note results in an attachment being served on the mill and practical secession of business. The mystery is cleared up when young Deering's room-mate, a fraternity brother, confesses to having forged the note and contracted the various bills. The two young men are sentenced to one year in the Deering mills as laborers.

# The Periscope

As Bill Shakespeare so aptly put it, that Alcock-Funkhouser controversy "hath a sort of smack."

*The government may limit each person to three pounds of sugar per month, but as long as it doesn't cut the picture entertainment to three features a fortnight, it's all right.*

## Those Wild Tanks

The tanks are causing trouble on this side of the Atlantic as well as "over there." Have you been reading up on that Universal-Creel-Hearst-Pathé row? The tank shown in Chicago recently seemed peaceable enough. Perhaps that was a wild one that Pathé photographed at Gettysburg, Pa., and the officials were afraid it might charge the Universal cameraman if he was given a permit.

The latest method for writing a five-reel feature for a popular star is to go through an old joke book, make subtitles of the "sure-fire" wheezes, and have the action written around the jokes.

## Dubb Doubles in Brass

Every exhibitor in this land of the free and home of the bra—ve must realize by now, unless he is mentally bankrupt, that there is need for but one (or possibly two) stunt suggestors or first aids to the troubled theatre manager. First and foremost, of course, is the Herald's specially hand-picked and versatile Oshkosh product, Percy Dubb, who is writing exclusively for the middle west's favorite motion picture trade journal. And now that the Herald has taken over the second oldest m. p. trade paper in the business, he will redouble his efforts to furnish red-hot, up-to-date advertising suggestions to meet the needs of his enlarged circle of readers. Let's go to it—



PERCY F. DUBB

"The Soap Girl"—Here's a corking good picture for the ingenious exhibitor to exploit. Spread a thick coating of soft soap across the sidewalk in front of your theatre and watch the fun. Of course, as each victim hits the slide and goes down for the count, you hurry to him and present him with a neat card on which is printed, "See 'The Soap Girl' tonight at the — Theatre," filling in the blank with your well-known theatre's name.

Those American humorists that held a convention in Chicago last week used up all the available supply of old and new jokes, hence this column will be kinda dry this week.

A reader asks: "Did somebody slip 'Mickey' a 'Mickey Finn' tablet?" We don't know.

## P. A.'s Name Fools Hollander

It's nice to be acquainted with the trade. For instance, Hollander of the Chicago News speaks of Vivian M. Moses, publicist for the Select Pictures, as "Miss Moses, the female of the species of publicity agents," when, as a matter of fact "she" is a he, old and grey. Hollander had one thing right, though, the story was O. K.

Every time you dig up the price of a W. S. S., you're digging the kaiser's grave deeper. So don't stop digging.

J. R. M.

## Mutual Presents Mary Miles Minter In "The Ghost of Rosy Taylor"

Mary Miles Minter, in "The Ghost of Rosy Taylor," a screen adaptation of the story of the same name by Josephine Daskam Bacon, published in the *Saturday Evening Post*, is Mutual's feature for the week of July 8.

The director, Henry King, has succeeded in translating to the screen the atmosphere of mystery and romance carried by the story. The role of Rhoda Eldridge is one that is said to appeal to the winsome little Mary Miles, while the unusual plot affords the director opportunity to present some striking situations. Supporting Miss Minter are Alan Forrest, as lead; George Periolat, the well-known character actor; Helen Howard and Emma Kluge.

Billie Rhodes appears in a Strand comedy, "Her Disengagement Ring," on July 9. This is a story of the eternal triangle. Two rivals for Billie's hand believe firmly in the old maxim, "All's fair in love or war," and carry it out to the bitter end.

The third film of the Outing-Chester scenic classics, "Mountaineering Memory," is scheduled for July 14. This scenic shows the cameraman's graphic picturization of a trip through the Canadian Mountains accessible from Bauff, Alberta, and shows Mount Assiniboine close up. "Old Whiskers," the guardian of the range, stands on a crag 6,000 feet above the sea level.

## Triangle Features Peggy Pearce In Western Play, "A Good Loser"

A western play, "A Good Loser," is the first feature on the Triangle schedule for the week of July 7, offering Peggy Pearce, the former Keystone Comedy player, who heads the cast, supported by Lee Hill. Joe King will support Gloria Swanson in "Everywoman's Husband," a psychological drama of society, scheduled for the second picture of the week.

"A Good Loser" is described as a story of friendship and sacrifice. The sweetheart of the hero is married to his chum, but he is loyal to the woman who forgot him and, with devoted friendship for his pal, he sacrifices his life that they may know happiness. Peggy Pearce will make her first appearance as a featured player in the part of Evelyn Hastings. Lee Hill supports her as Harry Littlejohn. This production was directed by Dick Donaldson and photographed by G. C. Peterson. John W. Short wrote the story.

"Everywoman's Husband" tells of the struggle between youth and age, the dominating influence of the mother that nearly wrecks the domestic happiness of her married daughter. But the heroine loves her husband and finally becomes master of the situation when the true conditions of her father's existence are revealed.

Gloria Swanson will portray the young society matron, with Joe King as the husband. Lillian Langdon is Mrs. Rhodes and George Pearce, Jonathan Rhodes. Jack Livingston and Lillian West are also in the cast.

## Essanay Completes Ten Doll Films; "Cracked Ice" First of the Series

Essanay announces that it has completed a series of ten pictures which it claims are the most unique produced. The chief characters are Mugsy, Mose and Mike, movie marionettes, although in some of the pictures human characters take minor parts.

These dolls are fourteen inches high and act before the camera just as human beings act. They run the gamut of facial expressions, depicting grief, joy, anger, terror, jealousy, hate, love or any other emotion. Each film carries a distinct plot just as any picture in which real players enact their roles, it is said.

The making of these pictures has entailed months of work on the part of Director Howard S. Moss and Charles B. Bennes. Frequently it is necessary for the men manipulating the dolls to hold one position for hours at a time, to time the action perfectly so that there be no jerkiness in the movements of the marionettes. Among the first will be "Cracked Ice," "Ups and Downs," "All Balled Up," "Drafted," "Angel's Food" and "Their Jonah Day." The pictures run five hundred feet each.

**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"Woman in the Web" (Vitagraph)—Reel 1, all train holdup scenes to include scenes of passengers with hands raised, shooting, man with gun and shooting at auto. Reel 2, all views of men about to be hanged to tree, to include two closeups and one distant view.

"The Roustabout" (W. H. Prod)—Reel 1, Chaplin putting pitcher of beer down trouser front and vulgar actions following. Reel 2, action of old man looking at dancers' posteriors when they flip their skirts.

"Under the Yoke" (Fox)—Reel 3, execution of Don Ramon. Reel 4, scene between Maria and Diablo in which he kisses her on shoulder; shorten three scenes of torturing American soldier.

"Which Woman" (Universal)—Reel 1, subtitle "All we need is a chaffeur for the getaway." Reel 2, looting room. Reel 4, subtitles "Now that you're here, what will you pay to get out?" "So that's your game—not a damn cent." "One of you goes free—the one who pays the most money." Reel 5, all subtitles in which money is bid; subtitles "Not so bad even if it has to be split three ways"; "All hard hard boiled, when I cash it you go free"; "After the gang leaves we'll smuggle Hopkins out"; kicking policeman; slugging policeman.

"Faro Nell—Lookout" (Vitagraph)—Reel 1, flash five gambling scenes. Reel 2, same eliminations.

"The Bride's Awakening" (Universal)—Reel 1, entire incident of married woman in man's room, to include all subtitles pertinent to same. Reel 3, subtitles "We've had much wine—now let us have some wild women"; "I'll go and call some up on the telephone." Reel 4, husband locking door of wife's room; two closeups of man's face as he comes toward his wife; all scenes of husband advancing towards wife and wife shrinking against wall of room; subtitle "I always thought you were a child"; all except first struggle scene between couple. Reel 5, subtitles "Dear boy—come to me"; "I sent for you tonight." Reel 6, woman shooting man.

"Moral Suicide" (Pathe)—Adult only permit. Reel 4, closeup of young woman in low-cut gown.

"Zongar" (Physical Culture)—Reel 1, burglar prying window open; all but last scene of burglar working at safe; shooting old man; slugging officer; subtitle "Because he is morally strong enough to resist." Reel 3, view of model raising skirts; subtitles "Now I am without funds and the time is ripe to pull off the planned bank robbery"; "In the secret chamber the gang is told of the plan for the holdup of the messenger"; entire bank robbery incident, to include two views of robbers in auto in front of bank and man beckoning to them to drive up; all scenes of girl posing in nude from time she enters room to where she is shown drinking tea with sculptor. Reel 4, all scenes of robber gang fighting with bank messenger in auto and throwing him out of it; subtitle "I'll meet you and the gang in the secret chamber"; three scenes of girl in auto with man holding gun to her head; slugging man; all but first and last struggle scenes on boat; striking man on head with spade. Additional reel 3, subtitle "Won't you pose for me?—no one will ever know."

"The Red Spiders" (Warner)—Reel 3, slugging Arab and shooting him.

"Shackled" (Paralta)—Reel 1, subtitles "Lola Dexter, one of the many from out the maelstrom of life"; "In name still Lola Dexter"; "Walter Cosgrove protecting his name in this affair d'bonneur"; "Suddenly determination is born," etc.; three views of ringless hand. Reel 2, subtitles "I want to be on the level, Lola." "We're to be married—" "No, I'm to be married"; "Think of our life, our love, you can't make me a thing like that"; "You are attractive—other men will be glad to take care of you"; "Mrs. Lola Dexter bereaved of mythical husband"; two views of checks made out to "Lola Dexter." Reel 3, subtitles "Just you and I"; "What will people say?" "No one will ever know"; "God forgive me, there is no other way." Reel 4, all scenes of girl seated on man's lap in cabaret. Reel 5, subtitles "I am surprised that you, an old friend, should forget honor"; scene of officer and former sweetheart kissing. Reel 6, subtitles "Why shouldn't I call on my ex-mistress?" "I can't, I won't stand it—come and take me away"; young wife telephoning to officer.

"Up Romance Road" (Russell)—Reel 3, striking man on head. Reel 4, two shooting scenes at window; Russell shooting man in girl's room.

"Romance and Dynamite" (L-Ko)—Reel 1, two scenes of girl coming down from station roof with her skirts over man's head.

"The Furniture Movers" (Pathe)—Girl standing in bath tub and man coming into bathroom where girl is in tub.

"Strife" (Jaxon)—Reel 1, pushing man over railing. Reel 3, riot in saloon showing slugging man with brass knuckles, with chair and with swinging door. Reel 5, slugging man; choking man on table.

"Quick Triggers" (Universal)—Reel 1, two scenes of girl sitting on bar; five fight scenes. Reel 2, two scenes of man at tree shooting at posse; Mexican binding girl; closeup of Mexican suggestively leering at girl on bed; eight scenes of girl struggling in man's arms. The last scene where Hart enters cabin may remain.

"The Pugilist" (W. H. Prod)—Reel 1, scene of Arbuckle unfastening trousers and starting to take them off.

"Soaked and Scorched" (W. H. Prod)—Reel 1, six scenes of Conklin in bath; two scenes of man peeping through keyhole; three scenes of women in tights as outlined through keyhole; all scenes of girl in tights trying to cover herself with hands; Swain pulling Conklin's bathrobe aside and exposing his body; Conklin pulling bathrobe open just before he enters pool; woman putting money into stocking; girl running downstairs and exposing herself when kimono opens. Reel 2, girl closing door where legs show through kimono; six scenes of Conklin in bed with woman; six scenes of girl in bed exposing her legs; girl climbing out of window exposing legs.

"Chains of the Past" (Box Office)—Reel 3, thieves stealing from box; woman taking poison.

# Trade Shows

## CHICAGO

GENERAL, 207 S. Wabash Avenue, Current publications, titles not available, Wednesday, July 10, 2 p. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "Shark Monroe" with William S. Hart and "The City of Dim Faces" with Sessue Hayakawa, Thursday, July 11, 10 a. m.

TRIANGLE, 207 S. Wabash Avenue, "A Good Loser" with Lee Hill and "Every Woman's Husband" with Gloria Swanson, Thursday, July 11, 2 p. m.

PATHE, 220 South State Street, "Cupid by Proxy" with Baby Marie Osborne, Wednesday, July 10, 2:30 p. m.

UNIVERSAL, 220 S. State Street, "After the War" with Grace Cunard, Tuesday, July 9, 1:30 p. m.

WORLD, 207 S. Wabash Avenue, "Heredity" with Barbara Castleton, Saturday, July 13, 1:30 p. m.

GOLDWYN, 207 S. Wabash Avenue, "The Glorious Adventure" with Mae Marsh, Thursday, July 11, 11 a. m.

VITAGRAPH, 207 S. Wabash Avenue, "One Thousand Dollars" with Edward Earle, "Bonds and Banners" and "Hindoo and Hazards," Tuesday, July 9, 2 p. m.

## MINNEAPOLIS

WORLD, Sixth Street and First Avenue, "Tinsel" with Kitty Gordon, Wednesday, July 10, 2:30 p. m.

## CLEVELAND

WORLD, Belmont Building, "The Golden Wall" with Carlyle Blackwell and Evelyn Greeley, Saturday, July 13, 2 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald, 417 S. Dearborn Street, Chicago, not later than Monday 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—"A Fool There Was," with Theda Bara; Arcraft, "Hit-the-Trail Holiday," with George M. Cohan.

BANDBOX—"The Lonesome Trail," with William S. Hart.

BIJOU DREAM—Select, "The Whirlpool," with Alice Brady.

BOSTON—Arcraft, "Hit-the-Trail Holiday," with George M. Cohan.

CASINO—Universal, "Smashing Through," with Herbert Rawlinson.

CASTLE—Arcraft, "Say, Young Fellow," with Douglas Fairbanks.

COLONIAL—Griffith, "Hearts of the World."

ORCHESTRA HALL—Paramount, "The Claws of the Hun," with Charles Ray.

ORPHEUM—Mutual, "The Ghost of Rosy Taylor," with Mary Miles Minter; Paramount, "Firefly of France," Wallace Reid; Paramount, "Desert Wooing," with Enid Bennett.

PASTIME—Select, "Cecilia of the Pink Roses," with Marion Davies.

PLAYHOUSE—"Our Navy," government war films in colors.

ROSE—Fox, "Cleopatra," with Theda Bara.

ZIEGFELD—Paramount, "The Kaiser's Shadow," with Dorothy Dalton.

## Rivoli Has a No-Feature Program

Last week the Rivoli Theatre, New York, announced a "no feature" program. The picture advertised as the main attraction was a four-reel production, "Flying With the Marines," which was taken at the Marine Corps Aviation Field, Miami, Fla., under the direction of S. L. Rothapfel.

Whether Mr. Rothapfel advertised this as a no feature program out of modesty because he sponsored the principal production or whether he did it feeling that the people would not consider a picture a feature unless it had some well-known star, is hard to determine. "Flying With the Marines," however, is a feature, and a mighty good feature. Many airplanes play the stellar role. They are aviation pictures such as one seldom has the opportunity of viewing.

These machines of the air play about like capricious birds. They glide and slide and whirl, dipping and climbing, seemingly doing the impossible. The aviators unload their whole bagful of tricks. And all of it is done against a background of clouds that are edged with the suns rays, offering a setting which in itself is to be marveled at.

The photography is sharp, clear and distinctive, and Quartermaster Sergeants John M. LaMond and Freeman H. Owens, U. S. M. C., are to be congratulated on their exceptional work.

As a final thrill the cameraman is placed in one of the planes while it cavorts through the sky, doing difficult turns, tail spins and glides. Other planes follow behind, giving imitation battle, maneuvering for position, giving all the thrills that accompany an air flight.

The pictures all show an aeroplane being assembled, machine gun work, and other activities of the Marines in their aviation work.

## Pathe Announces Four Features To Be Published During Month July

There will be no midsummer desuetude with the House of Pathe in July. Four big features will be issued during the month. On the program dated July 7 the major item will be "Annexing Bill," with Gladys Hulette and Creighton Hale in the leading parts. This is said to be a swift-moving comedy with the romantic element strongly emphasized.

On July 17 "More Trouble," with Frank Keenan, is on the program. The big hit registered by "More Trouble" when it had an advance showing for a week at the Rivoli in New York has created unusual interest among exhibitors everywhere, Pathe branch managers report.

July 21 provides a new Baby Marie Osborne picture, "Cupid by Proxy." On July 28 comes "The First Law," a Gilson Willets play with Irene Castle and Antonio Moreno as co-stars.

### Four Comedies in July

Four comedies are scheduled for July. On the 7th Harold Lloyd in "An Ozark Romance"; the 14th, Toto in "Fire the Cook"; the 21st, Harold Lloyd in "Kicking the Germ Out of Germany," and on July 28, Toto in "Beach Nuts."

July will see the end of Pathe's serial, "The House of Hate." The 18th, 19th and 20th episodes will be published during the month. Four Post Travel Series Pictures and the last four episodes of "Britain's Bulwarks" will also go in the July program.

The seven-reel special, "Moral Suicide," and the big new "Allies Official War Review" will be published each week. "The Allies Official War Review," issued by the Committee on Public Information, of which George Creel is chairman, will be issued on Mondays.

## O. Henry's "Sisters of Golden Circle" A General Feature of Current Week

That novel story, "Sisters of the Golden Circle," by O. Henry, is on the General Film feature list for the week. This is the sixty-first O. Henry story in the Broadway Star Features series, and presents a trio of popular players, it is said, in a unique and typical O. Henry plot. Edward Earle, Agnes Ayres and Alice Terry are the featured principals.

Practically the entire action of "Sisters of the Golden Circle"

was laid on the top of a Fifth Avenue bus, the picture being staged during the final week of the third Liberty Loan drive in New York City. Numerous novel situations are presented during the story, which recounts unusual adventures of two honeymoon couples during a sight-seeing tour of New York. O. Henry has provided a surprising climax which has been effectively worked out in the film version. The sacrifice made by the bride just in from the country to protect her sister honeymooner provides a heart interest element which adds greatly to the charm and interest of this story.

Following "Sisters of the Golden Circle" will come "The Dismissal of Silver Phil," said to be a dramatic Wolfville tale, by Alfred Henry Lewis, in which Patricia Palmer, Bob Burns, George Holt and Hattie Buskirk are featured.

## Margery Wilson in "Marked Cards" And Lee Hill in "A Good Loser" Coming

On the Triangle July schedule is a new society drama temporarily titled, "Marked Cards." This is a screen adaptation of an original story by Adela Rogers St. John, the magazine writer, and is based on the sacrifice of a young girl, in which she risks honor and reputation to save the man she loves from the gallows.

Margery Wilson, Wallace MacDonald and Jack Curtis are featured players in this production, which is being directed by Count H. D'Elba. Others in the cast are Rae Godfrey, Harvey Clark and Joseph Bennett.

Dick Donaldson is directing a new western drama, which will also be issued on the July schedule, titled "A Good Loser." Lee Hill and Peggy Pearce have the principal parts in this play, which pictures a young easterner who comes west to find health and fortune. Finally he sacrifices his life on the altar of friendship. Others in the cast are Arthur Millett, as Doctor Jim, the big-hearted physician of a thriving western town, who is unwittingly the cause of Hill's sacrifice, Dick Rosson, Graham Pette and Pete Morrison as "Long William," the stage driver.

## Boosts Rothacker's "Tarzan" Prints

Neil G. Caward, for many years prominently identified with the motion picture industry, has written the following to Waterson R. Rothacker, president of the Rothacker Film Mfg. Co., in compliment of the product of the Rothacker studios:

You know there are times when a chap can't keep his enthusiasm bottled up any longer, but just has to bust forth in a "Hip, Hip, Hurray" or blow up. I know you've already had scores of compliments on the output of your laboratories and that your files already contain tons of "boosts" from satisfied patrons of your plant—but, by golly, I want to add my mite to the collection.

Last evening the Missus and I dropped into Nate Ascher's Metropolitan and saw "Tarzan of the Apes." And right there it happened. Man, alive, but you sure have hung up a record for yourself on that picture. Sub-titles, tinting, development and all Perfect Plus. I had seen in the trade press that you were being congratulated on the work you did on this picture, but not until I had seen it with my own eyes did I fully appreciate the sort of stuff you folks can turn out when you go to it, with your coats off and your sleeves rolled up.

Some of the duo tints are corkers. Guess neither Thomas H. Ince or old D. W. himself have much on you when it comes to that stuff. After sizing the whole thing up—your part and the other fellows—I'm wondering what kind of a knockout picture they'd have had if Rothacker had directed the production and written the story, as well as handled the printing, developing and subtitled.

I know you aren't soliciting "boosts" for either yourself or your plant, but I do believe it's only fair to tell a chap when you see he has accomplished the unusual—and so I wanted to take a minute off today and let you know what a tremendous hit you made with me.

Mr. Caward is now associated with the Burnet-Kuhn Advt. Co., Chicago.

## Mutt and Jeff Capture Cannon

The first picture from Bud Fisher, creator of Mutt and Jeff, since his arrival at the front in France, where he is a captain in the British Army, is "The 75-Mile Gun," which relates the capture in a Mutt and Jeff Animated Cartoon of the German super-cannon which has been shelling Paris.

## Lucille Lee Stewart in Metro Play

Lucille Lee Stewart has been engaged by Metro for the role of Vera, the "chorus-lady," with Ethel Barrymore, in the screen version of "Our Mrs. McChesney," which has been adapted by Luther A. Reed from the play by George V. Hobart and Edna Ferber, based on Miss Ferber's stories.



# CHICAGO TRADE EVENTS



## William Jenner Wins High Executive Post With Kleine System

William Jenner, for four years manager of the Chicago branch of the George Kleine System and more recently manager of the Chicago branch of the Fox Film Corporation, has been made assistant general manager of the Kleine System, having resigned from the Fox staff to accept the position tendered him by General Manager Merl Smith.

Speaking with the authority of his long experience in various branches of the business, Mr. Jenner predicts one of the greatest seasons in the history of motion pictures and is laying plans to capture for the Kleine product its full share of that business. A specialized



WILLIAM JENNER

Assistant General Manager George Kleine System.

selling campaign for use in the twenty offices of the concern, with concentration as its watchword, has been evolved by Mr. Jenner and will be put into effect under his personal supervision.

He will leave Chicago shortly for a tour of the branch offices to explain sales helps of various kinds prepared by the home office and to instill in the minds of managers and salesmen the spirit of optimism which exists in the executive offices.

## First Sherry Feature Granted White Permit

After considerable delay occasioned by the censor board in passing on "A Romance of the Underworld" which was finally granted a "white" permit, Howard F. Brink, manager of the Parex Film Corporation, which will distribute William Sherry productions in this territory,

put two salesmen out this week in the interests of the picture which is the first to be offered to exhibitors by the new company.

The Chicago offices are now completely fitted out and are located on the fourth floor of the Consumers building. It is the intention of Mr. Brink to add more salesmen to his force in the near future. The second production which the company will handle is "The Street of Seven Stars," Doris Kenyon's first production with her own company.

## PERSONALS

"By George"

Harold Bolster, vice-president of Goldwyn, who came to Chicago to attend the division conference of exchange managers, returned to New York early this week. Glad to have seen you, H. B., make your trips more frequent.

J. W. Wildberg, treasurer of the Foursquare, passed through our city last Sunday on his way east. He spent the day with Flaherty, and if the latter can entertain as well as he can run an exchange, Friend Wildberg had a good time.

Gus Cook, who successfully conducts motion pictures at the opera house in Dundee, Ill., has purchased the Strand and Star Theatres at St. Charles, Ill. Dundee's wet and St. Charles is dry. A happy medium, wot?

E. Nelson, owner of the May Theatre, Belmont and Elston avenues, is again able to be up, after a serious illness. He was welcomed back to the loop this week by his many friends.

A lot of people thought because Rozelle and Ishmael, over to the World exchange, were in overalls last week that they had joined the "back to the soil" movement, but we happen to know that the shipping clerk was sick and they had to get the darn fillums out themselves.

Among the out-of-town exhibitors who were seen the past week making the rounds of exchanges were Chris Nelson of the Colonial Theatre, Galesburg; Harry Grant of the Orpheum, Rockford, and W. E. Owbridge of the Cort Theatre, Sycamore.

T. W. Chatburn, Vitagraph's local celebrity, stuck on his new panama hat the other day and went to Milwaukee to personally supervise putting on "Over the Top" at the Davidson Theatre. According to his own admission the job was well handled.

Leon Victor, managing the "Hearts of the World" companies for the Doll-Van Film Corporation, was in Chicago three days last week. He reported record-breaking business on the Griffith masterpiece in Louisville, Ky. Victor will

be recalled as the man who exploited "Birth of a Nation."

Harry Thompson of the Pastime Theatre has a time-saving device calculated to shorten the length of interviews with fillum salesmen. It is a huge sign which hangs over the exhibitor's desk which reads: "Tell me what your price is and I'll tell you what I'll pay you. I'm an eight-minute egg." Like to see anybody beat an eight-minute egg.

Bill Esch, he of the Phoenix Theatre, La Porte, pressed his bull terrier into service on the day he ran Chaplin's "A Dog's Life." The canine ambled about the city with a white derby perched jauntily on his classic brow, clothed in a blanket which announced the showing. Some dog—some stunt—and alike some business.

Friend Anderson, who is holding down the assistant manager's job over to Pathe, has bought an Overland car and insists that he can find great use for it in his business. Hope he can; it would be a shame to use the thing only for pleasure.

And let us not overlook the opportunity to pay tribute to Frank "Bonus" Roger's latest purchase in the shirt line. We sincerely hope that when the next Liberty Loan is floated those back of the project will not overlook the acoustic properties of this piece of silk.

## On the Firin' Line

Tom Mitchell, who besides selling film for the Doll-Van Company, is the proud father of a three-weeks-old son, has taken on additional duties. He is president of the Film Salesmen Union and his chief duty is said to be to see that all salesmen charge up buss fares on their expense accounts. About as difficult a task as that of engineer on a snowplow in July, us thinks.

The new Sherry office has opened with a bang and two of the boys are getting busy, being, namely, M. Cutler in the city, and J. F. Young in the state. Manager Brink says there will be more, and as soon as we get the names you can have them.

I. R. Parnass, who we just reported as having hooked up with Pathe, is now reported to be working for Doll-Van. For gosh sake, Parnee, light some place.

Mrs. Harper's hotel at Rock Island will be the scene of a film salesmen's convention on July 4. Ed Mordne is already there and there are some more due. Bulla, Bulla.

Tommie Greenwood, booker for Universal, forsook single blessedness for double cussedness the past week. The one who fell for his wiles is Birdie Fechner. She was formerly private secretary to Frank Flaherty. J. W. Brickhouse assumes responsibility for the match.

Joe M. Lyons, of the Greiver & Herz staff, expects to spend the next few weeks in the city after many arduous days in the Indiana territory. Joe reports a spirit of optimism in the Hoosier state thicker than a London fog.

The Pathe boys held a jubilation meeting last Saturday afternoon. They were all talking at once, and as near as we could learn, the celebration had something to do with a bonus. We were informed that earlier in the day "Chub" Florine held an exhibitor head foremost down the elevator shaft while two of his cohorts stood at the bottom collecting the loose change as it fell.

Two new faces appeared in the Goldwyn lineup the past week, they being those of C. E. Bestar and Milton Siman, formerly of the United Pictures. Siman will travel southern Illinois. With the addition of Bestar, who will cover Wisconsin, another busy "B" is added to this hive of industry.

With the return of the two men to Canada who had looked out for the welfare of the Alaskan dog teams here, exploiting the Doll-Van feature "Carmen of the Klondike," care of the Siberian Wolf Hounds was turned over to Fred Dunn, shipping clerk of the corporation. Fred went through the Pathe fire and the recent express strike, but he is kind of doubtful on this latest proposition. Feed 'em fish, Fred, feed 'em fish.

Friend McMillen of the Foursquare returned to the city last Saturday night after a week spent on the road. By way of resting up, so to speak, he is helping Mrs. McMillen move their household effects from the West to the North side.

### Private Dempsey III

Private Frank Dempsey, who was cited for bravery by the French government and who is appearing at various Chicago theatres by courtesy of the British Canadian Recruiting Mission, was billed to appear at the Orchestra Hall this week, but owing to severe illness was compelled to cancel his engagement.

### Hart Explains Plans For Handling Films

Charles S. Hart, director of the Division of Films, has written each of the several film companies distributing news weeklies the following letter, dated May 23:

"Each week beginning the week of June 3, we will place at your disposal at the offices of this committee in the Times Building, Official War Films that we consider valuable to the news weeklies. You will be charged one dollar per foot for each foot of this film used by you. The committee reserves the right to supervise the editing of this Official War Film to conform to the policies of the American Government.

"Copy of this letter has been sent to the other companies interested."

Mr. Hart further states that the news weeklies are receiving material regularly. The Allies' Official War Review is an entirely separate release, issued weekly by the Division of Films and distributed by Pathe.

### Comedy Doing Its Bit For Boys' Tobacco Fund

Excellent results have been achieved through the recent tie-up between "Our Boys in France Tobacco Fund" and the one reel Strand Comedy, "My Lady Nicotine," distributed through the exchanges of the Mutual Film Corporation. This production, which deals with the sending of "smokes" to the American soldiers now fighting in France, has been working industriously for the fund, as a result of arrangements consummated between D. J. Sullivan, assistant general manager of the Mutual Film Corporation, and Bert Ennis, director of publicity, for "Our Boys in France Tobacco Fund" throughout the entire United States and Canada.

The Mutual branch managers have been co-operating with the Fund by supplying their exhibitors with subscription blanks, posters and other advertising matter to be used in conjunction with "My Lady Nicotine." Enthusiastic responses from exhibitors has met every appeal to aid in the work of sending tobacco kits abroad, and thus far the exchanges report they have found all of their customers to be absolutely 100 per cent American in this respect.

Up to date this organization has been responsible for the shipment of 850,000 kits of smokes to our soldiers in the trenches and now has in the treasury \$236,000 the result of contributions received from the loyal in all parts of the country.

### Jasper, Dog Actor, Bites Essanay Actor

More realism than was intended was injected into one of the scenes of "Young America," the George K. Spoor feature now being produced at the Essanay studios, with the result that one of the players, William Wadsworth, who also is playing with Marie Cahill in "Just Around the Corner," at the Cort Theatre, Chicago, is appearing on the stage with his hand swathed in bandages.

Wadsworth plays the part of "Joe, the Grouch" in "Young America." He attempts to strike Charles Frohman Everett, the village bad boy, for throwing a powder ball at him. In the play, Jasper, the boy's dog, takes his part and snaps at the Grouch.

Jasper is half coyote and half fox terrier, and he was brought up by his young master from the day he opened his eyes. He carried out his instructions to attack the Grouch and then went the director one better. The dog grabbed Wadsworth by the hand and hung on like a bulldog until pried loose. Wadsworth's hand was badly lacerated.

### Conducts From Screen

Orchestra Hall is offering a novelty this week which is attracting considerable attention. Arthur Dunham, the orchestra leader, conducts from the screen, a musical number being presented at 2:10, 3:55, 7:55 and 9:30 o'clock each day. The pictures of Mr. Dunham in action were taken by the Mutual Screen Telegram and it is proving very successful.

## Let the Exhibitors Herald Help You

The Exhibitors Herald will print in the Service Department, without charge, applications of film trade employes for positions, requests of employes for help, and will list articles of theatre equipment that are for sale or exchange.

Salesmen, bookers, shippers, inspectors, etc., who are seeking new positions, can obtain quick results through these columns.

Exhibitors and exchange managers who need help can obtain competent workers through these columns.

Send your wants in to the Service Department. Your name and address will not be printed unless so requested.

## Tell the Herald and the Whole Trade Will Hear

# SYNOPSIS OF CURRENT PUBLICATIONS

## "HOW COULD YOU, JEAN?"

Five-reel comedy-drama.  
Featuring MARY PICKFORD.  
Produced by Artcraft.  
Author, Eleanor Hoyt Brainerd.  
Director, William D. Taylor.

**STORY:** Jean, an aristocratic maiden, is obliged to work for a living. She obtains a position as cook in the home of a literary couple. A millionaire's son bribes the hired man to give up his job so that he may be near Jean. Each tries to deceive the other, but in the end they learn to love one another and disclose their true identities.

## "SHARK MONROE."

Five-reel drama.  
Featuring WILLIAM S. HART.  
Produced by Artcraft.  
Author, C. Gardner Sullivan.  
Director, William S. Hart.

**STORY:** William S. Hart leaves his pinto pony and saddle far behind in this play and appears as the notorious skipper of a sealing schooner plying Alaskan waters. He is the same cruel, primitive, heartless savage he was before in his western plays until a girl changes his whole course of living.

## "OTHER MEN'S DAUGHTERS."

Five-reel drama.  
Featuring PEGGY HYLAND.  
Produced by Fox.

**STORY:** This dramatic story relates how a convent-bred girl wins her father from gay friends and erring ways and drives home the force of the adage, "Do unto others as you wish to be done by." Miss Hyland is the convent girl.

## "A KING IN KHAKI."

Five-reel drama.  
Featuring HAROLD LOCKWOOD.  
Produced by Metro.  
Author, Henry Kitchell Webster.  
Director, Fred J. Balshofer.

**STORY:** A newspaper reporter takes charge of a plan to develop an island in the semi-tropics for a group of scheming promoters. How he outwits the band of crooks and in the end walks off with the daughter of his employer makes an intensely gripping screen play.

## "A MAN'S WORLD."

Five-reel drama.  
Featuring EMILY STEVENS.  
Produced by Metro.  
Author, Rachael Crothers.  
Director, Herbert Blache.

**STORY:** Frankie Ware, a novelist in Paris, adopts a baby boy left by a girl tricked into a false marriage. She writes a book on her philosophy of life that it is a man's world and later falls in love with her publisher, who proves to be the little boy's father. To prove that it is a woman's world as well as a man's, Frankie marries David, one of the three faithful Romeos who live over her studio.

## "A LITTLE SISTER OF EVERYBODY."

Five-reel comedy-drama.  
Featuring BESSIE LOVE.  
Produced by Pathe.

**STORY:** Celeste Janvier, living with her grandfather, is much sought by the

## For Your Program

Synopses of the following plays are given in this week's issue.

A King in Khaki  
A Man's World  
Claws of the Hun  
Girl in His House  
How Could You, Jean  
Kaiser's Shadow  
Little Sister of Everybody  
Other Men's Daughters  
Painted Lily  
Sandy  
Shark Monroe

Synopses appearing last week:

City of Tears, The  
Closing In  
Empty Cab, The  
Eleventh Commandment, The  
Ghost of Rosy Taylor, The  
Her Final Reckoning  
House of Gold, The  
Neighbors  
Riders of the Purple Sage  
Service Star, The  
Stolen Orders  
Tinsel  
To Hell With the Kaiser  
You Can't Believe Everything

young men of the neighborhood because of her affectionate nature. She mothers stray dogs, cats and unhappy human beings. An anarchist's plot is unearthed and Celeste steals herself against a man of whom she is afraid. An American chap's arrival enables her to escape from her sordid surroundings and she finds happiness for herself and friends.

## "SANDY."

Five-reel comedy-drama.  
Featuring JACK PICKFORD.  
Produced by Paramount.  
Author, Ella Stuart Carson.  
Director, George Melford.

**STORY:** Sandy becomes a stowaway on a passenger vessel, but is discovered and saved from deportation by a Kentucky girl and her father. He awakens the sympathies of Ruth, who takes a kindly interest in him, and who, in return, receives happiness through his love for her.

## "THE KAISER'S SHADOW."

Five-reel drama.  
Featuring DOROTHY DALTON.  
Produced by Paramount.  
Author, Octavus Roy Cohen and J. U. Giesy.  
Director, William Neill.

**STORY:** Spy plots and attempts to steal the valuable prints of an American rifle by German agents is the plot around which this story revolves. Many are the thrilling adventures which the young in-

ventor participates in to save his invention, only to have them ruthlessly taken by the agents. And then comes a complete surprise.

## "THE CLAWS OF THE HUN."

Five-reel drama.  
Featuring CHARLES RAY.  
Produced by Paramount.  
Author, Ella Stuart Carson.  
Director, Victor L. Schertzinger.

**STORY:** Because of his wife's illness Godfrey Stanton, an ammunition manufacturer and entrusted with a valuable explosive formula, bribes a physician to tell his son he is the victim of heart disease, thus preventing him from enlisting in the country's service. The boy accepts his ultimatum, though with disgust, and is forced to take the insulting remarks he receives from his friends. And then a spy plot develops, the boy frustrates it, and then learns something which gives him new joy and new hope.

## "ONE DOLLAR BID."

Five-reel drama.  
Featuring J. WARREN KERRIGAN.  
Produced by Paralta.  
Author, Credo Harris  
Director, Frederick Warde.

**STORY:** Toby is sold at auction under an old Kentucky law. Virginia Dare, riding past, is told she can have Toby for one dollar. Toby soon wins his fight against liquor, which has been his downfall. A revenue officer is killed. Toby is tried for the murder. A deathbed confession from the real murderer clears Toby's name and all barriers are swept away between Virginia and the man whom she bought for one dollar.

## "THE PAINTED LILY."

Five-reel drama.  
Featuring ALMA RUBENS.  
Produced by Triangle.  
Directed by Thos. H. Heffron.

**STORY:** Mary Fanjoy marries Cecil Grey, a gambler. After the marriage she discovers her husband's business and she tells her the marriage is not legal. She becomes Cecil's accomplice to shield her father and poses as Jeanette Wayne, who was killed in a raid on Grey's establishment so that Grey obtains money from the girl's blind mother. Grey is wounded in a bank robbery and later Mary finds happiness with Tom Barton, a young engineer.

## "THE GIRL IN HIS HOUSE."

Five-reel drama.  
Featuring EARLE WILLIAMS.  
Produced by Vitagraph.

**STORY:** James Armstrong, when jilted by his sweetheart, Clare Wendell, turned over his estate to his lawyer and sailed for Burma, where he buried himself for six years. At the end of that time he learned that Clare was a widow and returned to his home, where he discovered a mysterious and beautiful young girl and learned a number of things for his own good. Grace Darmond is the girl in the play.

## Zukor Negotiating With Mary Pickford

Just what is Mary Pickford going to do? That question is troubling several of the producing heads in the film industry and the Paramount officials are doing their share of it, too. Miss Pickford is now on her last picture under her present Artcraft contract, and after it is completed there is no doubt but that she will rest for about six months.

Adolph Zukor made an offer to Denis F. O'Brien, Miss Pickford's attorney in New York, it is said, for a renewal of the star's contract and the details were wired her last week, but up to last Saturday she had not replied. The Artcraft has six Pickford pictures listed on its schedule for their year beginning September 1. At present they have three features with her as the star on their shelves, it is said. Their new contract offer calls for her to do eight pictures next year and with the release of only six it would give them five on the shelf for future emergency.

## Word From Arthur Lang

No sooner had Arthur J. Lang, export manager of the Nicholas Power Company, arrived in Colon and got rid of his sea legs, it is reported, than he burst into song nearly a column long in which he assured everybody in the Canal Zone that "God's in His heaven; all's right with the world," and, as he said, "Everybody in the States is right behind the President."

If A. J. is as keen for his company as he is for his country (and we believe he is), he will go far in the accomplishment of the things he has set out to do for the Nicholas Power Company.

## Coming World Comedies

World Pictures announces the publication dates of new comedies just completed, or being finished by Marie Dressler and Fay Tincher, the famous comedienne, who are making two reel comedies for the World. On July 8 Miss Dressler's "The Agonies of Agnes" will be published. "The Red Cross Nurse," another Marie Dressler production, is announced for publication on August 5. On July 22 Fay Tincher will be seen in "Oh, Susie, Behave."

## Volunteer Training Corps Presented With Silk Flag

Mrs. George K. Spoor, wife of the president of the Essanay Film Company, presented Unit 380, Illinois Volunteer Training Corps, with a large silk flag at a military ceremony at the Essanay studios on June 21. The flag was made at West Point of heavy silk, with hand embroidered stars. It was accepted for the company by Capt. Richard N. Woodman.

Although the company is officially enrolled in the state organization as Unit 380, it is known generally as the Essanay Unit, George K. Spoor having supplied the company with guns as well as a drill hall.

## Sylvia Bremer and Jane Novak Support Sessue Hayakawa

Two of the best known young women who have achieved success in filmdom, Jane Novak and Sylvia Bremer, are in the cast of the second picture in which Sessue Hayakawa is starred with his own company.

The first of the scenes of this production which is entitled "The Temple at Dusk" and which is from the pen of Frances Marion, were filmed early this week by James Young, it is announced.

Both Miss Novak and Miss Bremer have appeared before the camera in numerous successful pictures produced by the leading companies and each has a large following.

## General Employe Drowned

Louis Waldman, for many years in the employ of General Film Company, as booker at the Albany, N. Y., exchange, was accidentally drowned in the Hudson river on the evening of June 5. While returning to Albany from Troy on a steamboat, Waldman undertook the feat of swimming from the boat to the shore. Discarding some of his clothing, he jumped into the water and was making good progress when he was seized with an attack of the cramps and was drowned. Mr. Waldman's parents live in Brooklyn.

## Lubin, Sawyer and Ince Form Associated Pictures

A new organization, to be known as "Associated Pictures, Inc.," has been formed by Messrs. Herbert Lubin, Arthur Sawyer and Ralph Ince, as the final step in the completion of plans of the Lubin-Sawyer-Ince combination.

The company will produce, it is said, a series of special features to be distributed under the brand name of "Ralph Ince Film Attractions."

## Goldwyn Film Endorsed

Significant endorsement of Goldwyn's patriotic comedy-drama, "Joan of Plattsburg," as a worth-while contribution to screen literature, in which the great war is used as a background, has come from the American Defense Society through the Women's National Committee of that organization. It has been listed with the select group of patriotic films which are to be shown throughout the United States in the next few months under the auspices of the committee.

## Keeney's Fourth Film

The Frank A. Keeney production forces are well under way with their fourth picture, "The Girl With a Past," by Paul Armstrong. All of the interiors are being made at the Biograph studio, New York. The exteriors for the piece have been taken at Englewood, N. J., a number of the scenes showing the home of one of New York's multi-millionaires. James Kirkwood is directing the production. Catherine Calvert has the leading role.

## Why He Cancelled

One of the Western branches of World Pictures received the following letter from an exhibitor in a small Texas town:

"i will write you another letter in regards to that contract i rote and told your agent to cancele it there is small pox in the country and they wont let me put on any showe will send advertisement back by passel post dont send any reel till you here from me again may bee able to showe them later on."

## Tom Bret at Theatres

Tom Bret, the motion picture comedy producer, whose humorous pictures featuring Jimmy Aubrey have sprung into demand among exhibitors and the public, will appear personally, it is announced, at the leading motion picture theatres in New York and other parts of the country.

## Choir Visits Studios

More than twenty members of the Paulist Choir, the noted musical organization that is touring the United States in aid of France, were recent guests of officials of Universal City, Cal.

The delegation, consisting of about one-fourth of the entire organization, was in charge of James Kenny, one of the company's soloists who voiced the pleasure of his companions in viewing for the first time the interior of a large motion picture studio.

## Monkey Acts for Metro

An educated monkey doing a Charlie Chaplin "stunt" will be a feature of an elaborate banquet scene in "The House of Gold," a forthcoming Metro feature production starring Emmy Wehlen. "The House of Gold" is from the pen of Katharine Kavanaugh, and is being directed by Edwin Carewe, assisted by Finis Fox, with Eugene Gaudio as cameraman. The "monk" in question is a famous Simian, none other than Charles the Great, and his Chaplin act is said to be one of the best things he has ever done.

## "Bob" Priest Quits Arrow

Robert Priest, who has been linked up with the Arrow Film, has severed his connection and gone into the world right market as an independent. He is making his offices for the time being with M. H. Hoffman.

## Rivoli Usher Enters Service

George Crowley, assistant head usher at The Rivoli, has entered the navy, and his name will be entered on the rapidly lengthening honor roll of that institution.



## Exporters Gain Important Point In Regard to Film Shipments

### U. S. Division of Customs Amends Exportation Ruling—Films Will Not Be Submitted For Censorship

Through a ruling of F. M. Halsted, chief of Division of Customs, Washington, D. C., the censorship regulations covering films shipped to Canada have been modified to a considerable extent.

The amendment was secured as a result of a recent visit of several Canadian export filmmen to Washington, and Paul H. Cromelin was officially notified on June 22 of the Division of Customs' decision.

Under the new ruling the War Trade Board will not require films to be submitted for censorship and will issue a general license, it is said, for all films exported to Canada. The same treatment will be accorded pictures to be exported to Great Britain and other allied countries, it is thought, in due time.

#### Exporters' Big Victory

Mr. Cromelin's committee asked that all films for export be passed upon by the customs officials at the same time that the National Board of Review, in New York City, censors them. The chief of the Division of Customs said he would give this matter consideration also.

However, the securing of the amendment is regarded by manufacturers and export men in the United States as a big victory, as many producing companies depend largely upon the Canadian market and foreign trade. It is said European countries will, eventually be placed upon the same basis as Canada.

## Toronto Lady Booker Has Enviably Record

Toronto, Ont., claims the distinction of having the oldest woman booker, in point of business service, in exchange circles anywhere. The lady in question is long on experience and short on years. The record-holder is Mrs. Imogene Jewell who has been the booker of the Toronto branch of the Specialty Film Import, Limited, Canadian Pathe distributors, for the past two years. During the period that she has been in charge of the booking department, she has yet to make her first mistake in arranging booking schedules, according to Manager Culleton.

## INVESTIGATING FIRE

Deputy Fire Marshal Pointon of the Province of Ontario has announced that he is convinced that the fire which visited the Family Theatre and another building in Windsor, Ont., recently, was of incendiary origin, although no evidence can be secured to warrant the institution of criminal proceedings. The owner of the theatre is not under suspicion, it is understood.

The amendment of the Division of Customs as contained in circular letter No. 45, dated May 29, 1918, reads as follows:

#### Custom Board's Amendment

(1) The War Trade Board having granted R. A. C. License No. 8 for moving picture films exported to Canada, such films need not be submitted for censorship until further instructed.

(2) The provisions of Circular Letter of May 29, 1918, do not apply to films licensed by the War Trade Board and which were in transit on or prior to June 8, 1918.

(3) When multiple copies of any given film are intended to be exported, only the original thereof will be censored, which, if approved, shall be sealed and retained in customs custody. After the original has been censored and approved, the copies may then be submitted to the Collector of Customs for comparison with the original. For purposes of comparison the Collector will not require each and every print of the same subject to be projected, but only such number as he considers necessary. If the representative copies so examined are found to be identical with the original, all of the copies will be approved and sealed and retained in customs custody pending exportation.

L. S. Rowe,  
Assistant Secretary.

## Rotsky's Classified Ad

Manager George Rotsky of the New Grand Theatre, Montreal, brought down a heap of trouble and notoriety about his head when he advertised in the local newspapers for a "mother." The stunt was intended to advertise the picture, "Wanted, a Mother," starring Madge Evans. Many people wrote to the theatre asking when they could see little Miss Evans and others applied at the theatre in person. Mr. Rotsky withdrew the advertisement from the paper as soon as he noted the effect it was producing but he did a good business during the week of presentation. Some of the patrons became sore when they discovered the real meaning of the advertisement which appeared in the classified columns of the papers.

## Ice Cream and Pictures

The Coliseum Theatre, 2215 Queen Street East, Toronto, had a big program for the children on Saturday, June 29. At a special matinee the feature attractions were "The Blue Bird," "Prunella" and a Sennett comedy with ice cream cones for every child patron.

## Strand Soloist Pleases

John T. Fiddes of New York has been filling a month's engagement as a soloist at the Strand Theatre, Toronto, with considerable success. Mr. Fiddes made his first appearance with the start of the Strand's summer season when the theatre was decorated with chintzes and flowers and the exterior redecorated.

The presence of a soloist is an added attraction at the Strand and the engagement of Mr. Fiddes is an indication that Toronto theatre managers are aiming to use every effort to maintain interest in the theatres.

## Censors Get Increase

The salaries of the members of the Board of Censors for the Province of Quebec have been raised from \$40 to \$50 per week. Almost simultaneously with this raise, the board condemned "Panthea" outright and then changed their minds and passed it.

## CANADIAN BRIEFS

The Grand Opera House, Toronto, has been continuing its "moving picture season" with success. This legitimate house has been a moving picture theatre for two months, during which time a wide variety of special attractions have been screened. Following "Hearts of the World" and "Ramona," a week's showing was had of "Civilization" during the week of June 24.

Gerard's story, "My Four Years in Germany," went into its second week at the Princess Theatre, Montreal, on June 24, where it was being shown as a special attraction. The Princess is ordinarily a vaudeville theatre.

The owner of the Corona Moving Picture Theatre at Ste. Hyacinthe, Quebec, is the mayor of the town and also a member of the Quebec legislature. Mr. Bouchard, the distinguished exhibitor in question, recently visited Montreal to make arrangements for bookings for next season.

Montreal's Screen Club, located at 319 University Street, is making steady progress, according to Secretary John Smythe. Patronage at the club quarters is highly gratifying, it is declared.

The Reo Theatre, Queen and McCaul Streets, Toronto, has changed hands, having recently been sold by the owner, A. Tobin.

Announcement is made that the Patricia Theatre, London, Ont., will be closed for six weeks during which time extensive alterations will be made in the structure. A brand new front is planned as well as interior changes.

The Rialto Theatre, Montreal, which was closed early in May, was reopened on Saturday, June 22, under new management. The opening feature was "The Whims of Society" with Ethel Clayton. Admission prices for this house were fixed at 5c for children and 10c for adults.

Manager Mills of Loew's Theatre, Montreal, has his pictures booked as far ahead as the end of September. Among the features are Select, Fox and the new Claplin comedies.

### "Zeppelin L-21" Film Popular in Canada

General Film's two-reel war feature, "The Last Raid of Zeppelin L-21," has established itself as the most popular war picture of the day in Canada, according to reports received from the Canadian General Film exchanges. The film, which was featured for a week at the Imperial Theatre, Montreal, has created a sensation and is one of the most widely booked war features now on the Canadian market. Canadian government officials who viewed "The Last Raid of Zeppelin L-21" are said to be greatly pleased with it, and it is expected that wide use of the film will be made throughout Canada because of the great faithfulness with which it portrays the Hun orgies over London.

### Byrnes' "Eight Bells" For World Program

Byrne Brothers' "Eight Bells," the best known comedy to the stage, not even excepting Hanlon's "Superba," "The Devil's Auction" or "Voyage and Suisse," has been picturized in five reels and will be distributed by World Pictures.

The comedy when presented on the stage toured the United States for fifteen years and during which time it was seen by millions, it is said, and became a household word wherever clean comedy and a hurricane of laughs were appreciated. John Byrne, the eldest of the famous Byrnes, is directing the filming of this picture.

### Adda Gleason in Cast

Adda Gleason, who will be remembered for her interpretation of the title role of Ramona when presented upon the screen about two years ago, has been selected to interpret the role of "Ruth," the leading feminine part in Thomas Dixon's "The One Woman," which is now being photodramatized at the Brunton Studios in Hollywood, California.

### Gaumont Serial Ready

The new Gaumont serial, "The Hand of Vengeance," will be distributed through independent exchanges, it is announced. The photo-serial contains ten episodes and will be ready for distribution soon.

### General Makes Two Branch Appointments

Two changes in the management of its branches was reported during the week by General Film Company. L. D. Wolfe, recently connected with the V. L. S. E. exchange at Syracuse, has been appointed manager of the General exchange at Buffalo, succeeding F. Flarity, who resigned last week to enter the national army.

C. D. Hill, acting manager of the Indianapolis exchange, also drafted has been succeeded by C. W. McDaniel, who has been transferred from the Chicago General Film exchange, where he has been acting as a traveling representative.

### E. C. Jensen Joins Uncle Sam's Fighters

E. C. Jensen, who for some time has been western manager for World Pictures, with headquarters in San Francisco, is among the World employes now in the army. Mr. Jensen answered the call of the last May draft from his board in Brooklyn and was assigned to service at Camp Upton, Long Island.

Mr. Jensen, who is but twenty-three years old, has covered America from coast to coast, and from Canada to Mexico, in the interests of World Pictures during the past two years. His genial smile and his ready humor has endeared him to hundreds of exhibitors, who will hear of his army service with much interest. It is said of Mr. Jensen that he knows more exhibitors personally than probably any other man in the film industry.

### General Distributing "The Ne'er Do Well"

General Film Company makes the announcement that it has taken over the distribution of "The Ne'er Do Well," the Selig ten-reel production of the Rex Beach story. The picture was filmed for the most part in Panama with the canal as the location for many of the scenes. Wheeler Oakman and Kathlyn Williams appear in the leading roles, supported by a capable cast of players. The story recounts the efforts of the scapegoat son of a New York millionaire to make good in new surroundings, and has a strong element of romance.

### Electric Plant in Films

The second in the series of Educational's "Mexico Today," which was shown at the New York Rivoli Theatre June 9, went out to the Educational exchanges June 17 it is announced. The subject of this film is "Necaxa, the Power House of Mexico." It tells of the wonderful hydro-electric plant which the late F. S. Pearson, the famous British engineer-capitalist, installed in the mountains above Mexico City and which supplies the capitol of the Aztec state with its heat, light and power.

### "Her Husband's Honor" Edna Goodrich Film

"Her Husband's Honor" has been selected as the title for the first of Edna Goodrich's new series of features for Mutual. It was produced under the working title, "The Gadabout," from Maibelle Heikes Justice's story, and has been set for Aug. 5. The picture was produced under the direction of Burton King. Miss Goodrich will shortly start work on the second of her new series, it is said.

"Her Husband's Honor" was chosen as a vehicle for Miss Goodrich after a long search for a play which would exactly suit the talents of the famous stage beauty. It was agreed between Miss Goodrich, James M. Sheldon, president of the Mutual, and Mr. King that Maibelle Heikes Justice's story provided exactly the material required for the star.

### Metro Buys Second Myrtle Reed Story

Screen rights to Myrtle Reed's novel, "Flower of the Dusk," published by G. P. Putnam's Sons, have been acquired by Metro Pictures Corporation for the use of Viola Dana. A five-act feature will be made of "Flower of the Dusk" under the direction of John H. Collins, who is adapting the novel for the screen.

Mr. Collins will be assisted in the direction by Albert H. Kelley, and John Arnold will handle the photography. Work on the new Dana production will be begun at the Metro studio on the completion of "Opportunity," the picturization of Edgar Franklyn's novelette which appeared originally in the All-Story Weekly.

### Paramount Completes Plans for Reissues; Begin in September

Arrangements have been completed by the Paramount company for the reissuing of fifty-two pictures, beginning early in September. The pictures will be known as the "Success Series" and have been picked from the productions the company has made since its origin.

Mary Pickford, Marguerite Clark and Pauline Frederick top the list in point of numbers. Eleven features characterized by the Paramount company as "Specials" are among the reissues. These are of the non-star variety.

The list of stars and the number of their pictures which will be re-issued are Mary Pickford, eight; Marguerite Clark and Pauline Frederick, six each; Jack Pickford, five; John Barrymore and Dustin Farnum, four each; Geraldine Farrar and Victor Moore, three each; and William Farnum in two pictures.

The "specials" are "The Traveling Salesman," "The Cheat," "The Girl of the Golden West," "David Harum," "Puddin' Head Wilson," "Rose of the Rancho," "The House of the Lost Court," "The Warrens of Virginia," "Jim, The Penman," "The Country Boy" and "The Old Homestead."

# THE AMERICAN EXHIBITOR

## Men Vault Seats In Near Panic At Theatre Fire

### Films Aflame at Newton, N. J.—Levan Theatre Destroyed

Two theatres were the scenes of fires the past week, in one of which a near panic was narrowly averted. The second conflagration resulted in the complete destruction of the opera house at Levan, Utah. Low water pressure frustrated the firemen in their attempt to save the building.

Men vaulted over seats in a mad rush for the door when fire broke out in the projection booth of the Park Block Theatre at Newton, N. J. The excitement was added to when each reel of film, as the fire attacked it, exploded with a loud report, forcing open the metal door to the booth. Sheets of flame projected eight to ten feet from the operator's room.

William Berry, the operator, made desperate efforts to smother the flames and sustained serious burns about the head and hands as a result. The fire was caused by a piece of hot carbon dropping into a container which held eight reels of film just as Berry was beginning the performance. He seized the first reel and tried to smother the flames. Finding this useless, he jumped out of the booth and slammed the door.

For a time the theatre was threatened with destruction, but prompt action on the part of the fire department confined the blaze to the booth. About \$450 worth of films were destroyed. Sayer S. Martin and Isaac M. Rundle are the managers of the theatre.

At Levan the audience was aroused by the sound of the fire alarm and left the theatre in an orderly manner. The roof of the structure was ablaze when the last of them reached the street. Handicapped because of low pressure, the firemen were unable to combat the blaze successfully, and the entire building was destroyed. The cause of the fire is unknown.

## Texas Amusement Men To Meet in Galveston

Galveston, Texas.—The second annual midsummer convention of the Texas Amusement Managers' Association will be held in Galveston, Monday, Tuesday and Wednesday, July 8, 9 and 10. Headquarters will be at the Tremont Hotel.

E. H. Hulsey of Galveston and Dallas and S. McDonald, A. Martini and Jean Finley of this city are members of the association and are arranging the annual program of speeches and entertainments, which will be announced within the next few days. Among other important business matters will come the election of officers. Mr. Hulsey has been president of the association since its organization.

## One-Day Strike of Memphis Operators Settled Amicably

Memphis, Tenn.—Twelve operators employed by the Majestic Amusement Company struck one day last week at 11 o'clock and remained out until 5:30 o'clock in the afternoon, when their demands were granted.

According to Arch Schwab, business agent of the union, two operators have been doing the work formerly done by three men at each of the theatres, and they asked that their salaries be increased proportionately. This would not increase the operating expenses of the company, but would mean about \$11 a week added pay to each operator.

Manager C. M. McElravy of the theatrical company said the men presented their demand just 10 minutes before the performance was scheduled to begin at each of the five moving picture theatres and no time for consideration was allowed him.

He said the company agreed to pay the men the amount asked, with the stipulation, however, that when the operators now at war returned they would be placed back at work, even though some of the present workers would have to be discharged to make places for them. To this the operators agreed.

## Runs Censors' Cutouts; Assessed \$25 and Costs

Baltimore, Md.—Milton Caplan, 412 East Baltimore street, was fined \$25 and costs by Justice Shaw at the Central Police Station for failing to eliminate certain scenes from the film, "It May Be Your Daughter," which was shown at the Picture Garden, 31 West Lexington street. Charges were filed by the Maryland Board of Moving Picture Censors against Caplan and Joseph Blechman,

proprietor of the theatre. Blechman was dismissed.

The picture was censored Mar. 21 and certain eliminations were ordered. Further censorship action was directed against the picture April 15. Caplan, according to the testimony, agreed to eliminate the objectionable features, but, according to Caplan, the film was not corrected because of an oversight. Blechman testified that he believed the film was in proper shape for the screen because it bore the approval mark of the censors. The board of censors was represented at the hearing by Mrs. Marguerite F. Harrison and C. I. T. Gould.

## Held to Grand Jury

Patogue, L. I.—Nathan Goldstein, proprietor of the Palace Theater, has been held to the grand jury under \$500 bonds by Justice of the Peace Clarence W. Coleman, charged with violating the State Sunday law in running a moving picture show at his place Sunday night of last week.

## Petrova Film at Rialto

The initial New York presentation of Madame Petrova's fourth production, "Tempered Steel," took place at the Rialto Theatre on Sunday, June 23. Arrangements for this presentation were completed between Samuel L. Rothapfel, managing director of the Rialto and Rivoli theatres, and Frederick L. Collins, president of Petrova Pictures. This is the fourth production in which the Polish star has appeared which has had the distinction of being presented first at Mr. Rothapfel's well-known temple of the photoplay.

Following the week's run of "Tempered Steel" at the Broadway photoplay house, the picture will be distributed via the exchanges of the First National Exhibitors' Circuit throughout the United States and Canada.

## Exhibitor's Briefs

Camp Holabird, Md.—The government will erect a theatre and auditorium at a cost of \$30,000. The theatre will be used for motion pictures and other forms of amusement for the boys. It will have a seating capacity of 5,000.

Toledo, Ohio—James Beidler, operating the East Auditorium Theatre in this city, is the creator of an innovation in motion picture entertainment. He has secured a license to give open air screenings and the airdome will be known as the Japanese Gardens.

Indianapolis, Ind.—The Doll-Van Film Corporation of this city has increased its capital stock from \$50,000 to \$150,000.

San Francisco, Cal.—A survey of motion picture theatres in this city has developed some interesting facts. Twen-

## Exhibitors to Aid Crime Suppression

Charging the alarming increase of burglaries by juveniles in Salt Lake to certain classes of motion pictures, Judge C. M. Nielsen cited every manager of the motion picture theatres in the city to appear before him recently.

Judge Nielsen, who is assigned to the Juvenile Court, called the meeting for the purpose of conferring with the managers in an effort to arrive at some arrangement whereby pictures of alleged vicious nature could be eliminated from the programs of performances which minors are allowed to see. At no time, it is said, was legal prosecution mentioned.

ty-six theatres are, at the present time, showing Government motion picture films to large and enthusiastic audiences. These films are published through the California Division of the United States Official War Films, 191 Golden Gate Avenue, San Francisco, Cal.

Sheboygan, Wis.—Herbert V. Friedrich has succeeded Edward Kirtchen as manager of the Majestic Theatre of this city.

Cleveland, Ohio—The Fairyland Theatre Company has been incorporated by L. Grohs and Arthur A. Helger for \$20,000.

Reading, Pa.—The Euclid Theatre, owned by Clayton Eiler and Ports, has closed for the summer.

Marshalltown, Ia.—Mrs. Nora M. Vincent and Henry Veits are the new owners of the Bluebird Theatre, having purchased the interests of H. C. Collins.

Bluffton, Ind.—At a consideration of \$35,000 the Grand Opera House has come into the possession of Samuel L. Kuntz of Fort Wayne.

Camden, N. Y.—For the purpose of operating motion picture theatres the Criterion Company of Camden has been incorporated with a capital stock of \$100,000.

Los Angeles, Cal.—A burning film damaged the motion picture theatre at 212 N. Main Street, to the extent of \$650.

Kendallville, Ind.—The Lyric Theatre of this city has come into the possession of B. Deardorff of Goshen. Mr. Deardorff announces that the theatre will be extensively overhauled before it is opened to the public.

Lincoln, Nebr.—The Oliver Theatre of this city has been secured by the Princess Amusement Company on a fifteen-year lease. An entire change in the policy of pictures and complete remodeling will be put into effect before the theatre is again opened to Lincoln's public.

New York, N. Y.—Plans for the erection of a motion picture theatre at Broadway and 160th Street have been filed. The theatre will have a seating capacity of 2,700 and is said to cost approximately \$100,000.

Jacksonville, Fla.—A contract has been let for the construction of the Casino Theatre. The building is to cost \$30,000 and will afford a seating capacity of 1,000. L. D. Joel will be the manager.

Kokomo, Ind.—With a capital stock of \$10,000 the Kokomo Grand Theatre Company has been incorporated by Ivan W. Arnold, M. M. Arnold and Fannie N. Owens. The purpose of the new concern is to operate motion picture theatres.

Leadville, Colo.—Bids are being received for the erection of a motion picture theatre by the International Amusement Company. The cost will be \$25,000.

### Picture Films Burn Audience Unaware

Washington, D. C.—Unaware of the fact that the films in the projection booth were ablaze until the fire-fighting apparatus drew up in front of the theatre, is the unique experience of an audience attending the Hippodrome Theatre, Ninth and K streets, recently.

Credit for the affair goes to S. Stentz, proprietor of the theatre, and R. W. Patten, the operator. Both men leaped into the booth and extinguished the flames quietly. The burns sustained by each were of such a nature that treatment was necessary at the Emergency hospital. After the audience had been assured that there was no danger, the performance was continued.

Alameda, Cal.—The Hamblen Theatre of this city has been purchased by Louis R. Lurie and Howard J. Sheehan, owners of the Rialto Theatre of San Francisco.

Detroit, Mich.—The Randolph Theatre Company has been incorporated by B. C. and Alice C. Whitney and Robert B. Potter with a capital stock of \$150,000.

### Rothapfel Books Keystone Comedies

Manager Rothapfel of the Rialto Theatre, New York, will present sixteen of the former Mack Sennett Keystone Comedies which have just been reissued by the Triangle Distributing Corporation. Probably no comedies which are being produced today can equal these of the old regime, a fact which is brought strongly to the fore when one considers that their selection marks the first time in the history of 42nd street, that re-issues have been presented at a theatre devoted exclusively to first runs.

### C. R. Seelye Signs New U. P. T. Members

As the result of a tour of the western part of New York State by C. R. Seelye, secretary of United Picture Theatres of America, Inc., an influx of enrollments from that section has been reaching the United home offices during the past few days, it is said.

Among the many new recruits to this co-operative movement are the Regorson Co. of Rochester, managers of the Piccadilly, the Regent and the Gordon in that city, reputed to be the finest picture houses in western New York. Buffalo also responded by enrolling the Palace, which is under the management of Howard Mosher, and the Elmwood.

### Will Gentz With Fox; To Handle "Salome"

Will T. Gentz, who has been connected in managerial and publicity capacities with some of the foremost amusement enterprises of recent years in the East and the West, has returned to the picture field, into which he ventured some years ago.

Winfield R. Sheehan, general manager of the Fox Film Corporation, has placed Mr. Gentz in charge of the big campaign to be undertaken in behalf of "Salome," a Theda Bara production, which is to be played at a \$2 scale in the foremost dramatic theatres of the country. The picture will first be shown in New York for an extended engagement early in September, it is announced.

### Increased Territory For Mutual Manager

S. T. Stephens, southern supervisor of the Mutual Film Corporation has returned to his headquarters at New Orleans after spending a week at the executive offices in Chicago in conference with President James M. Sheldon and members of the Mutual executive force.

Mr. Stephens' territory has been enlarged and the New Orleans exchange, which has long been under his personal management, has been placed in charge of Al Durling, to give Mr. Stephens more freedom in the supervision of his large territory.

J. M. Cummings has been appointed manager of the Mutual branch at Washington, D. C., one of the exchanges under Mr. Stephens' supervision.

### Red Cross Carnival Aided by M. P. Men

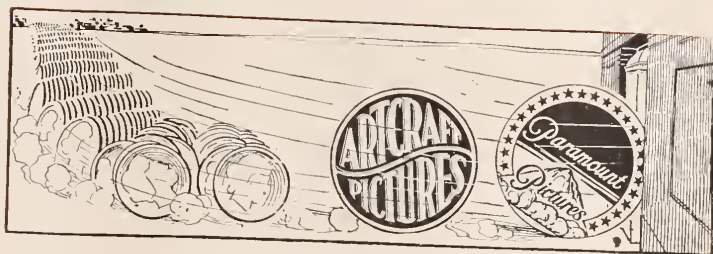
A number of motion picture stars and producers have volunteered their services in connection with a big carnival to be held at Midland Beach, Staten Island, on Friday and Saturday, June 28 and 29, for the benefit of the Red Cross. The Staten Island chapter of the Red Cross will have charge of the event and it is hoped to raise \$100,000. Mrs. William G. Willcox is at the head of the chapter.

Among the motion picture men who have interested themselves in the carnival is William L. Sherry, head of the new William L. Sherry Service, who will erect a screen in the ocean and display the latest picture plays and screen records of the war to the carnival visitors. Mr. Sherry will donate the entire outfit.

### War Takes Three Men From Fox Exchange

The war has made necessary a reorganization of the new Fox exchange, Buffalo, N. Y. George Hallett, booker, is now in training at Camp Dix, N. J.; Philip Gentilli, shipper, is a quartermaster, third class, in the navy, and Paul Baron, office manager, is a yeoman, first class, in the navy.

# EXHIBITORS HERALD AND MOTOGRAPHY



**They Lead the Dollars to Your House**

Prosperity comes on the run to the exhibitor who shows

*Paramount and Artcraft  
Pictures*

*(Nationally Advertised)*

The public's money goes to the theatre that always has worth while entertainment. That's the Paramount and Artcraft theatre.



**FAMOUS PLAYERS-LASKY CORPORATION**  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK





## Watch Them Grip Their Seats

When your patrons lean eagerly forward and grip their seats as though they had hold of an electric battery, you know you have got them. The thrilling dramatic action and dare-devil riding in the

## B R O N C H O B I L L Y

pictures is doing this everywhere. A new block of 10 revived dramas of the hills and plains just out.

*Broncho Billy and the Gambler*  
*Broncho Billy Butts In*  
*Broncho Billy, Vagabond*  
*Broncho Billy, Favorite*  
*Broncho Billy's Punishment*

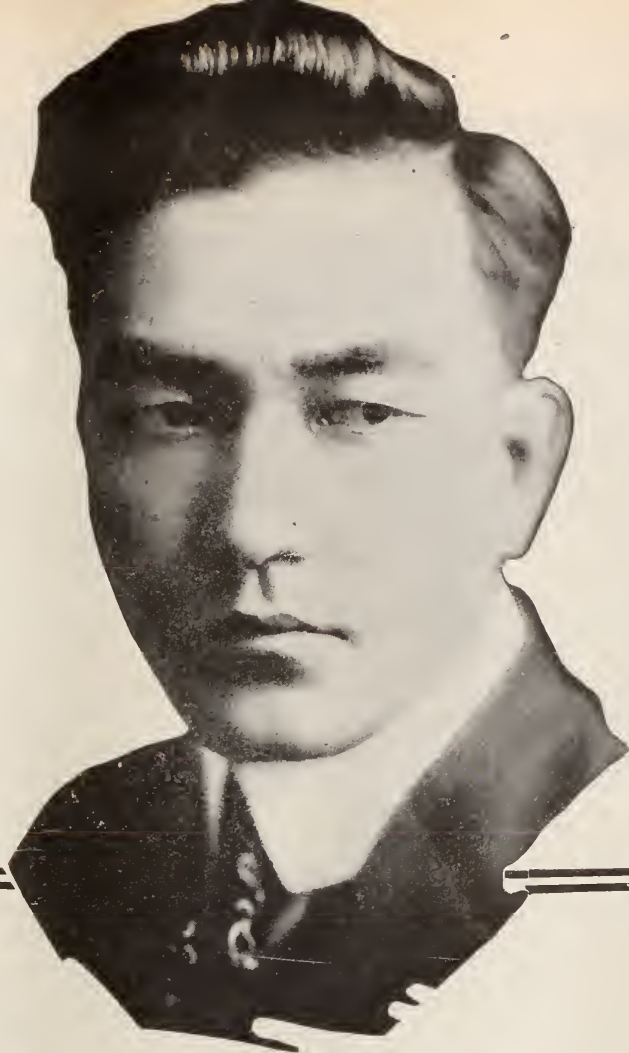
*Broncho Billy and The Claim Jumper*  
*Broncho Billy and The Sheriff's Office*  
*Broncho Billy, Outlaw*  
*The Accusation of Broncho Billy*  
*Broncho Billy's Double Escape*

IF YOU HAVEN'T RUN THE FIRST 20, NOW IS YOUR CHANCE

**Essanay**  
MADE IN U.S.A.

George Kleine System  
Distributors





**H**AWORTH Pictures Corporation announces Sessue Hayakawa, the eminent Japanese actor in a series of five and six-part productions of imposing splendor.

Produced with exceptional casts from carefully chosen stories, these productions will deliver to the screen the highest dramatic value of the talented artist.

Two directors, working alternately, will supervise production of the Ha-

worth releases, the first of which will be:

"HIS BIRTHRIGHT" and  
"The TEMPLE of DUSK"

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

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

Available at exchanges of the Mutual Film Corporation.

GENERAL FILM COMPANY

OAKDALE  
PRODUCTIONS

Six Dramatic Productions of  
Power and Sweetness

with

GLORIA JOY

*Incomparable Child Actress*

*Five Part Features*

*Sold as a Series*



Distributed Exclusively by General Film Co.  
25 West 44th Street, New York City





*William Fox*  
presents

WILLIAM FARNUM

*in*  
*Les Miserables*

*Released in August on a rental basis*

**CONTRACT NOW**

*Fox Exchanges*

**FOX**  
FILM CORPORATION



*Again*

NORMA  
TALMADGE

(Presented by JOSEPH M. SCHENCK)

Comes before the Exhibitors of the country in a one-hundred per cent perfect photoplay! What she did in "Ghosts of Yesterday," "By Right of Purchase," and "De Luxe Annie," she has done *again* in

"THE SAFETY CURTAIN"

By Ethel M. Dell

Directed by Sidney A. Franklin

*Her perfection and her popularity produce your profit!*

SELECT  PICTURES

ALBERT E. SMITH *Presents*  
"A FIGHT FOR  
MILLIONS"

by ALBERT E. SMITH and  
CYRUS TOWNSEND BRADY

Backed by  
THOUSANDS of  
BILLBOARDS

that are

UP NOW

Building Business  
For Your Theatre



Featuring

**WILLIAM DUNCAN**

Supported by

**Edith Johnson and Joe Ryan**

**A Knockout! A Home Run!  
A "Turn-Them-Away"  
Guarantee!**

"Just saw first three episodes 'FIGHT FOR MILLIONS.' Wow! but they are great. We'll say this is some Vitagraph Serial. *It beats them all!* It looks like a home run with three on base.

"Come on with the rest of the episodes. This will sure be a knockout and will turn people away at the box-office.

"You have them all beat for serials. Keep up your good work!"

C. G. HEXTER,  
Point Breeze Theatre, Philadelphia, Pa.

You Can See This Serial at the Nearest  
VITAGRAPH EXCHANGE TO-DAY

**VITAGRAPH**





THE COMEDY THAT HAS MADE  
BOX OFFICE HISTORY



*Charlie Chaplin*  
IN HIS FIRST \$1,000,000 COMEDY  
"A DOG'S LIFE"



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NEW



THE SCREEN CLASSIC THAT HAS  
PUT PEP IN OUR PATRIOTISM



Ambassador James W. Gerard's  
**"MY FOUR YEARS IN GERMANY"**

SCENARIO BY  
CHARLES A. LOGUE

Directed by  
**William Nigh**

PRODUCED BY  
WARNER BROTHERS &  
MARK M. DINTENFASS

**EXHIBITORS' CIRCUIT, INC.**

**48<sup>TH</sup> STREET  
YORK**

**WM VOGEL PRODUCTION INC.  
CONTROLLING FOREIGN  
RIGHTS TO CHARLIE CHAPLIN'S  
\$1,000,000 COMEDIES  
LONGACRE BUILDING**



# What Merger of Exhibitors Herald and Motography Means to



Out of the consolidation of Exhibitors Herald and Motography there is born to the motion picture trade a new journal of unquestionable influence, authority and service.

Two strong trade papers, each having won over a period of long service, distinct and loyal clienteles, are merged into one powerful publication capable of advancing with swift progress the best interests of the industry, particularly with reference to the all-important Middle West and West.

To the comprehensive circulation of Exhibitors Herald there is added the lengthy subscription lists of Motography which have been built up over a period of eight and one-half years, giving to the combined publications the greatest bona fide circulation in the field.

The welding of these two organs means the creation of a new and irresistible force for the progress of the industry; means that Chicago, the fountain head for the Middle West and West, is the home of a publication that is a mighty factor in the promotion and protection of the exhibitor's best interests: means that the consolidated publications will be able to carry to swift and decisive issue every question affecting the welfare of exhibitors, and, recognizing only the promptings of right and justice, will be able to battle on untrammelled for the progress of the

# Exhibitors Herald and Motion Picture Trade

motion picture trade and for a square deal for every individual and company in it. Convinced after thorough and systematic investigation that the industry requires a new type of trade paper, Exhibitors Herald and Motography has set out to render to the industry a publication that strikes away from the rock-ribbed reactionary standards that characterize other papers in the field that are following moss-backed precedents which lead them to clutter up their pages with hollow puffs and ridiculous boasts which serve only to disgust the intelligent reader and to render the whole of minimum interest and influence. —

Exhibitors Herald and Motography, fortified with a great exhibitor circulation and the splendid record of the individual publications, intends to meet squarely the issue of supplying to the trade the type of publication that its mature development demands—that is not merely a collection of press agents' notices and so-called editorial views that are only spurious twaddle.

Instead Exhibitors Herald and Motography will render to the trade a publication that will be at once a live, virulent newspaper and an organ of genuinely constructive service, devoted conscientiously week by week to the advancement of the art of the motion picture and to making more profitable the business of exhibiting and selling motion pictures.



“Exhibitors Herald and Motography”



*“In Action By October 1st”*

THE ADVANCE GUARD  
IN  
THE EXHIBITORS’  
**ARMY OF INDEPENDENCE**

THEY’RE ON THEIR WAY—AN EXHIBITOR ARMY  
UNDER EXHIBITOR COMMAND  
PLEGED TO SECURE EXHIBITOR BENEFITS

and

TO MAKE THE INDUSTRY  
SAFE FOR THE EXHIBITOR

On the four following pages are listed the  
Pioneer Recruits in the Co-operative Movement of  
UNITED PICTURE THEATRES OF AMERICA.

**UNITED PICTURE THEATRES OF AMERICA, INC.**

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST. NEW YORK



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# UNITED PICTURE THEATRES OF AMERICA IS ALREADY THE LARGEST BOOKING CIRCUIT IN THE WORLD.

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## THE PIONEERS

(The following theatres have all completed their enrollment in United, and have contracted for from one to seven days' showing of all United Pictures.)

### EASTERN THEATRES

- |  |                                     |                                     |
|--|-------------------------------------|-------------------------------------|
| Bijou Theatre, Bridgeport, Conn.           | Dixie, Richmond, Va.                | Imperial, Hot Springs, Va.          |
| West End Theatre, Bridgeport, Conn.        | Imperial, Newport News, Va.         | Empire, Winchester, Va.             |
| Elite Theatre, Bridgeport, Conn.           | Isis, Lynchburg, Va.                | Strand, Charlottesville, Va.        |
| Lawrence Cannons Theatre, New Haven, Conn. | Star, Buchanan, Va.                 | Plaza, White Sulphur Springs, Va.   |
| Strand Theatre, New Bedford, Conn.         | Apollo, Martinsburg, W. Va.         | Music Hall, Centreville, Md.        |
| Empire Theatre, New London, Conn.          | Fairfax, Culpeper, Va.              | Lyric, Crisfield, Md.               |
| Etude, Brooklyn, N. Y.                     | Rex, Richmond, Va.                  | Sunset, Brooklyn, N. Y.             |
| Palace, New York City.                     | City Opera House, Frederick, Md.    | Majestic, New York City.            |
| Bunny, New York City.                      | Lyric, New York City.               | National, Jersey City, N. J.        |
| Franklin, New York City.                   | Heights, New York City.             | Family, Cloversville, N. Y.         |
| Williamsburg, Brooklyn, N. Y.              | Costello, New York City.            | Summitt, West Hoboken, N. J.        |
| Jefferson, Brooklyn, N. Y.                 | Glove, Gloversville, N. Y.          | New Kingston, Brooklyn, N. Y.       |
| Windsor Terrace, N. Y. C.                  | Ronly, Brooklyn, N. Y.              | Claremont, New York City.           |
| Colonial, Newark, N. J.                    | Keystone, New York City.            | Vermont, Brooklyn, N. Y.            |
| Castleton, West New Brighton.              | Bunny Theatre, Brooklyn.            | Windsor, New York City.             |
| Empire, Port Richmond, N. Y.               | Comet, New York City.               | Chelsea, New York City.             |
| Empire, Bayonne, New Jersey.               | Miller, Brooklyn, N. Y.             | Bijou, Bayonne, N. J.               |
| New Franklin, Brooklyn, N. Y.              | Garden, New Haven, Conn.            | Concourse, New York City.           |
| Paramount, Newark, N. J.                   | Electra, Brooklyn, N. Y.            | Park West, New York City.           |
| Steinway, Astoria, N. Y.                   | Bushman, New York City.             | Elite, Brooklyn, N. Y.              |
| City, Newark, N. J.                        | Happy Hour, Lake Placid, N. Y.      | Franklin, Astoria, N. Y.            |
| Pergola, Allentown, Pa.                    | Pleasureland, Brooklyn, N. Y.       | Screen, New York City.              |
| Colonial, Brooklyn, N. Y.                  | Montauk, Brooklyn, N. Y.            | Amity, Spring Valley, N. Y.         |
| Rose, New York City.                       | Nedson, Allentown, Pa.              | Playhouse, Newark, N. J.            |
| Hooper, Brooklyn, N. Y.                    | Star, New Brighton, N. Y.           | Hamilton, Yonkers, N. Y.            |
| Palace, Brooklyn, N. Y.                    | Criterion, Newark, N. J.            | Bergen, Newark, N. J.               |
| Rialto, Passaic, N. J.                     | Paradise, New York City.            | Yonnis, Scranton, Pa.               |
| Osceola, New York City.                    | Park, Rutherford, N. J.             | Avon, Brooklyn, N. Y.               |
| Victoria, Brooklyn, N. Y.                  | Liberty, Hyde Park, Pa.             | Oxford, Brooklyn, N. Y.             |
| Electra (B'way), Brooklyn, N. Y.           | Columbia, Far Rockaway, N. Y.       | Salem, Salem, Mass.                 |
| Lancaster, Boston, Mass.                   | Grand, Harrisburg, Pa.              | Day St. Olympia, Sommerville, Mass. |
| Imperial, South Boston, Mass.              | Park, Middleboro, Mass.             | Strand, Ithaca, N. Y.               |
| Regorson, Rochester, N. Y.                 | Cambridge Olympia, Cambridge, Mass. | Elmwood, Buffalo, N. Y.             |
| Broadway Lyceum, Buffalo, N. Y.            | Hamilton, Dorchester, Mass.         | Crandall, Washington, D. C.         |
| Metropolitan, Washington, D. C.            | Palace, Buffalo, N. Y.              | American, Washington, D. C.         |
| Apollo, Washington, D. C.                  | Knickerbocker, Washington.          | Palace, Washington, D. C.           |
| Olympic, Portsmouth, Va.                   | Savoy, Washington, D. C.            | Liberty, Cumberland, Md.            |
| Palace, Frostburg, Md.                     | Avenue Grand, Washington, D. C.     | Columbia, Petersburg, Va.           |
|  | Majestic, Piedmont, Va.             | Pitts Leader, Fredericksburg, Va.   |
|  | Strand, Hopewell, Va.               | Republic, Annapolis, Md.            |
|  | Victoria, S. Richmond, Va.          | Hippodrome, Covington, Va.          |
|  | Rex, Berkley, Va.                   | Opera House, Charleston, W. Va.     |
|  |                                     | Family, Clifton Forge, Va.          |
|  |                                     | Richmond, Alexandria, Va.           |
|  |                                     | Lyceum, Chestertown, Md.            |
|  |                                     | Elks, Pulaskie, Va.                 |

(Continued on following pages)

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 UNITED PICTURE THEATRES OF AMERICA IS ALREADY  
 THE LARGEST BOOKING CIRCUIT IN THE WORLD.
 

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## THE PIONEERS—Cont'd

### CENTRAL THEATRES

- |                                     |                               |                                       |
|-------------------------------------|-------------------------------|---------------------------------------|
| Rose or Alcazar, Chicago, Ill.      | Drexel, Chicago, Ill.         | Ashland, Chicago, Ill.                |
| Lexington, Chicago, Ill.            | Tiffin, Chicago, Ill.         | Vista, Chicago, Ill.                  |
| Madlin, Chicago, Ill.               | Acme, Chicago, Ill.           | Harper, Chicago, Ill.                 |
| Jackson Park, Chicago, Ill.         | Plaisir, Chicago, Ill.        | Hub, Chicago, Ill.                    |
| New Strand, Chicago, Ill.           | Harvard, Chicago, Ill.        | Austo, Chicago, Ill.                  |
| Elba, Chicago, Ill.                 | Chopin, Chicago, Ill.         | Rosewood, Chicago, Ill.               |
| Famous, Chicago, Ill.               | E. A. R., Chicago, Ill.       | De Luxe, Chicago, Ill.                |
| Queens, Chicago, Ill.               | Jefferson, Chicago, Ill.      | Rainbow, Chicago, Ill.                |
| Hamilton, Chicago, Ill.             | Fountain, Chicago, Ill.       | Atlas, Chicago, Ill.                  |
| Leida, Chicago, Ill.                | Bowen, Chicago, Ill.          | New Brookline, Chicago, Ill.          |
| Schindler, Chicago, Ill.            | Fox's, Aurora, Ill.           | Princess, Joliet, Ill.                |
| La Petite, Kankakee, Ill.           | Auditorium, South Bend, Ind.  | Jefferson, Fort Wayne, Ind.           |
| Garden, Michigan City, Ind.         | Orpheum, Westville, Ill.      | Crescent, Ottawa, Ill.                |
| American, Moline, Ill.              | Idle Hour, Roselle, Ill.      | Princess, Monticello, Ill.            |
| Palace, Muscatine, Ia.              | Perl, Highland Park, Ill.     | Crown, Crown Point, Ind.              |
| New Home, Indiana Harbor, Ind.      | Princess, Dubuque, Ia.        | American, Rock Island, Ill.           |
| Dreamland, Galena, Ill.             | Princess, Freeport, Ill.      | Star, De Kalb, Ill.                   |
| Family, Elkhart, Ill.               | Starland, Anderson, Ind.      | Illinois, Chicago Heights, Ill.       |
| Orpheum, Fairfield, Ia.             | Park, Champaign, Ill.         | Wysor-Grand, Muncie, Ind.             |
| Luna, Lafayette, Ind.               | Princess, La Porte, Ind.      | La Salle, La Salle, Ill.              |
| Lyric, Moline, Ill.                 | Majestic, Madison, Wis.       | Star, Lincoln, Ill.                   |
| Princess, Hoopeston, Ill.           | Crystal, Ligonier, Ind.       | Princess, Woodstock, Ill.             |
| Dreamland, Mt. Pulaski, Ill.        | Wallace, Peru, Ind.           | Lyceum, Peoria, Ill.                  |
| Dreamland, Michigan City, Ind.      | Ideal, Lemont, Ill.           | Orpheum, Rockford, Ill.               |
| Burke, Kenosha, Wis.                | Starland, Anderson, Ind.      | Washington, Richmond, Ind.            |
| Hartley, East Chicago, Ind.         | Western Plaza, Cincinnati, O. | Eric, Hyde Park, O.                   |
| Fisher, Danville, Ill.              | Champion, Columbus, O.        | Liberty, Cumminsville, Cincinnati, O. |
| Heuch's Opera House, Cincinnati, O. | Schiller, Columbus, O.        | Johnsonia, Leesburg, O.               |
| Alhambra, Columbus, O.              | Grand, Ironton, O.            | Strand, Portsmouth, O.                |
| Majestic, Chillicothe, O.           | Model, Pittsburgh, Pa.        | Kiski, Vendergrift, Pa.               |
| Alhambra, Newark, O.                | Regent, Newcastle, Pa.        | Novelty, Pittsburgh, Pa.              |
| Cameraphone, Pittsburgh, Pa.        | Empire, New Brighton, Pa.     | Strand, Altoona, Pa.                  |
| Colonial, Beaver Falls, Pa.         | New Park, Johnstown, Pa.      | Grand, Harrisburg, Pa.                |
| Pastime, Portage, Pa.               | Penn, Uniontown, Pa.          | Grand, Donora, Pa.                    |
| Virginia, Wheeling, W. Va.          | Majestic, Charleroi, Pa.      | Century, N. S. Pittsburgh, Pa.        |
| Star, Monessen, Pa.                 | Cameraphone, Sharpsburg, Pa.  | Pa-Lyric, Oil City, Pa.               |
| Robinson Grand, Clarksburg, W. Va.  | Majestic, Grove City, Pa.     | Colonial, Farrell, Pa.                |
| Knickerbocker, Braddock, Pa.        | Elite, Homestead, Pa.         | Home, Rochester, Pa.                  |
| Barnes, Elmwood City, Pa.           | Majestic, Pittsburgh, Pa.     | Olympic, Greenville, Pa.              |
| Lyceum, Kittaning, Pa.              | Columbia, Warren, Pa.         | Lyceum, Meadville, Pa.                |
| Majestic or Columbia, Erie, Pa.     | Palace, South Fork, Pa.       | Fairyland, Fairchance, Pa.            |
| Orpheum, Franklin, Pa.              | Elmore, Pittsburgh, Pa.       | Barneys, Pt. Marion, Pa.              |
| Opera House, Grafton, W. Va.        | Grand, Indiana, Pa.           | Strand, Pittsburgh, Pa.               |
| Nelson, Fairmount, W. Va.           | Phoenix, Chicago, Ill.        |                                       |
| Central Park, Chicago, Ill.         |                               |                                       |

(Continued on following pages)

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 UNITED PICTURE THEATRES OF AMERICA IS ALREADY  
 THE LARGEST BOOKING CIRCUIT IN THE WORLD.
 

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## THE PIONEERS—Cont'd

### CENTRAL THEATRES—Continued

Gravois, St. Louis, Mo.  
 Booker Washington, St. Louis, Mo.  
 Mikado, St. Louis, Mo.  
 Olympia, St. Louis, Mo.  
 Broadway Family, St. Louis, Mo.  
 Star, St. Louis, Mo.  
 Arco, St. Louis, Mo.  
 Majestic, Memphis, Tenn.  
 Palace, Pana, Ill.  
 Francis, Dyersburg, Tenn.  
 Powhatan, Maplewood, Mo.  
 American, Terre Haute, Ind.  
 Gem, Centralia, Mo.  
 Daisy, Memphis, Tenn.  
 Three Ward, Minneapolis, Minn.  
 Adler, Marshfield, Wis.  
 Majestic, La Crosse, Wis.  
 Ludcke, St. Peter, Minn.  
 Twin City, St. Paul, Minn.  
 The Best, Brainerd, Minn.  
 Elks & Grand, Bemidji, Minn.  
 Star, Duluth, Minn.  
 People's, Superior, Wis.  
 Orpheum, Minot, N. D.  
 Grand, Grand Forks, N. D.  
 Grand, Breckenridge, Minn.

Montgomery, St. Louis, Mo.  
 Cinderella, St. Louis, Mo.  
 Mogler's St. Louis, Mo.  
 Shaw, St. Louis, Mo.  
 Lafayette, St. Louis, Mo.  
 18th Street, St. Louis, Mo.  
 Woodland, St. Louis, Mo.  
 Princess, Springfield, Ill.  
 Shoaff's Opera House, Paris, Ill.  
 Glen, Centralia, Ill.  
 Majestic, Charleston, Ill.  
 Woodlawn, Evansville, Ind.  
 Orpheum, Cape Girardeau, Mo.  
 America, Minneapolis, Minn.  
 American, Minneapolis, Minn.  
 Colonial, Winona, Minn.  
 New Lyric, Stevens Pt., Wis.  
 Star, Stanley, Wis.  
 Brunswick, Duluth, Minn.  
 Nemeck, St. Cloud, Minn.  
 Garden, Rochester, Minn.  
 Rex, Virginia, Minn.  
 Grand Orpheum, Fargo, N. D.  
 Lyric, Williston, N. D.  
 Lyceum, Morehead, Minn.

Palace, St. Louis, Mo.  
 Congress, St. Louis, Mo.  
 Pageant, St. Louis, Mo.  
 King Bee, St. Louis, Mo.  
 Easton-Taylor, St. Louis.  
 Novelty, St. Louis, Mo.  
 Hippodrome, Keokuk, Ia.  
 Kozy, Paducah, Ky.  
 Orpheum, Mexico, Mo.  
 Empire, Jonesburg, Ark.  
 "K," Mattoon, Ill.  
 Yale, Shelbyville, Ind.  
 New Grand, Panama, Ill.  
 Princess, Minneapolis, Minn.  
 Ione, Minneapolis, Minn.  
 Ideal, Grand Rapids, Wis.  
 Ruby, New Ulm, Minn.  
 Dreamland, Wiltman, Minn.  
 Milo, Little Falls, Minn.  
 Grand, Northfield, Minn.  
 Majestic, Hibbing, Minn.  
 Strand, Huron, S. D.  
 Grand, Devil's Lake, N. D.  
 Lyric-Rialto, Aberdeen, S. D.  
 Lyric, Waterlawn, S. D.

### SOUTHERN THEATRES

Best, Pine Bluff, Ark.  
 Majestic, Wichita Falls, Tex.  
 Royal, San Antonio, Tex.  
 Royal & Crystal, Little Rock, Ark.  
 Hidalgo, El Paso, Tex.  
 Wigwam, El Paso, Tex.  
 Queen, Dennison, Tex.  
 Princess, Orange, Tex.  
 Gem, Sherman, Tex.  
 Queen, Mercedes, Tex.  
 Gem, Temple, Tex.  
 Strand, Galveston, Tex.  
 Jewel, Clarendon, Ark.  
 Hippodrome, Wolfe City, Tex.  
 Majestic, Stuttgart, Ark.  
 Wilbert, Plaquemine, La.

Bijou, Houma, La.  
 Central, Hot Springs, Ark.  
 Prince, Houston, Tex.  
 Washington, Dallas, Tex.  
 Lyric, Terrell, Tex.  
 Lindsay, Lubbock, Tex.  
 Rex, Waco, Tex.  
 Dittman, Brownsville, Tex.  
 Tivoli, Beaumont, Tex.  
 National, Pharr, Tex.  
 Aztec, Eagle Pass, Tex.  
 Best, Hillsboro, Tex.  
 Orpheum, Marlin, Tex.  
 Jewel, Helena, Ark.  
 Texas Grand, Dalhart, Tex.  
 Queen, Lonoke, Ark.

Louisiana, Baton Rouge, La.  
 Crystal, Esteline, Tex.  
 Strand, Laredo, Tex.  
 Monogram, Childress, Tex.  
 Old Court, Tuanah, Tex.  
 Amusu, Corpus Christi, Tex.  
 Best, Cleburne, Tex.  
 Electra, Victoria, Tex.  
 Best Queen, Bonham, Tex.  
 Dreamland, Cuero, Tex.  
 Crescent, Austin, Tex.  
 Gem, Palestine, Tex.  
 Poseys, Marvell, Ark.  
 Moore's, Vernon, Tex.  
 Mission, Amarillo, Tex.  
 Happy Hour, Leonard, Tex.  
 Scout, Oakdale, La.

(Continued on following pages)

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Warwick, Kansas City, Mo.	Electric, Kansas City, Mo.	Gladstone, Kansas City, Mo.
Maywood, Kansas City, Mo.	Bonaventure, Kansas City, Mo.	Hays Opera House, Hays City, Kan.
Gem, Guthrie, Okla.	Temple, Lawton, Okla.	Yale, Muskogee, Okla.
Isis, Augusta, Kan.	Majestic, Tulsa, Okla.	Electric, Joplin, Mo.
Electric, Springfield, Mo.	Gem, Eldorado, Kan.	Grand, Iola, Kan.
Wichita, Wichita, Kan.	Glory B, Miami Okla.	Liberty, Picker, Okla.
Best, Parsons, Kan.	Columbia, Coffeyville, Kan.	Royal, Emporia, Kan.
Folly, Oklahoma City, Okla.	Ashland, Kansas City, Mo.	Powell, Ponca City, Okla.
Rex, Arkansas City, Kan.	Majestic, Enid, Okla.	Liberty, Durant, Okla.
Strand, Salina, Kan.	Isis, Wellington, Kan.	Lyric, Abilene, Kan.
De Luxe, Hutchinson, Kan.	Dreamland, Herrington, Kan.	Grand, Chanute, Kan.
Muse, Omaha, Neb.	Electric, St. Joseph, Mo.	Magic, South Omaha, Neb.
Palen, Omaha, Neb.	Sun, York, Neb.	Rohlf, Omaha, Neb.
Majestic, Ft. Dodge, Iowa.	Lyric, Lincoln, Neb.	Palace, Waterloo, Iowa
Palace, Cedar Rapids, Iowa	Empress, Grand Island, Neb.	Lyric, Wymore, Neb.
Majestic, Fairburg, Neb.	Plaza, Hastings, Neb.	Gem, Plattsmouth, Neb.
Princess, Denver, Col.	Sterling, Superior, Neb.	Princess, Colo. Springs, Colo.
Pastime, Albuquerque, N. M.	Rialto, Pueblo, Colo.	Grand, Deming, N. M.
Lyric, Miami, Ariz.	Paris, Santa Fe, N. M.	Pace, Chadron, Neb.
Morris, Hot Springs, S. D.	Palace, Trinidad, Colo.	U. S. A., Sidney, Neb.
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Lyric, Casper, Wyo.	Coronado, E. Las Vegas, N. M.	Dreamland & Empress, Montrose, Colo.
Segeberg Opera House, Telluride, Colo.	Olathe Opera House, Olathe, Colo.	Majestic, Nampa, Idaho
Strand, Boise, Idaho	Paramount, Glenwood Springs, Colo.	Star, Weiser, Idaho
Huree, Caldwell, Idaho	Weaver, Mountain Home, Idaho	Orpheum, Twin Falls, Idaho
Burley, Burley, Idaho	Ideal, Emmett, Idaho	Rex, Idaho Falls, Idaho
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## UNITED PICTURE THEATRES OF AMERICA, INC.

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in the seven-reel  
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A  
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You'll  
Remember



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Story of  
Greatest  
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Elizabeth Risdon, whose acting in "MOTHER" is a dramatic triumph

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OKLAHOMA, ARKANSAS

# Kick everything aside

"To Hell With the Kaiser"

Strikingly Presented at  
the Broadway

Having returned from our vacation at 6:30 we were, requested at 6:40 to go to the Broadway Theatre at 8:30. We liked "To Hell With the Kaiser" even better than Atlantic City. The title needs no explanation. It means just that literally, and they are doing it very satisfactorily on the screen. Would that the story were written in the past tense instead of in the future.

The picture was shown Sunday night for the first time, and it is doubtful if the old Broadway has held such a crowd since the days of the "Midnight Sons." Every one was there and every seat was filled. The stage boxes were fitted up like two little private hells. During the performance they were concealed by red velvet draperies, but in the final scene, where Mr. Hohenzollern returns to that particular bourne, these curtains are drawn back and flames leap and dance in front of a background that is truly infernal. We thought that a realistic touch would have been to have Lawrence Grant, in his Kaiser's make-up, pushed down into this yawning furnace. It wouldn't have hurt him, because it wasn't real fire, but it looked hot enough to be an excellent substitute when heatless Mondays come again.

Lawrence Grant gave an interpretation of the Kaiser that was remarkable for its subtlety as well as for its uncanny physical resemblance to the world's best hated ruler. He is the best Kaiser we have seen. In fact, he is so good that we wouldn't be surprised if no one ever spoke to him again. He plays a dual rôle, but the other man is a villain, too, an actor person who impersonated His Satanic Majesty when William himself wished to take a vacation. In that way Mr. Hohenzollern could direct one set of atrocities while his double directed another.

Olive Tell never looked so pretty as she did as "the girl," an American who is residing in Berlin with her father. When the story opens she is just leaving the convent in Belgium, where she has taken her younger sister. Betty Howe is the sister who remains in Belgium and is later attacked by the Crown Prince when the village is sacked.


The story does not pretend to be a history of the war, and the only things that are true are the atrocities which are committed by the Germans. These are always bound to be true. But it is intensely interesting and extremely well done. It is war melodrama at its best.

The man who portrayed the Crown Prince gave an excellent performance. He was so obnoxious that every one was delighted when he, too, got his deserts. Olive Tell shot him through the heart because he insisted on making love to her. The picture is released by Metro.

N.Y. Tribune

## TO HELL WITH A SCREEN CLASSICS INC.

Featuring Lawrence Grant as the Kaiser

 New York

"Most vital of all pictures" *Eve. Journal*

"Most absorbing, tremendously interesting and essentially dramatic picture that has been shown" *Evening Telegram*

"Big success" *The Globe*

YOU have the verdict of the public and the press.

This is the greatest cashing-in production ever offered and we make no exceptions whatever.

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# for this attraction!!

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\*\*\* Splendid \*\*\* Times

"Stirred a loyal audience" Herald

"Hit the nail on the Head - Standing room only" Morning Telegraph

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If you haven't an open date - make one and book it for two weeks or one week -

It will absolutely

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PICTURES CORPORATION -  
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#### REMARKABLE FILM.

Scenes from "To Hell with the Kaiser" promise Unusual Film Achievement.

SOME of the scenes of "To Hell with the Kaiser," the seven-act film drama to be presented at the Broadway Theatre to-morrow night, were revealed at a private showing yesterday to an audience made up of press representatives and persons directly concerned with the picture's premier.

The emphatic Americanism that speaks through the title of the picture has found expression in all of these scenes. The author, June Mathis, did not write her scenario on lavender-tinted paper, nor did the director, George Irving, forget that he was visualizing the greed and lust of the Potsdam gang that set out to get possession not only of Europe but of the United States. "To Hell with the Kaiser" is not a pacifist tonic. It is a patriotic epic.

With the introduction of a love story the picture mingles the author's fancy with the facts of history. The war lords of Germany, presided over by Wilhelm of Hohenzollern, are shown planning the conquest of the world. To each is allotted a nation as a reward--the United States, reserved for the last, intended for the crown prince. The now historic incidents are shown in which Wilhelm tore up the treaty of Belgium, declaring it to be only "a scrap of paper," and acknowledging to the world that he disregarded all honor and decency. The sacking of Belgium, the burning of convents and the violation of nuns and young girls are indicated in a way that makes the blood boil with righteous indignation.

The adventures of an American family from the plot around which the romance centers. Prof. Monroe has perfected a wireless invention which the kaiser is trying to obtain, but which he refuses to yield except to his own government. The professor secures his passports, and goes to Belgium to get his youngest daughter, Ruth, only to find her dying as the result of an assault on the convent by the crown prince and his men. He is shot down when he protests, and Alice, the older daughter, devotes her life to avenging her sister. Making use of her acquaintance with an actor, who is hired to impersonate the kaiser, to keep his person safe from the crowds, she is introduced to the crown prince, and through him brings about the capture of the kaiser.

A fleet of aeroplanes of the allied armies is shown in full battle with the enemy air force, making one of the most thrilling scenes ever shown on the screen. The kaiser is abducted by Alice and the American aviator, Dodge, and taken into the presence of Gen. Pershing. Later his appearance in the depths of hell is shown, and with the passing of his base soul, peace once more smiles upon the earth.

Scenes in the trenches are shown which will be of intense interest to every American community which has given sons to the great cause of humanity. The acting of Lawrence Grant as the kaiser, Olive Tell as Alice, Betty Howe as Ruth, Frank Currier as Prof. Monroe and John Sunderland as Dodge deserves special mention, though all the cast is good.

Eve. Mail

Goldwyn Pictures

# Quality Pictures OF Closed Theatres.

THE 14,000 and more motion picture exhibitors of America owe a great deal to those producers who have put *character* and *quality* into their product.

If you, as an exhibitor, sought to build a permanent place for yourself in your community or section by depending upon sensational, poorly-made and unhealthy pictures, *you soon would be a bankrupt.*

After all, there are only two kinds of motion pictures: The kind that build solidly, continuously and permanently. And, the kind that sap the reputation of your house; that undermine public confidence and liking.

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exhibitor approval of Goldwyn.

Our productions and stars made their first great appeal to the women and children of America. They instantly increased the matinee patronage throughout the nation. They rapidly extended their vogue to the male patrons of the screen and today they have created in *Goldwyn* the strongest name and reputation value in the motion picture industry.

For the coming season, Goldwyn's stars and their screen-plays represent a concentration of Power. The power of Production. The power of Star Personality. The power of the coherent, well-told Story. The power of great Technical Achievement. And the power of the fair and equitable Sales Policy of the Goldwyn organization.

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*President.*

**GOLDWYN PICTURES CORPORATION**

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# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

JULY 20, 1918

Number 4

## THE BOSTON EXPOSITION BLOWS UP

**E**XHIBITORS of the country are entitled to an explanation of the travesty on management which has characterized the entire handling of the preliminary affairs of the projected Boston convention and exposition. As exclusively reported elsewhere in this issue the exposition was called off at what might be termed the fifty-ninth minute of the eleventh hour, leaving the exhibitors of the country ridiculously at sea on the entire matter.

Responsibility for this absurd action must be speedily placed and those who are guilty of either inefficiency or bad faith should be marked before the trade. The general conditions which made the holding of an exposition inadvisable at this time did not occur over-night but have been evident to every intelligent person in the trade for months.

Lee A. Ochs, president of the Motion Picture Exhibitors League of America, places the blame for the fiasco at the doors of the National Association of the Motion Picture Industry. Despite this, however, Mr. Ochs will not be held blameless because exhibitors have been depending upon Mr. Ochs to be either assured of the intelligent cooperation of the National Association or not to be dependent upon this body for support.

From surface indications it is apparent that in this matter Frederick H. Elliott, executive secretary of the National Association, has been pursuing his favorite tactic of straddling the fence, endeavoring to placate both film company and exhibitor and succeeding in neither effort. The confusion which has resulted from Mr. Elliott's conduct in reference to the exposition will be as distasteful to the film companies as it is to the exhibitors, and as far as the theatremen are concerned it is evident that the removal of Mr. Elliott is necessary to save the National Association as far as they are concerned and even with this accomplished it is doubtful that the breach caused by the exposition incident can be closed.

Expositions have always been affairs of the exhibitors with the manufacturers and distributors only taking a forced interest. The deplorable blow-up of the projected Boston show is certain to reflect adversely upon the Exhibitors League which is probably less able to stand the blow today than ever before. The constant jumbling of individuals' business interests with the affairs and the operation of the league has again brought the league very close to dissolution.

The real exhibitors of the country may entertain a very rightful disgust about the entire manner in which they have been represented by their organization and the way this organization has protected their interest before the trade and before the general public. It will not be a surprise if a complete house-cleaning is effected at Boston.

The Sage of Chicago



AMONG the names of the really big men of the motion picture industry there is one that stands out in majestic solitude—never associated with wordy promises, cant protestations of friendship for exhibitors that the conduct of his business does not confirm but always—even reaching back to the dark, embryonic days of the industry—identified with that which makes for the fulfillment of the highest ideals of the art and the business. That name is George K. Spoor.

Mr. Spoor has never caused the work of his company to be accompanied with fanfare and trumpet, but has always sat quietly in the background thinking, planning and doing and all the while observing with keen judgment the development of the various important branches of the business.

Mr. Spoor, always secretive about his plans, during the past few months has lapsed into a veritable sphinx. Despite this, however, we have learned that this official has had developed under his supervision certain appurtenances for the advancement of the industry that may rightly be described as epoch-making.

The day for public announcement of these developments may yet be some distance off, but in the mean-

time we recommend the eyes of the trade to be turned toward G. K. S., the quiet genius of Chicago whose projects seem to presage a new turning point in the industry.

\* \* \*

IT is generally agreed that the American Exhibitors Association has a greater opportunity today than ever before, and this fact is emphasized by the confusion attending the efforts of the old league to stage properly the Boston meeting. The plan of the A. E. A. has the great advantage of not being dependent upon compelling unwilling film companies to render financial support without receiving anything of particular value in return.

\* \* \*

TODAY is the day of the pictorial review. The exhibitor with clear vision is not overlooking the fact that there is no item of his program that is regularly awaited with keener interest than the Weekly. The war has glorified the Weekly and raised it to the importance of the biggest feature. Everyone has someone over there or in camp whom they are hoping to see depicted on the screen among the warriors of the nation.

Martin J. Quigley

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# Boston Exposition Is Called Off!

## Stage Set For Meet

Without the exposition which has usually been a prominent feature of exhibitors' gatherings, the annual convention of the Motion Picture Exhibitors' League of America will get under way Saturday of this week at Mechanic's Pavilion, Boston.

Shaken somewhat by the eleventh hour withdrawal of the National Association of the Motion Picture Industry from participation in the affair, Lee A. Ochs, national president, has issued a final appeal to the members of the league to attend in force and assure the success of the event.

### Promoters Face Difficulties

Seldom have promoters of an event faced the difficulties which have confronted the sponsors of the convention which will open next Saturday and close on July 20. The marked increase in railroad fares, which went into effect on June 10, it is pointed out, cannot but seriously affect the attendance. In addition to this a number of the branch organizations of the league have refused point blank to attend.

From all indications the most formidable candidate for the presidency to succeed Lee A. Ochs, who has refused to seek re-election, is Ernest A. Horstmann of Boston, who has received the unqualified endorsement of the New England states. A campaign fund of considerable proportions has been raised to boost his candidacy.

### Rumor of "Dark Horse"

There are, however, constantly increasing reports that a strong "dark horse" candidate from the west has been making a quiet, but effective, campaign, and it is not unlikely that a big surprise may be sprung when completion of the ballot count is accomplished.

To offset somewhat the handicap occasioned by the abandonment of the exposition, a grand ball has been arranged for Friday night, July 19, at which, it is announced, many of the leading stars in the film world will be present. Numerous other entertainment features have been arranged by the committee.

That an amalgamation of the two existing exhibitors leagues at the Boston convention was impossible became apparent early in the week when Frank J. Rembusch, national secretary of the American Exhibitors Association, announced that a five day business session of the organization he represents would be held in Chicago the latter part of August.

N. A. M. P. I. Decides at Same Time to Hold One in the Fall

## Ochs Tells Stand

The exposition of the Motion Picture Exhibitors' League of America, scheduled to be held in connection with the annual convention in Boston, July 13 to 20, has been called off by President Lee A. Ochs.

At the same time the directors of the National Association of the Motion Picture Industry, which withdrew its support from the exposition several weeks ago without warning, voted to hold an exposition in the Fall, half of the profits to go to the New York Motion Picture Exhibitors' League, provided certain conditions are met by the exhibitor organization.

### Ochs Issues Statement

The decision to abandon the Boston exposition was revealed late Monday night in a statement by President Ochs addressed "to motion picture exhibitors of America and the motion picture industry," as follows:

"Abandoned at the last moment by the producer and distributor branches of the National Association of the Motion Picture Industry, I have been compelled to call off the exposition scheduled to be held in Boston, July 13 to 20, at the Mechanics' Building.

### Plans Go Awry

"With all arrangements completed and with everything understood between the exhibitors holding the exposition and the manufacturers and distributors who were to take part, within a few days of the opening of the exposition the manufacturers and distributors almost unanimously refused to support the motion picture exposition plans, in which the National Association had a 50 per cent interest.

"The exceptions among manufacturers and distributors were William A. Brady, president of the National Association; William L. Sherry and William L. Sherrill, president of the Frohman Amusement Company.

### Thanks to Supporters

"I desire to express my thanks to them for the support so generously given, but which under the condi-

*(Continued on next page.)*

## The Boston Convention

BY MERRITT CRAWFORD

According to established precedent—in this industry at least—a convention without an exposition, or at least an exposition that pays the freight, possesses all the well-known disadvantages of a one-armed paper hanger with the hives.

President Lee Ochs has issued his clarion call for the convention at Mechanic's Hall, Boston, on Monday, July 16, but there seems to be a decided chilliness in the response from certain sections and an absence of enthusiasm in others, which make the outlook for a really representative convention distinctly dubious.

Several of the Western and Southern states have already announced their intention of keeping their delegations at home, while others, who have refrained thus far from officially committing themselves, are said to be contemplating similar action.

Altogether, from the viewpoint of well wishers of the League, the situation is one to occasion the gravest concern.

\* \* \*

It is pointed out that unless the League can maintain its claim to a really national representation, its possibilities for future usefulness will be greatly curtailed. This fact is recognized by the League's leaders and desperate efforts are being made to get as big a turnout in Boston as possible.

It may be mentioned that the League officials attribute all their embarrassment to the action of the National Association in withdrawing at the eleventh hour from participation in the exposition, jointly planned last Summer with the League.

That there is much justice in this contention is generally admitted. In fact, it is the general opinion that the exhibitors have received a very rough deal from the National Association.

Just what effect this will have later remains to be seen. It may even mean a split with the National Association, which is none too strong at present.

It is to be hoped, however, that cooler judgment will prevail and that the natural and just indignation of the League leaders over the treatment accorded them will not carry them too far.

*(Continued on next page.)*

# The Boston Convention

(Continued from preceding page)

In any event, it is said, they will insist upon the resignation of Executive Secretary Elliott from the National Association. They will also insist that the National Association refrain from fathering an exposition in New York in the Fall, as now planned.

Just to keep the record straight in the exposition matter, in which there has until now been some confusion, it may be well to recite the facts:

At the convention of the League and National Association in Chicago last Summer it was jointly decided to hold two expositions this year under the direction of both organizations and under an arrangement in which each shared equally with the other in the profits.

\* \* \*

One of these expositions was to be held in New York in February, the other in Boston during the present month. Secretary Elliott was voted a salary of \$5,200 in addition to his \$7,500 stipend, as exposition manager for the National Association and Sam Grant was voted a like amount as exposition manager for the exhibitors.

Owing to the various patriotic drives, the Liberty Loan, Red Cross, etc., the February exposition was postponed until Fall, but no action was then taken regarding the July show.

In the meantime real opposition arose. It was claimed by the manufacturers that they received no real value from expositions, that they were not in good taste during war time, that they never proved of any benefit to the industry-at-large, but resulted in fattening the purses of a few to an extent not at all commensurate with the work done.

All of which is doubtless true and no exception, whatever, could possibly have been taken to it, had this sentiment been expressed last February. Nothing, however, was done at that time and acting on the belief and assurance that they were backed by the National Association, the New England members of the League undertook considerable obligations, which will cause them to lose a substantial sum if they fail to get the aid of the manufacturers. The action of the National Association last month in withdrawing their support came like a bomb shell and since then practically every manufacturer has turned a deaf ear to all propositions for space or other co-operation. \* \* \*

Under the circumstances this does not seem either wise nor fair. It is pointed out that the least the manu-

facturers might do would be to release sufficient stellar talent to enable the New England exhibitors to get enough money at the box office to come out whole. Early this week a committee from Boston were hard at work trying to make some such arrangement, but with no success.

\* \* \*

In other years pre-convention activities of the League have usually centered in the convention city and the merry game of pursuing the wily delegate to his lair was much in vogue among the aspirants for office. This year, however, New York is the battleground and the favorite diversion is not pinocle or politics. Most of the leaders are too busy with their own troubles to bother much about candidates and their main anxiety is to find where they are at.

Of course, there are one or two favorite sons out for the presidency. Horstmann of Massachusetts and O'Donnell of Pennsylvania are the most important, with a possible compromise candidate in the offering in the person of Black of Maine or Eager of Nebraska.

Outside the immediate supporters of the first two named no one seems to be particularly interested, although the weight of opinion seems to favor Horstmann.

Whoever comes out ahead will need to be a strong man, and above the suspicion of seeking election for selfish interests, if the League is to be made an organization of any real power and authority. Now its condition is decidedly precarious and it is to be hoped that the right man will be found.

## Governor Issues Order Closing Sunday Shows

Old Orchard Beach, Me.—All places of amusement here will be closed on Sunday hereafter, throughout the summer, it was announced tonight. Acting under orders of Gov. Milliken, Sheriff Hazen O. Robert has detailed 30 deputies to see that the new regulation is rigidly enforced.

Business men here, who declare their establishments will suffer seriously under the new ruling, have protested to Gov. Milliken. His answer was that the lid is on to stay.

## Fire Damages

New Orleans, La.—Fire of mysterious origin in a trash barrel in the rear of the Grand Theatre, 1033 Canal street, Saturday afternoon damaged the building slightly. Early discovery of the blaze and quick response of the fire department prevented greater loss.

## Exposition is Off

(Continued from preceding page)

tions cannot be accepted and I also wish to extend the thanks of the league to the National Carbon Company, the Nicholas Power Company and the Precision Machine Company, which also supported the exposition by signing contracts for space.

"In lieu of the exposition and to make up in some part the loss sustained by the league by reason of the action of the National Association, a grand ball will be held in the Arena at Boston on Friday, July 19, at which many of the great stars of the motion picture world will be present.

## Trade Papers Thanked

"In behalf of the league I also desire to thank the trade papers for the space so generously donated to the league in furtherance of the aims of the exposition.

"The convention of the exhibitors will be held as scheduled and from present indications will be the largest convention ever held under the auspices of the Motion Picture Exhibitors' League of America.

(Signed) "Lee A. Ochs, "President, Motion Picture Exhibitors' League of America."

## News Is Surprise

News that the Boston exposition has been abandoned and that an exposition will be held in New York in the fall will come as a big surprise to exhibitors of the nation.

While the decision of the National Association to withdraw from the Boston exposition had been considered as a great setback, exhibitors were assured by the powers that be that the exposition would be held any way, and now the decision to abandon the exposition comes just as the National Association decision did—without warning.

## Action Averts Failure

With details lacking, it is supposed that the National Association's action proved an even greater setback than imagined, and that with failure staring them in the face, the exhibitors in charge of the exposition decided the only thing left was to call it off.

Exhibitors generally are angry at the National Association for withdrawing at the last minute, regardless of whether or not the time for an exposition is opportune. They take the stand that the National Association should have withdrawn long ago or not at all.



## All Skilled Men In Trade Exempted From the "Work or Fight" Order

### Operators and Musicians Spared in Exhibition End, While Players, Camera Men and Mechanics Escape in Production

Operators of projection machines and members of theatre orchestras have been exempted from the provisions of Provost Marshal General Crowder's "Work or Fight" decree.

This is the belief of close observers who have studied a brief announcement from Washington, stating that all "skilled" persons engaged in the "creation and presentation" of motion picture productions shall be considered as being engaged in useful occupations and therefore not affected by the regulation.

News of these exemptions will be gratefully received by exhibitors, for of all employes the operator is the most essential. Of course, it probably would have been possible to replace all operators of draft age, but to be compelled to do so would have been a serious blow, entailing, as it would, poorer projection and irresponsible handling of film—for awhile at least.

#### News Will Be Welcome

The news will be unusually welcome, in fact, as it includes musicians as well as operators and what other skilled employes there may be. With most theatres the operators and musicians comprise all the skilled help, but in many there are others who may be so classified, and to retain their services in addition to those of the operators and musicians, will be a great boon.

That operators are exempted will surprise many, as the news was spread throughout the industry last week that operators, like ticket sellers, doormen and ushers, would have to get into different lines of work or enter the army.

Col. Warren of the provost marshal general's office, was quoted as saying: "They are engaged in an amusement or entertainment business, and anyway, can readily be replaced by men above the draft age and by women."

#### What Exhibitors Escape

Now that this news apparently has been proved false, exhibitors can afford to be elated, for they have undoubtedly escaped what would have proved a serious, if not disastrous, problem. "Disastrous" is used advisedly, for it had been estimated by some theatre men that 60 per cent of the picture houses would have been affected if the operators had been held to the order.

At the time the order was made public, Clarence R. Savage, secretary-treasurer of the Chicago Theatrical Protective Union, speaking for the theatre men of Chicago, said 60 per cent of the theatres would have to close if the order were enforced literally.

"At the very lowest estimate I should say that 60 per cent of the operators of the city are within the draft age," he said. "If the order is made to apply to

operators and stage hands as well as to box-office men and ushers, it will wreck the theatrical business for the duration of the war."

#### Players Are Exempted

Producers, as well as exhibitors, will be pleased with the new exemptions, for players, camera men and mechanics will be regarded as being engaged in useful work, and production thus will not be interfered with.

At the same time, it is understood, all skilled employes in the production and exhibition of "legitimate" attractions are exempted.

Nothing has been heard yet as to the status of men in the distribution end of the business, but it is expected that all important employes will be considered as being in worth-while employment.

All men, of course, retain their present classifications with their local boards.

#### Signal Honor for Trade

In exempting skilled men in the "creation" and "exhibition" of motion pictures, the government bestows a signal honor on the industry. Much has been said about the essentiality of the films, and there have been a number of indications that the government really appreciated the importance of pictures, but it is to be doubted if such a marked honor has been bestowed until this.

That operators and other skilled employes are exempted shows plainly that the government understands the great part pictures play in sustaining the morale of those "over here," and is ready to make every concession toward the uninterrupted existence of the trade and those engaged in it.



Bryant Washburn and Lila Lee, New Paramount Stars, Pose for Their Photographs at Hollywood.

## N. A. M. P. I. Selects Committeemen for Various Branches

At the annual meeting of the General Division of the National Association of the Motion Picture Industry held at the headquarters in the Times building, New York, the following directors were nominated to serve on the National Board for the ensuing year: Paul H. Cromelin, John C. Flinn, Paul Culick, James Hoff, Julian M. Solomon, Jr., Thomas G. Wiley and Fred J. Beecroft.

The attendance was the largest of any meeting held during the year and considerable interest was manifested in the general activities of the Association. A committee consisting of Messrs. Thomas C. Wiley, Paul Gulick and James Hoff was appointed to arrange the details for a luncheon to be given on Wednesday, July 24.

A resolution was adopted recommending to the executive committee of the National Association that individual members of Class 5, who enter the service of the government should have their dues remitted during the period of the war.

#### New Members Elected

The Interocean Forwarding Company, Inc., and Reginald Ward, Inc., were elected as members of the exporters' section and the following were elected as individual members: George A. Strader, Herbert S. Clark, Morris Ryarlad, A. M. Botsford, Patrick Kearney, Jerome Beatty, R. C. George, R. E. Pritchard, P. H. Stilson, Frederick Gage, H. H. Jackson, Norris Wilcox.

All of the various divisions of the National Association have nominated seven directors to serve on the board for the ensuing year and who are to be elected at the annual meeting of the organization in Boston on July 19.

The complete directorate as nominated by the four branches are as follows:

Producers Branch: William A. Brady, D. W. Griffith, William L. Sherrill, Carl Laemmle, Adolph Zukor, Samuel Goldfish and William Fox.

Supply and Equipment Branch: J. E. Brulatour, J. H. Hallberg, W. C. Smith, Donald J. Bell, Walter J. Moore, J. F. Coufal and E. M. Porter.

Distributors Branch: Walter W. Irwin, Richard A. Rowland, Paul Brunet, W. R. Sheehan, Arthur S. Friend, R. A. Powers and Ricard Gradwell.

General Division: Paul H. Cromelin, John C. Flinn, James Hoff, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley and Fred Beecroft.

## New Orleans Company Appoints Woman Manager

New Orleans, La.—Owing to the exigencies of the war and because it has been demonstrated that a woman can sometimes run a motion picture theatre more successfully than the average man can run one, the Saenger Amusement Company has appointed Miss M. D. Payne as manager of the Strand Theatre at Hattiesburg and she has already assumed her duties in that capacity. The Strand is one of the most important theatres in the Saenger circuit, covering four states in the South.

## Mutual's Twice-a-Week News Reel To Be Distributed from New York

### New York World's Most Important News Center Declares President Sheldon in An- nouncing Change of Policy

James M. Sheldon, president of the Mutual Film Corporation, announces that Screen Telegram, Mutual's twice-a-week news reel, will be published hereafter from New York under the managing editorship of Terry Ramsaye, director of publicity.

Mr. Ramsaye has opened editorial offices adjoining the Mutual exchange at 1600 Broadway, and has surrounded himself with an able staff. The first release from New York was Screen Telegram No. 36.

Associated with Mr. Ramsaye in the publication of the Mutual news reel will be Don McIlvaine, who has been on the editorial staff of Screen Telegram since its inception. He will be the assistant editor. W. E. Harrison, New York camera man, and Tracey Mathewson will cover outside assignments from New York, and Harold P. Brown will remain in the Chicago territory.

#### Array of Cameramen

Mr. Harrison is known as a New York newspaper photographer, having worked with the camera for most of the New York daily newspapers, and having been associated with motion picture photography for several years as a studio and news photographer. Mr. Mathewson has a name as a capable and daring camera man. He served with General Pershing in Mexico, and one of his first assignments was a trip to national army training camps. Ray L. Hall, who has been called to an important post with the division of films of the Committee on Public Information, has been assisting in the organization of the New York headquarters of Screen Telegram.

"New York has become, under war conditions, the world's most important news center," commented Mr. Sheldon in announcing the change of Screen Telegram's editorial offices to New York. "By maintaining a staff for special service to Western territories in Chicago we feel that we can serve all of the theatres of the country more efficiently from New York.

#### Facilitates News Gathering

"The most important and most interesting news of today is war news, and New York is more convenient in securing war news film than Chicago. Mutual's efficient distribution methods make it possible to edit our reel in New York and reach the theatres of the West as quickly as though the reel were edited in Chicago.

"By virtue of its arrangement with the division of films of the Committee on Public Information, Screen Telegram will continue to present United States official war pictures showing on military and political activities. Abroad Screen Telegram and its staff are working in perfect harmony and accord with the United States Government and all of its agencies.

"Mr. Ramsaye has been selected to

supervise the news weekly because of his particular training and talent in that direction. He is a newspaper man of long experience and his work as director of publicity of the Mutual has given him an added insight into the commercial necessities of motion picture exhibition. He has some very clearly defined ideas on the subject of news pictures which he will put into Screen Telegram.

"Screen Telegram has been a success from the day it was released. It gave the exhibitor what he wanted and what his people wanted, a quality news reel. Under our new arrangements Screen Telegram will be snappier and livelier than ever."

### Miss Bara Takes Rest Before Beginning Film

Having completed "The Message of the Lilies," Theda Bara, the William Fox star, is now taking a two-weeks' vacation before beginning on her next picture. An announcement from the William Fox offices states that the star's next production will give her an opportunity to portray a role entirely different from any she has yet created.

J. Gordon Edwards, who directed Miss Bara in "The Message of the Lilies," "Cleopatra," "Salome," and other productions, also has gone on a vacation in Big Bear Valley, Cal., where he will spend his days fishing for trout.

### Federal Agents Grab Pacifistic Picture In Cleveland Theatre

"Lay Down Your Arms," an alleged pacifist film, was confiscated by agents of the American Protective League and the Department of Justice when it was advertised for exhibition at the Crescent Theatre, Cleveland, last week.

The Crescent is located in close proximity to an army recruiting station and it was charged by the protective league that such a film was hardly appropriate for the neighborhood or, in fact, the country at large.

Richard Schwartzar, manager of the theatre, was questioned by Bliss Morton, special agent of the Department of Justice, and said he bought the film more than a year ago, but had never run it, keeping it to use in case of an emergency. All advertising matter adorning the lobby of the theatre was removed and the name of the agent booking the film taken by federal operatives.

### Gaumont Serial Ready

The twenty-reel Gaumont serial, "The Hand of Vengeance," is ready for distribution, it is announced. During the past week the first five episodes have been shown to a number of independent buyers in New York.

### Lytell Film Nearly Done

This week will see the completion of "Boston Blackie's Little Pal," a Bert Lytell vehicle, at Metro's west coast studios in Hollywood. Meantime, George D. Baker, manager of productions there, is ready with the scenario of Mr. Lytell's next picture, "Unexpected Places."

#### SCENE FROM "A PAIR OF SILK STOCKINGS"



CONSTANCE TALMADGE AND SUPPORT IN AN AMUSING BIT FROM CYRIL HART-COURT'S COMEDY-DRAMA SOON TO BE PUBLISHED BY SELECT PICTURES.

## Woodward Object Of Suit Filed In Denver Tangle

### National Film Corporation Begins Readjustment Action

As an aftermath of the recent upheaval in the affairs of the National Film Corporation of Denver, Colo., which resulted in O. D. Woodward being deposed as head of the company, suit has been filed in Littleton in the district court for the recovery of the land occupied by the company in Englewood by the board of directors of the company representing the stockholders. Harry A. Lindsley, attorney for the board, filed the suit.

This is only one of several suits that have been instituted or will be instituted in an effort to clean up the affairs of the film company promoted by Mr. Woodward. The suit was against Woodward and others.

#### New Manager Acts

George A. Levy, chief of the industrial bureau of the city of Denver, who has been named trustee and general manager of the film company, to put it on its feet again, has closed the company and it is now proposed to clear up the Woodward Company and reorganize.

The land occupied by the film company was a former suburban resort. It was taken over by Woodward and others at the beginning of the company's activities, when stock was first put on the market.

#### Auditing Committee Charges

The ousting of Woodward followed a report made to the board of directors by an auditing committee. From the report it is evident that the committee had little to audit for it charged that the president "carried the books of the company in his head."

The officials of the company are emphatic in their statements that the company is solvent and that there is no reason why capable management cannot make the company a success. The troublesome times through which the company is passing is described by them as "simply a readjustment in an effort to obtain a capable business management."

## Exchange Managers Unite

Detroit, Mich.—Motion picture exchange managers have formed an organization affiliated with the Detroit Board of Commerce. It will be known as the Board of Motion Picture Exchange Managers. The officers are: J. E. Flynn, president; H. A. Ross, vice-president, and J. C. Fishman, treasurer; H. B. Warner, secretary of the Board of Commerce, will act as secretary of the new organization.

## Western Sells "Mickey"

Arrangements have been consummated between Western Import Company and W. H. Productions Company, whereby the latter company will exploit Mabel Normand in "Mickey."

## Date Set for Annual Convention Of American Exhibitors Association

### August 20 to 24 Chosen by Committee on Arrangements for Gathering in Chicago —Plans Underway

The second annual convention of the American Exhibitors Association will be held in Chicago, August 20 to 24, inclusive. This announcement was made in Chicago this week by Frank J. Rembusch, national secretary of the organization, who was in that city in conference with Louis Frank of the committee on arrangements.

While the actual place of meeting has not as yet been selected, it is practically a foregone conclusion that one of the larger downtown Chicago hotels will house the exhibitors during their sessions. This will be definitely decided upon within the next few weeks.

Mr. Rembusch's announcement sets at rest any rumors that the American Exhibitors Association, as an organization, would co-operate with the Motion Picture Exhibitors League in its convention which opens in Boston, Saturday of this week.

#### No Exposition Planned

There will be no exposition in connection with the convention of the association. This was made plain by Mr. Rembusch in a short discussion of the plans of the men back of the meeting in Chicago. He laid particular stress on the fact that it was to be a business session pure and simple, although it is likely some entertainment will be provided for the visiting exhibitors.

It is now the intention to begin the sessions at noon with a "war" dinner at the hotel which is selected for the con-

vention. Immediately following this will come the business session, which will hold until about 4 o'clock in the afternoon. It is not contemplated at the present to have any night meetings, but the arrangements are of such a nature that this can be changed if additional time becomes necessary.

All branches of the industry will be welcomed at the convention of the association, it is announced by the committee. Exhibitors do not have to be members of the American Exhibitors Association to attend and take part in the discussions.

#### Addresses by Producers

Prominent producers will be invited to be present and address the exhibitors on the plans of their companies for the coming year and to aid in obtaining a closer co-operation between the producing and exhibiting ends of the industry.

"The convention called for August," said Mr. Rembusch, "is to be strictly business in nature. Politics are to be banished entirely and we will have a meeting of exhibitors and others in the industry from which, undoubtedly, great good will come.

"I want to make it plain that everybody is invited to be present and join in the discussions which will accompany the business sessions. I have talked with the various directors of our association, and they are of one mind that nothing other than business shall be the keynote of the coming convention."

### BESSIE BARRISCALE IN "A WIFE'S CONSCIENCE"



MISS BARRISCALE'S LATEST PARALTA STARRING VEHICLE IS SAID TO CONTAIN A POWERFUL APPEAL WITH MANY THRILLS AND UNUSUAL TWISTS.

## American to Distribute Films Through Its Own Exchanges

### President Hutchinson Abandons Program Plan At the Same Time and Will Devote Energy To Special Features

Abandoning program features and adopting the policy of special productions, the American Film Company last week announced that hereafter it would handle its own distribution, severing its present connections with Mutual.

To this end President Samuel S. Hutchinson will put a personal representative in every important distribution center, who will screen all productions as far as sixty days in advance so the exhibitor can see his pictures before he books them.

To those in close touch with the affairs of the American and Mutual, the news does not come as a big surprise, for at the time of the withdrawal from the presidency of Mutual by John R. Freuler it was freely predicted that American pictures soon would be distributed through other channels. Mutual, however, has fortified itself against the loss by acquiring new features, such as the Outing-Chester pictures, the Edna Goodrich and Gail Kane features.

#### Hutchinson Issues Statement

Announcement of American's change in policy was made by President Hutchinson in the following statement:

"For the first time American is in a position to control the distribution of its product as well as the manufacture. We have been aiming at such an arrangement for a long, long time. It is a task that required a lot of thought and the most careful sort of preparation. We think it marks a new milestone in the career of American.

"For a long time we have been acknowledged as a producer of really worth-while pictures. Our studios and laboratories have been conceded to be second to none in the country. Our organization has been close-knit, well-organized, smooth-running, in every department. And now we are ready to control our distribution.

#### Tells Distribution Aims

"We hope to make our distributing organization just as perfect in every particular as is our manufacturing plant and its personnel. First of all, we have abolished release dates. In the past the organization through which American subjects were released was able to apply the whip to our production forces and to speed up studio work in order to have a picture ready for a certain release date. Now that is all ended. We shall take as long as may be necessary to stage properly each subject. Each picture will be released only after it has been perfected in every respect.

"As you know, American has been seeking exceptional stories for its future productions. A few weeks ago we announced that we were prepared to pay anywhere from \$1,000 to \$25,000 for suitable stories. We have been more than pleased by the response. Stories by men and women of note in the literary world were offered us. In fact, they are still

arriving. Several have already been approved and are even now in course of production under the supervision of Directors Edward Sloman, Henry King and Lloyd Ingraham.

"Exhibitors will find such stars as Mary Miles Minter and Margarita Fisher featured in forthcoming American releases, and every once in a while we may offer a subject with an all-star cast and which depends for its drawing power as much upon the story itself as it does upon the artists who enact it. Then, too, I control the output of William Russell Productions.

#### Seeks Exhibitor Faith

"I am placing personal representatives in all the big distribution centers, and these men will be in daily touch with the exhibitors and make daily reports direct to me. We hope thus to establish a closer bond of contact between manufacturer and exhibitor than has ever been possible before.

"My special representatives will be prepared to give real service to the exhibitors and by this I do not mean that they will attempt to teach him his business or tell him how to run his theatre, for we have no such idea in mind. In fact, I believe that the exhibitor himself is the only man fitted to handle his peculiar problems.

"Each personal representative will be provided with a print of each new subject about sixty days in advance of its first public showing, so that exhibitors can see for themselves the high quality offerings we expect to supply them.

"Until I can make formal announcement of the name and address of each of my personal representatives, exhibitors should write direct to the executive offices at 6227 Broadway."



LAWRENCE GRANT  
Who Plays an Important Part in "To Hell with the Kaiser," a Screen Classics Play.

## Wilson Takes Hand In Row Over Showing Of Universal Film

The fight between the Universal Film Company and George Creel, chairman of the Committee on Public Information, over presentation of the patriotic feature, "The Yanks Are Coming," has reached the White House. Awake to the importance of the dispute, President Wilson himself has taken a hand. The President has seen the film and as a result, Creel may be asked to give it his official sanction.

A print of the film reached Washington on July 3, having been shipped from the Universal home office at the request of Mr. Creel. This in itself was a victory for Universal, for Creel has steadfastly refused to see the picture, it is said. It was hinted that possibly Creel changed front when told to do so by Mr. Wilson.

Upon the arrival of the film, Creel immediately went to the White House, where the picture was shown in a private room. An attempt was made later to learn the President's opinion, but in vain. Creel continued to remain silent.

## National Directors Make Their Report To Chicago Exhibitors

The Exhibitors' Booking Corporation of Illinois, local unit of the Affiliated Distributors Corporation, held its first meeting since the convention of national directors in New York last Friday afternoon.

Joseph Hopp and Louis Frank, national directors of the Chicago organization, reported to the members present the results of the New York meeting and the various phases gone into by the directors in an effort to perfect their organization, that early distribution may be effected under the Affiliated plan.

E. Thomas Beatty, president-elect of the Motion Picture Theatre Owners' Association, who has been in ill health for some months, made his appearance at Friday's meeting and took an active part in the discussion.

A number of changes in the by-laws were advocated, and it was learned that word had been received from H. A. Brink, president of the Affiliated, that it would not be necessary for each unit to have its entire quota of stock subscribed before commencing operations.

Mr. Frank reported that while a number of pictures had been reviewed by the directors, no purchases had been made, and it was probable that the first production to be handled under the Affiliated plan would be bought by five of the eastern directors, the method provided for buying pictures.

## Export Order Hits Fox Hard

An indication of the far-reaching effect of the recent Government order regarding film exports is given in a statement from the Fox Film Corporation, which says that when the Government's ruling was received it had to unpack and give a screening of 500,000 feet of film ready for shipment to all parts of the world.

## Enthusiasm Marks Chicago Meet Of Universal's Branch Managers

### Company's Representatives Gather From All Parts of Country to Join in Discussing New Policies

Marked by the enthusiasm of those who attended and distinctive because of its departure from the usual program of conventions, the three day meeting of the Universal Film Manufacturing Company's officials and branch managers, held at the Hotel Sherman, Chicago, closed last Tuesday night.

President Carl Laemmle, Assistant Treasurer Joe Brandt and Harry Berman, sales manager of the Jewels Production Company, were present and conducted the various sessions. President Laemmle was suffering from a severe cold and was unable to participate to the extent he wished.

The first day of the meet, Sunday, was devoted to a discussion of Universal's new sales policy which, while not made public, is declared will eliminate the waste in picture selling and at the same time allow the salesmen to come into closer contact with exhibitors than heretofore.

#### Exchange Managers Heard

For the purpose of learning first hand from men familiar with the territory of conditions among exhibitors, President Laemmle set aside Monday, the second day of the convention, to hear from exchange managers their personal impressions and the kind of productions needed in their respective territories to increase business.

The consensus of opinion was that although the draft had depleted attendance of the motion picture houses to a certain extent that the effect was not as great as had been feared. Business in the smaller towns, they said, was much better than they had hoped for and bigger and better business was predicted for the fall. A tendency to avoid long term contracts was noted, they said.

A new department to take care of the newspaper and publicity matter for the

exhibitor has been established, it was announced, which is decidedly new and novel. The plans and purposes of this new department will be explained fully at a later date, it was promised.

#### Berman Discusses Jewels

Harry Berman, sales manager of the Jewel Productions, was enthusiastic about their productions for the coming season and announced that they will soon release "The Geezer of Berlin," a two-reel travesty on "The Kaiser, the Beast of Berlin;" Windsor McKay's picture, "The Sinking of the Lusitania;" a new Lois Weber production, "For Husbands Only;" and a new production now in the making, "The Yellow Dog," from the story by Henry Irving Dodge which ran in the *Saturday Evening Post*.

Julius Stern, President of the Century Comedy Company, announced that in the fall he will do something new in the way of comedies and will make some new comedies of special nature like the "Geezer of Berlin."

Mr. Laemmle, despite his illness, took an active interest in the meeting, and expressed great pleasure at the everywhere apparent enthusiasm among the exchange managers who attended.

Those who attended were:

I. Lesserman, Morris Hellman, S. J. Goldman, Julius Bernheim, I. Gittleson and Irving Mack of Chicago; C. C. Smith and Joe Roderick of Milwaukee; Joe Schnitzer, R. W. Abbot and D. Adams of Indianapolis; Sam Saxe of Cincinnati; E. J. Smith of Cleveland; W. D. Ward of Detroit; R. K. Evans and L. H. Cohn of Minneapolis; Edward Armstrong of Denver; John McAlear of Pittsburgh; Barney Rosenthal of St. Louis; S. Benjamin of Oklahoma City; M. J. Frisch of Des Moines; Mr. Feld of Kansas City and Curley Calvert of Omaha.

## Service Is Keynote Of Liberty Theatre

Realizing that "smokes will win the war, don't waste them," the management of the Liberty Theatre, Seattle, hit upon the novel idea of helping his patrons conserve their cigars and cigarettes by establishing a checking system. A rack inside the lobby has a number of clothespins suspended on strings, while above is a neat pile of paper wrappers to hold the half-smoked cigar before hanging it up. The "check your cigar" feature is winning favor with Liberty theatregoers. Incidentally it's a fine place to grab off a good smoke.

## Flinn Talks on Films "At 100 for 1" Dinner

At a dinner given by "The Hundred for One Club," John C. Flinn director of advertising and publicity of the Famous Players-Lasky Corporation, made an address concerning the motion picture industry and what it has accomplished during the past year.

The dinner was held at the Hotel Roy-alton and was well attended. Mr. Flinn's speech proved one of the most interesting offerings of the evening and received much appreciative applause.

## Burnstein Joins Magnet

Julius Burnstein, one of the oldest film exchange men in New York, and at one time manager of the Pathe exchange, has been appointed manager of the Magnet Film Exchange, New York. This exchange controls the rights to the W. H. Productions.

F. C. Sumner, who has been associated with Pathe for a number of years as branch auditor, has been appointed assistant manager to Mr. Burnstein.

### THREE SCENES FROM "UNCLE TOM'S CABIN."



MARGUERITE CLARK PLAYS A DUAL ROLE IN THIS PARAMOUNT PRODUCTION, IMPERSONATING LITTLE EVA AND TOPSY, THE SCENES OF WHICH WERE TAKEN ALONG THE MISSISSIPPI RIVER.

A SCENE FROM THE FOX PLAY, "HER PRICE."

## Two Departments Of Mutual Move To New York City

Publicity and Advertising  
Heads Now at 1600  
Broadway

The publicity and advertising departments of the Mutual Film Corporation have moved into quarters adjoining the New York exchange at 1600 Broadway. The rest of the executive offices remain at 220 South State street, Chicago, where Mutual moved two years ago.

The change was upon orders of James M. Sheldon, the new president of Mutual, who decided that Mutual should have an executive office in New York. He added Screen Telegram, Mutual's twice a week news reel, to the responsibilities of Terry Ramsaye, director of publicity, and told him to pack his various departments off to New York.

### Ramsaye on Ground

Mr. Ramsaye has been in New York for several weeks in connection with his new duties, and he was joined last week by Colvin W. Brown, advertising manager of the Mutual, and Arthur James Pegler, special publicity writer.

Mr. Brown is a western newspaper man who has been associated with Mr. Ramsaye in the publicity department of Mutual for nearly two years. He was appointed advertising manager some months ago. Mr. Pegler is a writer of reputation, who was for a number of years a reporter on New York, Chicago and Minneapolis newspapers. He has been on Mr. Ramsaye's staff since the removal of the Mutual executive offices to Chicago.

### Music Department Remains

Joseph O'Sullivan, director of music service for Mutual, remains in Chicago, where he will cue Mutual productions as in the past.

The publicity department's move to New York was made in record time. The Chicago offices were closed at 5 o'clock on Monday afternoon and the New York offices were in operation before 9 o'clock on Wednesday morning.

## Hulsey Announces Important Changes In Executive Staff

E. H. Hulsey, president of the First National Exhibitors' Circuit of Texas, announces important changes have taken place in the executive staff of the First National Exhibitors' Circuit of Oklahoma.

Tom H. Boland, one of the proprietors and manager of the Empress, the largest theatre in Oklahoma City, has purchased a substantial interest in the circuit and has been elected president of the Oklahoma corporation. Mr. Boland will in future devote the major portion of his time to First National affairs.

Jack Brainerd, formerly branch manager for Mutual, has been appointed local manager of the Oklahoma Circuit, under Mr. Boland's regime.

T. E. Larson, who formerly represented the Hulsey interest in Oklahoma, is no longer connected with the First National Exhibitors' Circuit either in that state or elsewhere.



VIRGINIA PEARSON PORTRAYS THE CHARACTER OF AN OPERA SINGER IN THE CURRENT FOX OFFERING.

## Mme. Petrova's Tour Meets With Success

Polish Actress Sells Hundred  
Thousand Dollars' Worth  
Of W. S. S.

Mme. Olga Petrova's personal appearance tour on behalf of the government's Thrift Stamp campaign, during which she has appeared in theatres of the First National Exhibitors' Circuit, is meeting with striking success, it is said.

During the last week of June, Mme. Petrova appeared in Atlanta, New Orleans, Houston, Dallas and Fort Worth. At Atlanta, where she made her first appearance before southern audiences, she was greeted with the largest crowd that the Forsyth Theatre of that city has held during the present year. Here she succeeded in obtaining pledges from purchasers of thrift stamps totaling \$24,499.

During her visit to New Orleans, Mme. Petrova secured pledges for the purchase of \$42,000 worth of thrift stamps. She appeared there at the Strand Theater, which is controlled by E. V. Richards, Jr., one of the prominent members of the circuit.

### Fort Worth's Record.

After a brief stop at Houston, where she disposed of \$5,500 worth of stamps, Mme. Petrova arrived in Dallas, June 27. She appeared at the Old Mill Theatre in that city during the afternoon and evening and persuaded several hundred of her admirers to pledge themselves to the purchase of over \$18,000 worth of stamps.

Her visit to Fort Worth on the follow-

ing day was marked by two of the most successful meetings of her entire tour. During her two appearances at the Hippodrome Theatre in that city, the adding machines utilized by Manager A. E. Levy to record the amount of pledges subscribed, totaled over \$20,000 worth of stamps.

The Polish actress is using both argument and song to open the purses of the patriots in her various audiences. The new military numbers, "Liberty for All Forever," written by Lieutenant Hilliam of the Royal Canadian Infantry, is being sung by her on most occasions. She also recites various dramatic selections of a patriotic tenor.

Bobby North, her personal manager, is proving a splendid foil to Mme. Petrova in her stage appearances, adding comedy touch by his infectious antics.

## Popular Film Actor Now a Lieutenant

Tom Forman, well-known screen actor, who has been seen in many Paramount pictures, is now a lieutenant in the army, having just won his commission at the officers' training camp at Camp Gordon, Atlanta, Ga.

Forman enlisted as a private a year ago and was sent to Camp Kearney, Cal. There he was soon made a corporal, then a sergeant and finally was recommended for admission to the officer's school at Camp Gordon.

Lieut. Forman has supported many Paramount stars, including Lou Tellegen, Blanche Sweet, Vivian Martin, Kathlyn Williams, Sessue Hayakawa and Theodore Roberts.

# New Regulations Are Approved For Express Shipments of Films

## Interstate Commerce Commission Probably Will Put Them Into Effect Beginning August 1, It Is Announced

The Interstate Commerce Commission has approved recently proposed amendments to its regulations covering the transportation of films, explosives and other dangerous articles by express, and the regulations as amended probably will be made effective August 1. The amended regulations are as follows:

**Motion Picture Films**—43(a) Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b). Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

### Weight of Containers

(c). Unexposed motion-picture film in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 200 pounds.

(d). Non-inflammable motion-picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "Motion-Picture Films," and, in addition, must be marked "Not Dangerous," as prescribed by paragraph 34(c).

(e). When non-inflammable motion-picture films are packed in the same outside containers with inflammable motion-picture films, the outside packages must bear the yellow label, and the total contents of the outside container must not exceed the quantity of gross weight permitted for inflammable films.

(f). Shipments of motion-picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion-picture film must place the same inside the outside box containing the film.

### Old Containers Good

Note: Shipping containers complying with Rule 43(a), effective October 1, 1914, and purchased prior to May 15, 1918, may be used for the shipment of motion-picture film until December 31, 1918, provided they are securely closed and in good condition, and provided further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used. (Celluloid, fiberloid, pyralin, viscoloid, zylonite, etc., scrap) including scrap motion-picture films (cut or torn in pieces) must not be shipped by express.

**Shipping Container Specification No. 32.—Metal Cases or Cans for Outside Containers for Inflammable Motion-Picture Films:**

1. Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fiber board at least 1/8 inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers, if hinged, must be permanently attached to metal cases or cans by not less than two hinges, which must be securely riveted, or they must be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than 3/8 inch on all sides. A strong metal hasp must fit over staple or eyebolt, and must be provided with a permanently attached catch to engage in staple or eyebolt.

### Covers Must Fit Tight

4. Telescopic slip covers must fit tightly against the shoulder of the body and lap down over or

inside the body not less than 3 inches (except that for a one-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device made of metal. This device must be approved by the Bureau of Explosives both as to design and construction.

5. Each outside metal case or can must be plainly and permanently marked "Complies with I. C. C. Specification No. 32," or if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

I. C. C.—32.

The letters and figures in this symbol must be at least 1/2 inch high. The symbol shall be understood to certify that the package complies with all the requirements of this specification.

The amended regulations were made public by W. S. Topping, assistant chief inspector of the Bureau of Explosives at Washington, and forwarded to *Exhibitors Herald and Motography* by its Washington correspondent.

## Cameraman Loses Life

John Van den Broek, for four years associated with Maurice Tourneur and one of the best-known cameramen in this country, was drowned at Bar Harbor, Me., on June 29, while taking exteriors for a forthcoming Tourneur photoplay.

Mr. Broek was responsible for much of the splendid photography contained in "Barbary Sheep," "The Blue Bird" and "Prunella," and he left the Paramount forces when Mr. Tourneur formed his own producing organization.

## New Coal Regulations To Hit Electric Signs Harder Than Before

The new regulations governing theatre and other advertising signs now being drafted by the fuel administration at Washington will be much stricter than those governing "lightless nights," which they are intended to supplant, according to advices from the capital. The result will be that many more thousands of tons of coal will be saved.

One of the main features of the new regulations, full details of which have not been made public, is that theatre or other outdoor lights shall not be turned on until the street lights are in operation.

Interior lighting is due for considerable regulation, it is believed by many, who point out the use of clusters where one bulb would do. It is declared that the interior lighting of theatres is far more brilliant than necessary.

## Three Omaha Theatres Buy Powers 6-B Machines

Powers' Cameragraphs are generally associated with classy surroundings. The Omaha branch of the United Theatre Equipment Corporation has equipped the Empress, Strand and Rialto theatres of that city with Powers 6-B projectors. These are three of the finest theatres west of Chicago.

## Goldwyn Gets Milton Sills

Goldwyn's intention to surround Geraldine Farrar with all-star casts in each of her productions is given further proof with the news that Milton Sills will be Miss Farrar's leading man in her second picture. Mr. Sills will arrive in New York this week from California, where he has just finished an engagement with Clara Kimball Young.

## DRAMATIC MOMENT FROM "HELL'S END"



LEFT TO RIGHT—CHARLES DORIAN, WILLIAM DESMOND AND WARD CANFIELD IN A BIG SCENE FROM A FORTHCOMING TRIANGLE PLAY

## Affiliated Broadens Project to Permit Non-Member Participation

### Executive Heads Move to Make Organization Open to Exhibitors Everywhere—To Get Low Rental Rate

That the cooperative booking plan of the Affiliated Distributors Corporation is to be truly representative, was made plain last week, when the executives of that organization arranged to extend the scope of the movement so that it could include every exhibitor desirous of associating themselves with it.

Originally it was intended to limit the benefits accruing from cooperative booking to the number of exhibitors necessary to complete a quota of 2,500 days on each picture for the country. This quota was to be divided among twenty-five exhibitors' booking corporations, each of which was to guarantee, by a trust fund, an average of one hundred days per picture.

Exhibitors guaranteeing these trust funds were to have participated exclusively in the low rentals effected and the excess profits derived. Exhibitors, not members of the booking associations allied with the Affiliated, were to pay the regular rentals.

#### Avoid Restricting Scope

The manner in which exhibitors all over the country have rallied to the Affiliated, it is said, has caused its sponsors to let down the bars to some extent. With the quota for the entire country now practically completed, after only two months' organization work, it has become apparent that any restrictions as to the scope of the Affiliated plan would be unfair to the many exhibitors who have been dilatory in taking advantage of it, and would nullify the purpose of its organizers to make the cooperative movement representative of all exhibitors.



JOSIE SEDGWICK,  
Who Is Appearing Opposite William Desmond in  
"Hell's End," a Triangle Production.

Accordingly, the directors of the Affiliated at their recent meeting approved a form of participating certificates which will enable exhibitors who have not joined their territorial booking corporations to gain the same low rentals enjoyed by the original subscribers to the unit's trust fund.

#### Participating Shares Planned

Whether exhibitors holding these participating certificates will be extended a share in the excess profits of the booking corporation, is a matter which has been left to each unit to decide as it sees fit.

It is expected that this expansion of the Affiliated will give it a booking strength greatly in excess of the usual number of days for which the average picture is booked. This, naturally, will further lower prices, and encourage increased quality of productions, as the producer shares with the exhibitors in all excess profits.

## NEW GOLDWYN POLICY Company Adopts Star Series Plan

By SAMUEL GOLDFISH\*

Goldwyn pictures will be released for our company's second year, beginning in September, under the Star Series plan. This announcement will no doubt occasion surprise, for Goldwyn in its first year abided by the principle of collective selling—selling a year's productions under a single contract—and made the biggest kind of success of this principle.

But exhibitors, I feel sure, will welcome the policy of selling Star Series because of its greater flexibility and because this system is in perfect accord, both with their needs and desires.

#### Schedule for Year

For the coming season Goldwyn will offer:

- Geraldine Farrar—six productions.
- Rex Beach—six productions.
- Pauline Frederick—six productions.
- Mabel Normand—eight productions.
- Mae Marsh—eight productions.
- Madge Kennedy—eight productions.
- Tom Moore—eight productions.

Miss Farrar's first three Goldwyn productions are: "The Turn of the Wheel," by Tex Charwate; "The Hell Cat," by Willard Mack, and "The Pirate Woman," from the novel, "Three Palms Cay," by Capt. E. A. Dingle, first published in Munsey's Magazine. In all of these stories she is again the modern emotional actress that her public desires her to be. We are not wasting her talents or beauty in costume stories of a past period.

#### Beach Stories Titled

Rex Beach's six stories are "Laughing Bill Hyde," "The Crimson Gardenia," "The Iron Trail," "The Net," "Going

## Governor to Introduce "Pershing's Crusaders"

An elaborate program set in a military atmosphere has been arranged for the premiere in Salt Lake City of "Pershing's Crusaders."

The management of the Salt Lake Theatre, where the film will be shown, has invited as guests a large gathering of distinguished public officials and a number of army officers, including Governor Bamberger and Col. Hasbrouck, of Fort Douglas.

Governor Bamberger has consented to make the opening address, while the Fort Douglas Military Band will supply the music.

#### First Keeney Film Out

The newly organized William L. Sherry Service last week published the first of the Frank A. Keeney pictures, "A Romance of the Underworld," starring Catherine Calvert. The next Sherry release will be "The Street of Seven Stars," by Mary Roberts Rinehart, with Doris Kenyon at the head of her own company, De Luxe Pictures, Inc.

Some" and "The Silver Horde." In the first of these stories Willard Mack is co-operating with Mr. Beach in the preparation of the scenario and Reginald Barker is the director. To my mind, plus the great cast that will be chosen, this as closely approximates an all-star production as anything possibly could. All of Beach's productions are from his most popular stories.

Pauline Frederick's first Goldwyn production will be "The Poverty of Money," an emotional drama from one of Willard Mack's well-known plays.

Mabel Normand will be seen first in the coming season in a rollicking comedy, "Peck's Bad Girl," by Tex Charwate.

#### Mae Marsh in Drama

Mae Marsh is completing her first production for the new year, a romantic emotional drama, "Hidden Fires," by J. Clarkson Miller.

Madge Kennedy will begin her new season in "The Kingdom of Youth," by Charles A. Logue, who wrote her other success, "The Service Star."

Tom Moore is launched as a star in "Just for Tonight," also by Mr. Logue, a surprising and delightful picture directed by Charles Giblyn.

Our first release for the coming season will be Geraldine Farrar in "The Turn of the Wheel" on September 1.

Not because I am expected to say this, but because I believe and mean every word of it, I feel that Goldwyn for the coming season has the most perfectly balanced group of stars and productions in the motion picture industry.

\*President Goldwyn Pictures Corporation.



# "OVER THE TOP" with J.B.

Colonel Theodore Roosevelt, original author of "Race Suicide," has signed up with the McClure interests for a series of pictures. And you can bet when the Colonel applies the "Big Stick" to the movies some one's going to sit up and take notice. Watch your step, Teddy, and don't get the Creel Committee on your "Ranch Life and the Hunting Trail" or your picture may be relegated to the ice box.

\* \* \*

At the meeting of "Class Q-31, Overall" Fred Beecroft voted for himself sixteen times, and James only once, as representatives to the Boston Convention. I demand a recount.

\* \* \*

It is stated on good authority that Arthur James is one of the best informed officers in the 7th Regiment, and he can set up a machine gun with his eyes shut. Why shouldn't he? Arthur's a strong man in the pictures. In fact he is a regular Rolland-do.

\* \* \*

Aubrey M. Kennedy has a new press agent and one glance at the program is enough to convince the public that the press department of the Symphony Theatre uses English and spelling of a 95th Street class, and then some. Twenty or more mistakes in one program. Look it over.

\* \* \*

Tom Bedding is in charge of the press department of the American Standard Company. Tom is full of vigor.

\* \* \*

Harry Poppe, the globe-trotting press agent of the Yorke-Metro Company, has again invaded New York. Harry looks fine after his western outing and has put on about twenty pounds in weight.

\* \* \*

What do you think of Bert Ennis' new job with the government? Bert is in the gas mask factory down L. I. way. We will miss you, Bert, but the old U. S. A. has room for a lot of first-class men.

\* \* \*

Mary Kennedy has gone on the road with the "Lombardi Limited" and expects to make a month's stay in Chicago, Ill. "So long, Mary."

\* \* \*

Elaine Ivans of the "Up Stairs and Down Stairs" company hit the office today and we were glad to see her. Elaine expects to become Lasky Paramount Star in the near future.

\* \* \*

Just to save a bit of money, why not hold a Picture Exposition at the big show now going on in the Bronx. The Bronx Exposition is going to last for several years, and it might be a great thing to take a bit o' space there right now.

\* \* \*

Jules Cowles has scored another negro character success in the Goldwyn Picture, "The Service Star," with Madge Kennedy. "Jeff" sure put some punch in the picture and it is hoped that we will see more of his work along the same lines.

Charley Simone is spending a much deserved rest at Bridgetown, N. J. Charley spends most of his time "con-vening" on Lake Sunset.

\* \* \*

It has been stated that the Horsley Studio at Bayonne, N. J., is to be taken over by the government for war purposes.

\* \* \*

The latest form of amusement along the Rialto is "passing the buck," and since the Universal started the game, it has been flourishing even on the side streets.

\* \* \*

G. W. Landon says "The fellow who projects his thoughts at too great an angle will never register without the other fellow distorts the screen of his perception." Them's fine woids.

\* \* \*

"The Only Road" shows Viola Dana feeding an ass on spinach. Why didn't she slip him some thistles? It's easier to get the thistle-down.

\* \* \*

Don't know whether it was done intentionally or not, but some of the "dry states" may notice that the Simplex Twins are trooping the country painting whisky signs on the screen "First Over the Bars." It's good stuff though, but the screen is the first thing we ever heard of that could be made steady by its use. Some recipe: What?

New York, July 9, 1918.



MAIE MARSH,

In a scene from a Current Goldwyn Production, "The Glorious Adventure."

## Chaplin Sets Record

Records kept by Carey Wilson, sales manager of the First National Exchange, Inc., of New York, show that Charlie Chaplin in "A Dog's Life" had played in 535 theatres in the city and state up to and including June 21. According to Mr. Wilson's calculations, this record has not been equalled this year.

## "SMILING BILL" PARSONS IN "DAD'S KNOCKOUT."



WHY DID PARSONS GIVE UP A MILLION DOLLAR-A-YEAR INSURANCE BUSINESS TO GO INTO PICTURES? THE ABOVE WOULD SEEM TO BE THE ANSWER

TWO DRAMATIC MOMENTS FROM "A KING IN KHAKI"



HAROLD LOCKWOOD, IS CAST AS A REPORTER, WHO PUTS TO ROUT A BODY OF CROOKED CAPITALISTS IN THIS METRO PLAY

## From Knight o' the Grip to G. M. Or—"D. J. S." Celebrates the 4th

July 4th is several kinds of an anniversary for Dennis J. Sullivan. What is of more particular interest here is that four years ago on that date he made a quiet, unostentatious entrance into the film business.

On that date he set out from the Milwaukee office of the Mutual to sell pictures "on the road."

In the four years that have intervened the film trade has developed from a semi-commercial chaos into an organized business, and "D. J. S." as he is known through the industry, has had a very considerable part in bringing business practice into the selling of pictures.

### Salesman Becomes Official

From the road salesman to the occupancy of a glass topped desk and the general management of a national system of exchanges might be called a considerable stride, even in the spectacular film business, but the elements of chance are eliminated when we can take a look at the man and his background of experience and business training.

"D. J. S." came into the film trade after a fifteen-year career with the American Tobacco Company, beginning with a job on the road, district management, factory managership, and lastly, a place on the salesboard of the corporation in New York.

So big money and big business, even in the superlative terms in which the pictures have rejoiced had no surprises for this Sullivan man.

### Sells Big Serial

"One of the first and most important problems that I met was in the matter of contract. My first really strenuous job was in the selling of a sixty-reel, thirty-chapter serial. At that time, a film contract between exhibitor and distributor was no contract at all in the mind of the film salesman and the exhibitor. The true status of a contract had to be established both for the salesman and the buyer before we could even

commence to call this a business. It was done.

"With the selling of that serial, we really began to have real records and to be able to codify and classify the mass of information about the trade which had been mostly a matter of guesswork and the business of 'carrying it in your head' before.



DENNIS J. SULLIVAN

"Another important factor in whatever success I have achieved in the selling of pictures and in cooperation management has been, and is, the confidence of a loyal, sound force of salesmen and branch managers. I have tried to make them know—and I think I have succeeded in an important degree—that just so long as the home office gets the facts and all of the facts, all of the time, they

have a friend there that they cannot lose.

### Sincerity Keynote of Success

"This phase of the business is much more important than it would appear to the man engaged in other commercial enterprises. I think that the human element of the film business is the biggest thing in it. It seems to count for a whole lot more. It avails nothing to have a good product unless you have sincere men handling it. This is truer of the films than any of another line of merchandising.

"I have come to appreciate, too, the peculiar requirements of service in the film trade. Every man in it has to have some of the elements of showmanship, some of the deftness of the press agent, some of the substantial brass tacks characteristics of a certified accountant—and a whole lot of sand.

"I expect there is no business on earth that is so absolute and final as the film business. Action is to be had now, today, at once, and having taken place, it is all over. A mistake can never be undone with any effectiveness because it is so far in the past in a few days that you haven't time to think about it. It is just a matter of doing better next time. That's the reason that we have to carefully select men who have a record for doing things right in the first time. It's a good business for a good man.

### Changes in Film Game

"When a man sets out to sell stoves, or soap, or tobacco, or blue sky, he can adopt a certain method and use it continually, perfecting it day by day. When a man sets out to sell films he has to change as his product changes, which is about every seven days.

"It is certainly a game of action."

## Clara Kimball Young Makes Patriotic Tour

Clara Kimball Young, Select star, en route back to New York, following completion of "The Savage Woman" at the Lasky studio in Hollywood, is making a patriotic tour of the West Coast, appearing at leading theatres to boost recruiting.

Miss Young's first appearance was at the California Theatre, San Francisco. In honor of her appearance, a big parade was held, in which fifty automobiles carried many navy officials and prominent members of the social set. The parade was headed by a navy band, consisting of one hundred pieces. The theatre turned away hundreds when Miss Young appeared before the screen.

Miss Young then visited Portland, Oregon, and Tacoma, Seattle and Spokane, Wash.

### Novelties at Strand

The Strand theatre, New York, last week presented several short reel novelties that proved welcome entertainment. "Outwitting the Hun," a three-real film produced by Harry Raver with mechanical dolls, thoroughly delighted Strand audiences. It told an interesting story, had clever situations and exceptional scenic effects for a picture of this kind.

The other novelty at the Strand was the Topic Film and Slide Company's release of "Topics of the Day," edited by *The Literary Digest*. This single reeler has been cleverly handled and proved an interesting part of the program.

# REVIEWS

Gladys Hulette and Creighton Hale in  
**"ANNEXING BILL"**

Pathe comedy-drama; five parts; directed by Albert Parker; published July 7.

As a whole..... Entertaining  
 Story..... Good  
 Stars..... Well Cast  
 Support..... Capable  
 Settings..... Sufficient  
 Photography..... Good

Concerning the efforts of a girl to rid herself of a fortune to overcome the obstacles in the way of marriage with the man of her choice, "Annexing Bill," is delightful entertainment. The play is cast in the lighter vein with any number of amusing situations. While it is not the class of picture which makes for unrestrained laughter, it contains the intangible something which satisfies.

The stars are well suited to the rôles assigned them and unfold the smooth running story in a creditable manner. Mark Smith, cast as George Frayne, who is a source of joy to Wall street because of his unequaled ability to pick a loser, is one of the high lights and a source of much pleasure.

*The Story:* Enid Barwell's pleasure at inheriting a million is rudely shattered when "Bill" refuses to marry her because of her money. She seeks out George Frayne, knowing his propensity for losing on the stock exchange and arranges with him to invest the money. As the papers are about to be signed, a maiden aunt through the death of whom Enid inherited the money, appears on the scene. Enid's joy at losing her money so easily and clearing the path for her marriage is short lived, for the aunt is unmasked as an impostor and Billy remains obdurate. Once more she turns to Frayne who, undergoing a complete reversal of form, adds to the million by hundreds of thousands through playing the market. With each increase in her fortune Enid's happiness drops a corresponding degree. Finally the long awaited end comes and everything is swept away in a financial crash which is the cause of "extras" being issued by the New York papers. Enid insists upon immediate marriage before any combination of circumstances can return her money to her and Billy complies.

Harry Morey in  
**"TANGLED LIVES"**

Vitagraph drama; five parts; directed by Paul Scardon; published July 1.

As a whole..... Good  
 Story..... Excellent  
 Star..... Virile  
 Support..... Exceptional  
 Settings..... Good  
 Photography..... Good

Mirroring the moral laxness of society's upper stratum, "Tangled Lives" embodies a theme often used, and yet presents it in such a way as to hold interest. There are a number of scenes of strong dramatic intensity very well done. A thunder storm with the attendant lightning is a tribute to the photographer and mechanical excellency. An excellent cast supports the star in a capable manner. There is little doubt of the production's entertainment value.

Harry Morey does splendid work in the leading rôles, allowing no artificialities to creep in and does much to lift the picture out of the class of average productions. Betty Blythe gives an interesting portrayal of the unfaithful wife, while George Majeroni is good in the role of a home wrecker.

*The Story:* John Howland, an architect, is awarded the contract to design the new home of Paul Westcott, a millionaire. The latter, meeting Mrs. Howland, becomes infatuated with her and their affair finally leads to a murderous assault upon Westcott by the architect. Howland, repudiated by his wife, who defends Westcott, is sentenced to a term in prison. Shortly after his incarceration, Westcott marries his former wife who has obtained a divorce. When he is released he goes to his laboratory, obtains a revolver and notifies Peter Hyde, who has been associated with him in an invention, of his intention to avenge himself via the murder route. Hyde drugs a drink and Howland falls into a stupor. In the meantime Lola, a steamstress whom Howland has given a home following the destruction of her own by fire, makes known her love for him unconsciously. Conscious for the first time of his love for her, all thoughts of vengeance leave him.

Dorothy Dalton in  
**"THE KAISER'S SHADOW"**

Paramount drama; five parts; directed by William R. Neill; published July 7.

As a whole..... Timely  
 Story..... Interesting  
 Star..... Good  
 Support..... Capable  
 Settings..... Excellent  
 Photography..... Fine

Dealing with the manifestation of the long arm of the Imperial German government in its unexcelled system of espionage in this country, "The Kaiser's Shadow" presents a timely theme of absorbing interest. It is a vivid sermon on one of the reasons autocracy should be banished once and for all time. There are many subtitles containing the "punch" which will undoubtedly call forth applause and aid materially the success of the picture.

Miss Dalton is very well cast in the rôle of a member of the United States secret service and shows her worth in many strong scenes. Thurston Hall's work is also commendable. The cast is very well selected and the settings and photography are up to the usual Paramount high standard.

*The Story:* A love affair between Paula Harris and Hugo Wagner, begun in Whilhemstrasse, is continued in America



DOROTHY DALTON IN A SCENE FROM "THE KAISER'S SHADOW" (Paramount).

when the two, as German agents, obtain employment in the home of Dorothy Robinson, fiancé of Clement Boyd, an inventor, who has perfected a rifle. On their wedding day Boyd and Dorothy are spirited to the home of Professor Fischer, a cog in the German spy system. Search of Boyd fails to disclose the plans for the rifle and Paula and Hugo, who conducted the abduction, are accused of bungling and told they will have to answer to "his excellence." Torture of Boyd by "his excellence" is halted by Paula who tears the mask from his face exposing William Kremlin, a supposedly respected citizen. The United States secret service men arrive and the leaders of the band are killed while the rest are taken into custody. Subsequent revelations make it plain to Paula and Wagner that they are both in the service of the Allies and their romance culminates.

## "Wedlock" Next Glauum Vehicle

"Wedlock," Louise Glauum's latest production, is the third Paralta play in which this star has appeared. As with the two preceding ones, "An Alien Enemy" and "Shackled," this picture was directed by Wallace Worsley.

"Wedlock" is an original story from the pen of Denison Clift, who has contributed many successful stories of the silent drama, and in this play he has furnished Miss Glauum, it is said, with an entirely different kind of rôle from anything in which she has heretofore appeared.

## DIGEST OF PICTURES OF THE WEEK

**I**N these days when everything is advancing in price by leaps and bounds, picture patrons should thank their lucky stars that they can get two hours of solid enjoyment for ten or fifteen cents (plus the war tax) at most any motion picture theatre.

Of course, there are exceptions, but this week's screen plays offer a wide choice for the astute exhibitor and he should have little trouble in selecting a feature for a two-day run that will more than please.

Of the plays of lighter vein, "Opportunity," with Viola Dana, the petite Metro star in the leading rôle, offers an exceptionally entertaining piece for hot weather. She is surrounded by an all-star cast and John Collins' direction is above reproach.

Franklyn Farnum's latest Bluebird comedy-drama, "The Empty Cab," has many tense situations, and a surprise finish that should please the average audience. Eileen Percy is Farnum's leading lady in this five-reel feature.

Another Universal product, "Hell Bent," presents Harry Carey in a mechanically constructed "thriller," based upon a well-worn theme. It is in six reels, but could have been told in five.

Alma Rubens and Jack Richardson put over a rather conventional story by reason of their sterling work in "The Painted Lily." Miss Rubens' rôle is one that offers her many opportunities to display her histrionic ability and she brings out the strong points of the play very well. Jack Richardson gave a very able performance as the gambler-husband and was in the character every minute.

June Elvidge, George MacQuarrie and John Bowers, the World trio, appear in "Joan of the Woods," a picture that will require special handling to make an evenly balanced program. The theme is a morbid one and the play depressing. For this reason comedy relief should be supplied. Miss Elvidge plays a dual rôle and does it very well.

Paramount presents Enid Bennett in "A Desert Wooing," in a rôle particularly well suited to her ingenue type of acting. The cast selected in Miss Bennett's support is a strong one, and on the whole,

it furnishes ideal summer entertainment. The picture contains some beautiful photography.

Dorothy Dalton plays the rôle of a secret service attache in "The Kaiser's Shadow," a five-part Paramount drama dealing with German spies and plots. The story is fast moving and is absorbingly interesting throughout. The well-written subtitles will win applause and help no doubt to put the picture over.

Vitagraph's society drama, "Tangled Lives," brings Harry Morey to the screen once more in a rôle in which he appears to the best advantage. In his support appears Betty Blythe, as the unfaithful wife and George Majeroni as a home wrecker. The play holds the mirror up to society's lack of moral stamina and contains many scenes of strong dramatic value.

Harold McGrath's novel furnishes the basis for another Vitagraph drama, "The Girl in His House." Earle Williams and Grace Darmond share the starring honors equally in this well-balanced mystery story. It is a play that cannot fail to please.

Baby Marie Osborne, the ever popular Pathe juvenile star, is somewhat handicapped in "Cupid by Proxy," by a poorly constructed and poorly presented story. Subtitles in verse never gained favor with picture-goers. They are hard to read and when read hurriedly, it is hard to get the full meaning out of them. For this reason "Cupid by Proxy" will not appeal to the average audience. The story, too, is trivial. Not the best Marie Osborne vehicle by any means.

"Annexing Bill" is a delightful comedy-drama, starring Gladys Hulette and Creighton Hale. For the exhibitor looking for a pleasing summer-evening attraction we unhesitatingly recommend this Pathe play. The plot contains many unique twists and the stars enter into the spirit of the thing thoroughly.

Roy Stewart, whose portrayals of western rôles has won him an enviable place in the sun, again appears in a delightful, wholesome rôle in "The Fly God." This "Red" Saunders tale will fit into any program and furnish an excellent evening's entertainment.

# EXHIBITORS HERALD AND MOTOGRAPHY

## Roy Stewart in "THE FLY GOD"

Triangle drama; five parts; directed by Clifford Smith; published June 30.

As a whole.....	Good
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

Roy Stewart in this Red Saunders tale plays the good Samaritan to a consumptive and his wife. The rôle is one that is particularly well adapted to his winning personality. The supporting cast includes Claire Anderson, Edward Pell, Aaron Edwards and Percy Challenger. The picture contains some of the most beautiful western scenery ever shown upon the screen.

The story is woven about a young couple whom Red Saunders befriends, when they lose one of their horses, and he eventually saves the husband from a mob's violence. A lowly fly plays an important part in the decision of a jury that stands eleven to one for conviction by gamely walking to the top of a window, thus setting the prisoner free. From this incident the story takes its name.

*The Story:* Robert Allers and his wife, en route to Arizona, are robbed by a man whom they sheltered for the night, and also lose one of their horses through an accident. Red



ROY STEWART AND SUPPORT IN A SCENE FROM "THE FLY GOD" (TRIANGLE)

Saunders, passing by, takes them to his ranch and secures a job for Allers. A baby is born to the couple and Saunders plans to help them on their way. The sudden appearance of the robber, however, alters their plans, for during a fight with Allers the thief is killed. The dead man proves to be the sheriff's brother, and an angry mob nearly lynches Allers. At the trial Tom Cummings, a town character on the jury, suggests they decide the prisoner's fate with a fly up on the window. If he reaches the top the prisoner is to be set free. The fly is shown in a close-up crawling to the top of the window and there is a happy ending, with Red Saunders bidding the couple Godspeed.

## Franklyn Farnum in "THE EMPTY CAB"

Bluebird comedy-drama; five parts; directed by Douglas Gerrard; published July 1

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Very good
Photography .....	Fair

This is a picture that will please most every one but will go best in middle class houses. There are several glaring inconsistencies, but the action is fast, the situations tense, and the finish is a surprise. Franklyn Farnum does his work in his usual effective manner, while he has excellent support, notably the heroine, Eileen Percy, formerly leading woman with Douglas Fairbanks, and Harry De More, who, in the role of the city editor of a metropolitan daily newspaper, does some very good character work.

"The Empty Cab" is above the average of Bluebirds, and is especially commendable in that it is free from sex stuff and based entirely on legitimate appeal.

*The story:* Henry Egbert Xerxes, son of a wealthy man who finds his pleasure avoiding work, is suddenly compelled to earn his own living. He gets a job as a reporter and immediately plunges into a mystery involving a gang of counterfeiters and a pretty girl. Assigned to bring about the capture of the crooks, he does so, but wakes up in the morning to find that not a line of "the biggest story of the year" is in print. Angriely he goes to the office and discovers the gang to be the members of the staff. Father Xerxes, desirous of giving his son a real initiation into work, had bought the paper and framed the whole thing. But the triumph is the son's after all, for he flashes a letter from father turning the plant over to him. He fires the society editor, who had been the girl in the plot, tells her he loves her, and finds she loves him in return, and all ends happily.

## Baby Marie Osborne in "CUPID BY PROXY"

Pathe comedy-drama; five parts; directed by William Bertram; published July 21

As a whole.....	Fair
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Sufficient
Photography .....	Good

Handicapped by subtitles in rhyme, which, in addition to not being particularly funny, serve to involve the story to such an extent that it is almost impossible to follow the action, "Cupid by Proxy" is only an average feature. There are a few bright spots when the picture is taken as a whole. It deals with the lives of two families whose friendly ties were broken when one attained wealth, and the final restoration of friendly relations.

Baby Marie Osborne does as well in this as in her former vehicles and because of her popularity will be, undoubtedly, well received. The balance of the cast presents some good types and the photography is of good quality.

*The story:* The Browns and the Stewarts were close neighbors, as is illustrated in the fact that they were co-partners in the ownership of a Ford. It was on the return from a picnic that a wealthy young man cast a cloud over the love affair of Jane Stewart and Ralph Brown. He also financed an invention for Mr. Stewart which brought wealth to that family and added difficulties to the young people's courtship. Stewart gives Ralph a position in his factory and things go along smoothly until Mrs. Stewart becomes obsessed with social mania and slights the Browns for others of more financial standing. Ralph is unjustly accused of theft, and when he is cleared the barrier between the two families breaks down, friendly relations are resumed and the matrimonial path becomes easy for Ralph and Jane.

## Earle Williams and Grace Darmond in "THE GIRL IN HIS HOUSE"

Vitagraph drama; five parts; directed by Jack Conway; published June 24

As a whole.....	Excellent
Story .....	Good
Stars .....	Fine
Support .....	Capable
Settings .....	Good
Photography .....	Commendable

Harold McGrath's novel, "The Girl in His House," furnishes the basis for an excellent Vitagraph screen play. There is sufficient action to maintain interest throughout and a mystery tinge concerning the identity of a girl and a lost fortune is logically worked out. In point of photography and settings the picture is above the average, while the cast is well balanced.

Earle Williams' portrayal of James Armitage, whose disappointment in love leads him to seek solitude in the tropics, is convincing. Miss Darmond is pretty and pleasing in a part which gives her excellent opportunities. As a whole the production cannot fail to please.

*The story:* James Armitage, disappointed in love, has buried himself in the tropics. Reading an old newspaper from home he discovers that his rival has died and that his former fancé is a wealthy widow. He returns to the States only to find his home in the possession of a girl and half his fortune gone. Boardman, an attorney, left in charge of his affairs, has disappeared. Through friends he meets the girl who is living in his home and a friendship begins. He recalls that in his haste to leave he neglected to give the attorney his mother's jewels and some mortgages and when he secretly enters the house in the night he is discovered by the girl who wounds him, unaware of his identity. Her father, she tells him, is an explorer whom she has never seen. He tells her his story and sets out to find her father. The father, who proves to be Boardman, is found dying in a foreign land. Armitage forgives him and returns home to claim the girl.

# EXHIBITORS HERALD AND MOTOGRAPHY

Viola Dana in

## "OPPORTUNITY"

Metro comedy; five parts; directed by John H. Collins, published July 1

As a whole.....	Very good
Story .....	Excellent
Star .....	Excellent
Support .....	Very good
Settings .....	Good
Photography .....	Very good

Exhibitors, take a tip; grasp "Opportunity." Here is one of those rare little plays that come a knocking at your door ever so often, that really is worth while. It is a little gem, chock full of action, excellent direction, careful acting and has been cleverly staged.

Viola Dana never had a rôle that suited her better and with players like Hale Hamilton, Edward Abeles, Frank Currier, Sally Crute, Elsie MacLeod, Frank Lyon and Joseph Burke in her support, it was practically an all-star cast. Hamilton was superb in the rôle of Fry; Edward Abeles would make an Egyptian mummy laugh and Frank Lyon, as Wilkins the butler, gave a very finished performance.

To Director Collins must go the bulk of the credit, however, for the speedy action, the well written sub-titles and the subtle humor underlying every scene, for he adapted as well as directed the story. It first appeared in the *All-Story Weekly*. It was produced under the supervision of Maxwell Karger.

Audiences at the Woodlawn theatre, Chicago, where "Opportunity" had its first Chicago presentation last week, received it with acclaim.

*The Story:* Mary Williard, like her namesake, goes in for "the manly art of self defense." Her father doesn't approve of the punching bags and *Police Gazette*s and refuses to buy her a ticket to a prize fight, which she wants to attend. She dresses in her brother's clothes and goes. Anthony Fry, wealthy manufacturer, sitting next to her, has declared he will offer the opportunity of a lifetime to the person who occupies the chair. Mary is taken to his apartment. She attempts to escape in a suit of Fry's clothes, is caught and put back in her bedroom. Her maid comes in answer to a telephone call, and is hurriedly dismissed. Finally an amateur detective believing "the boy" has been murdered, informs Mary's father and as he enters the bachelor's quarters, prepared to commit murder, Mary appears and explains everything.

Enid Bennett in

## "A DESERT WOOING"

Paramount drama; five parts; directed by Jerome Storm; published June 23.

As a whole.....	Good
Story .....	Average
Star .....	Good
Support .....	Strong
Settings .....	Excellent
Photography .....	Exceptional

Beautiful photography, lavish settings and a cast of exceptional strength combine to make "A Desert Wooing" good entertainment. The story, that of a man who used cave-man tactics to win the love of his wife, has furnished the plot for countless photoplays, but seemingly never lacks of interest, and there is no reason why this offering, admirably produced, should not meet with immediate favor.

Enid Bennett is all that could be desired in the leading rôle. Her pretty mannerisms cannot fail to captivate. There are a number of good bits of humor in the piece which get across well. Jack Holt, leading in the support, furnishes an excellent leading man for Miss Bennett.

*The Story:* Because the financial status of the Beretons must be upheld, Avice the daughter finds it necessary to marry money and refuses a proffer of marriage by Dr. Van Fleet. She assures him, however, that she will do her loving after marriage. With this in mind, he introduces her to Barton Masters, a copper king, which results in the marriage of the two. Once in Arizona, she arranges a house party with the physician among the guests. He attempts to hold her to her promise and upon her repudiation forces his attentions. He is caught by Masters who, after choking him into insensibility, throws him out of the house. He then forces his wife to do her own work, dismisses the party and generally ignores her. Van Fleet returns and shoots Masters, bringing Avice to a realization of her love for her husband. When he regains his health the two are reconciled.

June Elvidge in

## "JOAN OF THE WOODS"

World drama; five parts; directed by Travers Vale; published July 22

As a whole.....	Good
Story .....	Good
Star .....	Very good
Support .....	Very good
Settings .....	Very good
Photography .....	Good

This is one of those pictures that deserves studying before it is booked. "Joan of The Woods" is good, holds the interest well, but is morbid and depressing and not at all appropriate for a hot-weather feature. Followed by a rip-roaring comedy the picture should go all right, but without comedy reinforcements it is doubtful if patrons will be pleased.

Waiving the depression the picture causes, persons will find much pleasure in the acting of the star, Miss Elvidge, ably supported by George MacQuarrie and John Bowers, plays a dual rôle of mother and daughter. At the climax she and Bowers do some wonderful emotional work which very likely will put most of the women spectators in tears and bring a gulp in the throats of men. The settings are a big feature also, including the North Woods and the big city. The North Woods settings are unusually fine, while the urban locations are true to type and include some beautiful park views.

*The Story:* Philip Wentworth (George MacQuarrie), marries Joan, daughter of a trapper, after a trip to the North Woods, but casts her aside when his old sweetheart divorces



A TENSE SCENE FROM "JOAN OF THE WOODS," FEATURING JUNE ELVIDGE (World).

her husband. A child is born to him, but still he is cold. Joan leaves her baby—little Joan—with a kindly old pawnbroker and goes to plead with her rival. Death ends her unhappiness when she falls on the steps of the woman's home. Wentworth and the woman wed. Wentworth's stepson (John Bowers), goes to college near the old pawnbroker's shop and meets little Joan, who has grown up as the pawnbroker's adopted daughter. They wed in secret and while the husband is serving in the navy a child is born. Joan is driven out because she keeps a promise and withholds her husband's name. Her baby dies. Rather than see it in a pauper's grave she drops it in a creek. She is arrested and put on trial before her own father, now Judge Wentworth. Her husband reappears and reveals their relationship to the judge at the same time that Joan innocently reveals that she is the judge's daughter. Then she is acquitted and the troubles of all are solved.

Harry Carey in

## "HELL BENT"

Universal drama; six parts; directed by Jack Ford; published July 6

As a whole.....	Fair
Story .....	Average
Star .....	Good
Support .....	Good
Settings .....	Very good
Photography .....	Good

The usual mechanics of the western thriller are here given a rather free reign and the result is a "hit and run" photoplay that does not reach a very high plane of excellence as screen entertainment. The theme is the old virtuous-dance-hall-girl-

with-worthless-brother affair with Harry Carey as the upright, though rough hero, to the rescue.

The extra reel is a point against the play, though it is very well done in itself. It does not belong to the rest of the story and the whole would have been better off without it. Yet, an audience which cares for the ultra-western will probably overlook some of these faults and rejoice in the several really well done "stunts" which are included in the action.

*The Story:* Bess Thurston, whose no-account brother is unable to support her, obtains employment in a dance-hall, shattering the illusions of Cheyenne Harry, who has fallen in love with her. But he rescues her from the advances of Beau, a bandit leader, and finds his confidence restored. Her brother then aids Beau in an attempted robbery and Harry allows them to escape. Beau takes Bessie with him into the desert. Harry follows and a duel ensues in which both are wounded. Bess rides the only horse back to the water land. Beau and Harry struggle along on foot. A sandstorm brings death to Beau, but Harry lives to find happiness with Bess.

**Alma Rubens in  
"THE PAINTED LILY"**

Triangle drama; five parts; directed by Thomas N. Heffron; published June 30.

As a whole.....	Very good
Story .....	Good
Star .....	Excellent
Support .....	Very good
Settings .....	Adequate
Photography .....	Excellent

While it is based upon the eternal triangle and closely resembling several photoplays that have preceded it, as to plot, "The Painted Lily" nevertheless is good entertainment by reason of Alma Ruben's and Jack Richardson's performances.

The rôle of Mary Bascom, an innocent country maiden, lured from her aged father's side by an unscrupulous gambler, is one well suited to Miss Ruben's talents and in the emotional scenes she is excellent. William V. Mong plays the invalid father with his characteristic sincerity, while Dorothy Hagar, Francis McDonald, Alberta Lee and Gene Burr form the balance of a well selected cast.

The story holds throughout. The interior sets are beautiful and the gambling scenes have been carefully handled. The story was written by Catherine Carr.

*The Story:* Mary Bascom, a flower girl, marries Cecil Grey, a gambler. Mary finds to her horror that she is to be used as a means of attracting men to Grey's establishment. In order to be of assistance to her invalid father she consents to help her husband. The place is raided and a woman whom Grey had befriended is killed. Grey escapes, and desiring to get possession of enough money to take them to South America, compels his wife to pose before her blind mother as the dead girl. Mary becomes a part of the household of the blind woman and leaves her husband, who is killed robbing the town bank, thus leaving the way clear for her marriage to a poor, but honest man, whom Grey had ruined.

**Enid Bennett Star of "The Vamp"  
Forthcoming Paramount Feature**

"The Vamp" is the next Paramount picture from Thos. H. Ince studios, starring Enid Bennett. Miss Bennett is seen in the whimsical role of a little assistant wardrobe mistress of a musical show who does a "vamp" part to attract the man she loves and to induce him to propose. This is but the beginning and a more serious element is introduced, it is said, through the work of spies and agitators in a big coal mining district of Pennsylvania.

C. Gardner Sullivan wrote the photoplay and Jerome Storm directed. John Stumar did the camera work. "The Vamp" will be issued in July.

**Tom Mix in "The Man Afraid"**

Tom Mix, the William Fox star, has begun work at Hollywood, Cal., according to an announcement from the Fox Film Corporation, on a new Western production, the temporary title for which is "The Man Afraid." The scenario was written by Lynn Reynolds, and the production is being filmed under Mr. Reynolds' direction.

"The Man Afraid," it is said, reveals the methods of German propagandists, acting through disloyal labor agitators, in hampering war work of the United States. In the picture Tom Mix plays the part of a secret service man, who, masquerading as a slacker, foils a plot of German-hired labor leaders to foment a strike at a mine which is turning out products to be used in munitions.

**Ten More Bronco Billy Pictures  
To Be Distributed by Kleine System**

The revived Broncho Billy dramas have proved so popular that Essanay has decided to issue a third block of ten pictures. These one-reel dramas of the western hills and plains, which have been called "little classics of the screen" by the newspapers, are booking at an unprecedented rate, according to the George Kleine System, through which they are being distributed.

Exhibitors declare that these dramas have filled a long-felt want, there being a dearth of first-class one-reel subjects to fill out their programs. However, these are not only being used as program fillers, but in scores of instances as the feature of the night. This is shown not only by what the exhibitors have written to Essanay and the George Kleine offices, but by the amount of paper being used.



A SCENE FROM "BRONCHO BILLY'S PUNISHMENT," ONE OF THE THIRD BLOCK OF REVIVIFIED ESSANAY DRAMAS.

The majority of exhibitors using these subjects are booking them one each week and advertising them for a certain night. They have reported a large attendance on these nights, the public enjoying the thrilling plots as much as they enjoy the more pretentious features.

This third block will bring before the public thirty Broncho Billy pictures now ready. The third series will start July 19 and will be issued once a week thereafter. This block includes ten pictures. The first is "Broncho Billy and the Gambler," followed by "Broncho Billy Butts In," "Broncho Billy, Vagabond," "Broncho Billy, Favorite," "Broncho Billy's Punishment," "Broncho Billy and the Claim Jumper," "Broncho Billy and the Sheriff's Office," "Broncho Billy, Outlaw," "The Accusation of Broncho Billy," and "Broncho Billy's Double Escape."

**Fox Companies Complete Seven Films  
At Eastern and Western Studios**

Seven productions were completed last week by William Fox companies, it is announced. Four were begun and two others are near completion.

"The Message of the Lilies" was finished at Hollywood, Cal., under the direction of J. Gordon Edwards. Jewel Carmen, under the direction of Robert Thornby, has completed "The Fallen Angel," a picturization of Gouverneur Morris' story, "You Can't Get Away with It." Tom Mix, also at Hollywood, has finished "Fame and Fortune," based on Charles Alden Seltzer's magazine story, "Slow Burgess," and has begun on a new production.

At Hollywood, William Farnum is at work on "The Rainbow Trail," a sequel to "Riders of the Purple Sage," the books of both of which Zane Grey wrote.

In the East, Virginia Pearson, following the completion of "Her Price," has begun the filming of "The Liar" at the Blackton studio in Brooklyn. Peggy Hyland has begun "Bonnie Annie Laurie" at Newdorp, Staten Island, and George Welsh has finished "Yankee Doodle Dandy." Two other big productions, it is said, have been completed by R. A. Walsh and Richard Stanton.

# The Periscope

That tale of a "dog star" Vivian M. Moses spun is no joke. It's too Sirius. (Do you remember your astronomy?)

That burglar who tried to steal \$1,500 from the Colonial Theatre, Chicago, "to start in business," commenced at the wrong end. He should have tackled an exchange, according to Chicago salesmen.

Ho, Ho, Hum!

Another "greatest war film ever produced" is being made on Long Island, it is said.

Excuse us a moment!

We just killed an alleged funny man who remarked that "The Soap Girl" ought to clean up this season.

If this thing keeps up, we'll have enough "Joan" pictures to make up a program. The latest is "Joan of the Woods."

## For Your Lobby

Editor's note;— So many requests have been received of late for a photo of our highly intellectual Oshkosh stunt suggestor, Mr. Dubb, that the Herald and Motography has at great expense prepared the attached interesting picture for free distribution. It will make a suitable ornament in any home or theatre lobby, when suitably framed, as it is entirely free from all advertising matter. Send your orders in early as the supply is limited.



## Caruso Is the Latest

Every time we read about the films luring great opera singers to the silent drama, we wonder what is so fascinating about the m. p. game. Do you suppose the Cooper-Hewitts attract these song birds?

If that Mickey vaudeville act doesn't get away to a better start than the film of that name, it's going to have a long, tough season.

Those slapstick comedy artists and ex-vaudevillians in the trenches will come in mighty handy if they can "knock 'em dead" as easily as they used to at home.

Will Rogers says if he was England he'd give Ireland home rule and retain the picture rights.

Some actors have a sense of humor. When recently approached by a stranger who confided to him that his face was strangely familiar and who asked his name and occupation Harry Carey, the Universal star, replied: "My name's Carey and I'm the only movie actor who has never been featured in a war picture."

Speaking of war plays, an awful lot of the punk ones would never get by if it wasn't for the justly celebrated Star Spangled Baner.

J. R. M.

## "Safety Curtain," "Silk Stockings" And "Savage Woman" July Selects

Besides Alice Brady's latest picture, "The Whirlpool," Select Pictures Corporation will have available for exhibitors during the month of July, three new attractions. These are "The Safety Curtain," Norma Talmadge's latest vehicle; "A Pair of Silk Stockings," in which Lewis J. Selznick presents Constance Talmadge and Clara Kimball Young's production of "The Savage Woman," made by Miss Young in California with her own company.

"The Safety Curtain," which will be seen in New York during the week of July 8 at all the Marcus Loew houses, is said to contain many situations that redound to the credit of Norma Talmadge. The story is taken from the novel of the same name by Ethel M. Dell and tells of a little English girl, who, earning her livelihood as a clever dancer in the English music halls, later becomes the bride of an English officer of infantry, and takes part in stirring scenes which have a military flavor.

Cyril Harcourt's successful play, "A Pair of Silk Stockings," has been filmed by Constance Talmadge. This comedy-drama enjoyed a long run at Winthrop Ames' Little Theatre, New York, after two seasons at a prominent London playhouse.

Constance Talmadge portrays the leading role of Mrs. Mollie Thornhill, the dashing member of a house party attended by a group of socially prominent people, at which most of the action takes place. In the supporting cast are Harrison Ford, Wanda Hawley, Vera Doria, Thomas Persse and Florence Carpenter.

It is said Clara Kimball Young has made the best picture of her career in "The Savage Woman." It is an adaptation by Kathryn Stuart of Francois Curel's novel of the same name. The central character is that of a woman who has grown to maturity literally in the wilds. How she re-acts to the refinements of civilization and the social conventions of the fashionable world, into which she is introduced by the man who has "caught" her, and who seeks to tame her becomes the engrossing theme of the story. Milton Sills is seen as Miss Young's leading man. He is also directing "The Savage Woman," and is said to have done the most ambitious work of his long screen career on this picture.

## Margery Wilson and William Desmond Stars of Triangle Plays for July 14

Margery Wilson and Wallace MacDonald are the featured players in "Marked Cards"; William Desmond is the boss of "Hell's End."

"Marked Cards," featuring Margery Wilson and Wallace MacDonald, is the first feature on the Triangle program for the week of July 14.

"Marked Cards" was written by Adela Rogers St. Johns, and is described as a mystery play. It is a story of a girl who sacrifices her honor that she may save the boy she loves from the gallows. She wins in the end the affection of the obstinate mother who objected to the marriage of her aristocratic son to the beautiful daughter of a former laborer.

H. D'Elba directed this production. Wallace MacDonald, who received favorable comment for his portrayal of the wayward son in "Madame Sphinx," will support Miss Wilson. This will be MacDonald's final appearance with Triangle before his enlistment in the Canadian Artillery. Jack Curtis and Rae Godfrey are also in the cast.

"Hell's End," with William Desmond, is the second picture of the week of July 14. The New York underworld forms the background of this play, which shows Desmond as the ruler of a district, from which the picture takes its unusual title, a refuge for crooks and political intriguers.

Josie Sedgwick appears for the first time as Desmond's leading woman in "Hell's End."

The production was directed by J. W. McLaughlin and photographed by S. S. Norton.

## World Finishes "The Road to France"

World Pictures has finished this week at their studio at Fort Lee "The Road to France," in which Carlyle Blackwell and Evelyn Greeley are starred. It was written by Harry O. Hoyt and directed by Dell Henderson. It is the story of a no good boy who makes good. It breathes the indomitable will of America that will bring victory to our banners.



# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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## Artcraft

**The Blue Bird** (Artcraft)—This picture will not go well at advanced prices. Will please a certain few.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—High class patronage.

**The Narrow Trail**, with William S. Hart (Artcraft)—A real Hart picture. Book it.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—High class patronage.

**Hit The Trail Holliday**, with George M. Cohan (Artcraft)—Personally, I'm not stuck on this picture and neither was the audience. George M.'s make-up was terrible. Business very bad.—Harry C. Miller, manager, Alcazar Theatre, Loop, Chicago.—Transient patronage.

**A Modern Musketeer**, with Douglas Fairbanks (Artcraft)—Good picture. Everybody seemed well pleased. Business not as good as with Fairbanks' former productions.—S. D. Brown, Columbia Theatre, Douglas, Ariz.

## Bluebird

**Smashing Through**, with Herbert Rawlinson (Bluebird)—Ran four days and smashed house record. Charged 15, then 20 cents and stood 'em out to the sidewalk at that. Will play repeat.—Emma Cohen, manager, Casino Theatre, Loop, Chicago.—Transient patronage.

**The Mortgaged Wife**, with Dorothy Phillips (Bluebird)—Started at 15 and went to 20 cents. Not afraid to recommend this to anyone. Picture excellent as a whole.—Emma C. Cohen, manager, Casino Theatre, Loop, Chicago.

**The Guilt of Silence**, with Monroe Salisbury (Bluebird)—Scenery and photography wonderful. Picture had good drawing power.—George L. Madison, Kozy Theatre, Loop, Chicago.—Transient patronage.

## First National Exhibitors' Circuit

**Pershing's Crusaders** (U. S. government)—A big disappointment to us and our patrons. Why does the government let an exchange charge an exorbitant rental price for this subject, which is supposed to be of information to the public? We charged 22 and 11 cents and people went out and said it was too tiresome and not worth the advanced admission we were forced to charge.

Picture is real, but it is like looking at eight reels of a weekly news film. We ran it two days to poor business, July 3 and 4.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class patronage.

## Fox

**When A Man Sees Red**, with William Farnum (Fox)—A sure-fire picture if patrons like Farnum. Farnum pictures draw well here.—B. C. Brown, Star Theatre, Viroqua, Wis.

**The Blindness of Divorce** (Fox)—Title did not draw, but it is an exceptionally fine picture and should be played if you use Fox pictures. Boost it.—B. C. Brown, Star Theatre, Viroqua, Wis.

**Cleopatra**, with Theda Bara (Fox)—Great picture. Will get money any place.



TOM MIX,  
Starring in the Fox Play, "The Man Afraid."

Broke record at Boston. Charged 25 instead of 15 cents. Good buy for a run.—Harry C. Miller, manager, Boston and Rose Theatres, Loop, Chicago.—Transient patronage.

**A Fool There Was**, with Theda Bara (Fox re-issue)—Like all other re-issues, the public did not want it. In my opinion re-issues are detrimental to the game, for you are bound to play to some people who have seen them and forgotten the title. "A Fool There Was" is a wonderful picture in itself.—Harry C. Miller, manager, Alcazar Theatre, Loop, Chicago.—Transient patronage.

**The Scarlet Road**, with Gladys Brockwell (Fox)—A pink permit picture that took exceptionally well. Played to good business in opposition to Pershing's Crusaders. Star is popular.—Harry C. Miller, manager, Acme Theatre, Chicago.—High class neighborhood house.

**Treasure Island** (Fox)—Good for kids only. Did not take in enough in two days to pay for the picture.—S. D. Brown, Columbia Theatre, Douglas, Ariz.

**Les Miserables**, with William Farnum (Fox)—Good picture, but Fox got every dime and then some that I took in in two days.—S. D. Brown, Columbia Theatre, Douglas, Ariz.

**The Devil's Wheel**, with Gladys Brockwell (Fox)—A fine picture. Pictures as good as this used to be common on the Fox program. Fair business.—S. D. Brown, Columbia Theatre, Douglas, Ariz.

## Goldwyn

**The Service Star**, with Madge Kennedy (Goldwyn)—Got lots of applause. Drew well. Played it on July 4 to fair business, considering weather, which was hot.—E. Barrett, Pastime Theatre, Loop, Chicago.—Transient patronage.

## Henderson

**Henderson's Educationals** (Central Film Company—Henderson)—Local pictures of various schools, high schools, truant boys, military cadets, technical training shops, etc., all taken in and around Chicago. There are ten reels and we are using one reel a week. It is not in serial form. Good for children's matinees.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class patronage.

Ivan

Married in Name Only, with Milton Sills (Ivan)—Fair picture. Fair business.—Emma Cohen, manager, Casino Theatre, Loop, Chicago.—Transient patronage.

Jewel

The Kaiser, The Beast of Berlin, with Rupert Julian (Jewel)—Pleased all and broke record for two-day run. Biggest Sunday night's business I ever had.—B. C. Brown, Star Theatre, Viroqua, Wis.

The Man Without a Country, with Florence LaBadie (Jewel)—It's great. It's a picture that is different from other patriotic pictures. Be sure to book it. Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.—Middle class patronage.

The Kaiser, The Beast of Berlin, with Rupert Julian (Jewel)—Wonderful picture. Drew amazing applause. At one time I thought the crowd was going to tear the house down. Played Saturday to good attendance despite half holiday and warm weather.—George L. Madison, Kozy Theatre, Loop, Chicago.—Transient patronage.

A Soul For Sale, with Dorothy Phillips (Jewel)—Business good. Picture is big box office attraction.—Thomas H. Reilly, Colonial Theatre, Cincinnati.

The Model's Confession, with Mary McLaren (Jewel)—Splendid picture. Business big.—Thomas H. Reilly, Colonial Theatre, Cincinnati.

King Bee

Straight and Narrow, with Billy West (King Bee)—Positively the best thing Billy West has done. I believe if King Bee would make one picture a month instead of trying to rush them through, Billy would be a better drawing card. My people like him very much.—Harry C. Miller, manager, Acme Theatre, Chicago.—High class neighborhood house.

Kleine

Brown of Harvard, with Tom Moore (Kleine-Selig)—Well produced and pleased the better class. Could be worked big with schools. Nothing better in this line of college dramas.—B. C. Brown, Star Theatre, Viroqua, Wis.

The Unbeliever, with Raymond McKee (Edison)—Extra good. I have heard nothing but highly complimentary remarks from my patrons.—B. C. Brown, Star Theatre, Viroqua, Wis.

Young Mother Hubbard, with Mary MacAlister (Kleine)—Mary MacAlister is a favorite here and this took well.—B. C. Brown, Star Theatre, Viroqua, Wis.

Metro

Lest We Forget, with Rita Jolivet (Screen Classics)—A great production and deserves advanced prices as it is sure to go over big. The patrons boost

What Is the Picture's Box Office Value?

Is the film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitor's Herald and Motography's "What-the-Picture-Did-for-Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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City and State.....

Sent in by.....

it. Should be played more than one day in towns under 5,000.—B. C. Brown, Star Theatre, Viroqua, Wis.

Blue Jeans, with Viola Dana (Metro)—I played this two days and repeated. Sure to please an audience that wants a melodramatic play and a good thrill.—B. C. Brown, Star Theatre, Viroqua, Wis.

Pay Day, with Sidney Drew (Metro)—Five act melodramatic farce that will be liked by admirers of the work of this polite comedy team. Some did not care for it. Business fair with good weather.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class patronage.

Lest We Forget, with Rita Jolivet (Screen Classics)—Hot first day, rain third. Ordinary advertising. Theda Bara and Marguerite Clark for competition. Charged advanced prices. Picture a great money-getter. Third day biggest. Despite a hard rain all evening I stood 'em out. I say, "Book it." Will play repeat date.—Charles McGuire, manager, Palace Theatre, Waterloo, Ia.

The House of Gold, with Emily Stevens (Metro)—Story good. Star good. Business good. Voice of the public was that it was a great show. Miss Stevens gains popularity with every picture.—Harry C. Miller, manager, Acme Theatre, Chicago.—High class neighborhood house.

Pay Day, with Mr. and Mrs. Sidney Drew (Metro)—The longest advertised picture I ever saw. Metro should pay every manager that books this for running it.—S. D. Brown, Columbia Theatre, Douglas, Ariz.

Paramount

Moonshine, with "Fatty" Arbuckle (Paramount)—Not up to past standard.—B. C. Brown, Star Theatre, Viroqua, Wis.

Mile A Minute Kendall (Paramount)—As a drawing card it was average. Picture liked by the majority of our patrons. Weather nice. Admission 17 and 11 cents.—Charles H. Ryan, Garfield Theatre, Chicago.—Middle class patronage.

The Mating of Marcella, with Dorothy Dalton (Ince-Paramount)—Good draw. Excellent photography.—Lubin Theatre, Cincinnati.

Jules of The Strong Heart, with George Beban (Paramount)—A good picture. Star is deserving of a larger following. Fair business.—S. D. Brown, Columbia Theatre, Douglas, Ariz.

Pathe

The Voice of Destiny, with Baby Marie Osborne (Pathe)—The poorest Osborne I have run. Story not pleasing.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—High class patronage.

When Baby Forget, with Baby Marie Osborne (Pathe)—It is the best picture we have run for some time. Pleased both young and old.—Loeffelholz

## EXHIBITORS HERALD AND MOTOGRAPHY

Brothers, Auditorium Theatre, Cuba City, Wis.—Middle class patronage.

**Moral Suicide**, with John Mason and Leah Baird (Ivan)—Picture had a pink permit. Enjoyed a healthy run. While it is not deep, title and clever acting of Leah Baird pull it over. Picture did better second night than first.—Harry C. Miller, manager, Acme Theatre, Chicago.—High class neighborhood house.

### Select

**The Whirlpool**, with Alice Brady (Select)—Good picture. Full of "pep." Draws well. Worth booking.—Sig. Faller, Bijou Dream Theatre, Loop, Chicago.—Transient patronage.

**Cecilia of the Pink Roses**, with Marion Davies (Marion Davies)—Good money-getter. Clean-cut story.—Sig. Faller, Bijou Dream Theatre, Loop, Chicago.

### Triangle

**Idolaters**, with Louise Glaum (Triangle)—A fine feature in five reels.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.—Middle class patronage.

**The Bond of Fear**, with Belle Bennett (Triangle)—A swell picture. Nuf sed.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

**Flying Colors**, with William Desmond (Triangle)—A swell detective story. If you want a good picture take this one.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.—Middle class patronage.

**Little Reformers**, with Bessie Love (Triangle)—A good picture in five reels.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.—Middle class patronage.

### Universal

**Which Woman?** with Priscilla Dean and Ella Hall (Universal)—Good picture. Good business.—Thomas H. Reilly, Colonial Theatre, Cincinnati.

### Vitagraph

**Aladdin From Broadway**, with Edith Storey (Vitagraph)—An interesting picture that will please all classes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—High class patronage.

**Tangled Lives**, with Harry Morey (Vitagraph)—Well liked by women patrons. You've got to see this through to appreciate it.—E. Barret, Pastime Theatre, Loop, Chicago.—Transient patronage.

### Serials and Series

**The Fighting Trail**, with William Duncan (Vitagraph)—Best serial we ever ran.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.—Middle class patronage.

**The Eagle's Eye**, with Marguerite Snow and King Baggett (Whartons)—

Best money-getting serial I ever saw. Showed to 4,500 persons in one day. Theatre has capacity of 300.—George L. Madison, Kozy Theatre, Loop, Chicago.—Transient patronage.

### National Board of Review Reports

**A Man's World** (Metro)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

**His Enemy, The Law** (Triangle)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, adequate; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, fair.

**One Dollar Bid** (Paralta)—Entertainment value, good; dramatic interest of story, sustained; coherence of narrative, fair; acting, fair; photography, good; technical handling, good; moral effect, good.

**Sandy** (Paramount)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, excellent;

costuming, excellent; scenic setting, excellent; moral effect, good.

**A Square Deal** (American)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, good.

**The House of Gold** (Metro)—Entertainment value, good; educational value, fair; dramatic interest of story, sufficient; coherence of narrative, clear; acting, good; photography, good; technical handling, good; scenic setting, adequate; moral effect, good.

**The Kaiser's Shadow** (Ince-Paramount)—Entertainment value, good; educational value, fair; dramatic interest of story, exciting; coherence of narrative, fair; acting, good; photography, excellent; technical handling, fair; scenic setting, good; moral effect, good.

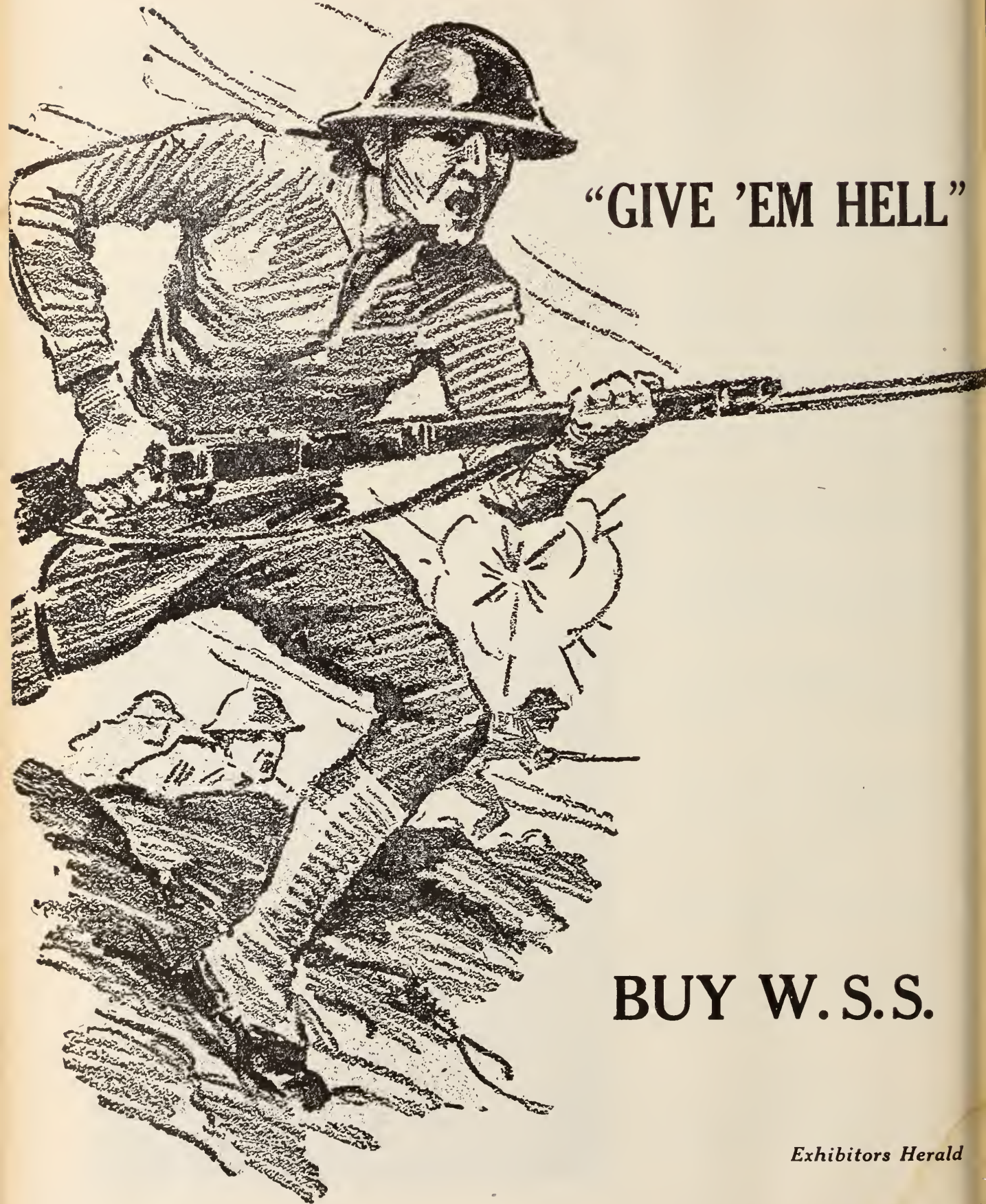
**The Scarlet Road** (Fox)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, fair.

**The Voice of Destiny** (Pathe)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

### STAR OF HER OWN COMPANY



GAIL KANE, WHO WILL APPEAR IN A SERIES OF FEATURES TO BE KNOWN AS "GAIL KANE PRODUCTIONS," AND DISTRIBUTED BY THE MUTUAL FILM CORPORATION.



**“GIVE 'EM HELL”**

**BUY W.S.S.**

*Exhibitors Herald*

## OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"A Desert Wooing" (Paramount)—Reel 3, subtitle "You may be mad—but you must pay"; first two choking scenes; closeup of man looking at woman through window; all scenes of woman in bed up to time she appears with robe on, after man enters room.

"Old Wives for New" (Arcraft)—Adult only permit—Reel 1, subtitle "A shrewd sensualist," etc. Reel 3, subtitles "With a ribbon and feather Berkeley pays his debts"; "Suppose he didn't get you the ermine?" Incident of Mrs. Murdock pointing to place near her in bed. Reel 4, subtitle "No, I can't forget. I'll take you only to your apartment"; all scenes of girl in man's arms on chair. Reel 5, all scenes of girl in man's arms on chair; girl shooting man; all scenes of girl on floor after shooting; subtitles "I killed him; he was a beast"; "We've got to get him to his hotel"; "Hushing it up"; "I won't turn you over to the police yet."

"The House of Gold" (Metro)—Reel 3, man slugging guard with chair; carrying dancer from table and scene following of man embracing her. Reel 4, closeup of choking husband and man stabbing brother.

"The House of Hate," No. 16 (Pathe)—Reel 1, scene of Hooded Terror setting off explosive and shooting at police. Reel 2, three attack scenes on nurse.

"A Little Sister to Everybody" (Pathe)—Reel 4, subtitle "I'll kill this dog, Hugh Travers, as a warning."

"Cecilia of the Pink Roses" (Marion Davies)—Reel 1, thumbing nose. Reel 6, subtitles "Now sign this," etc.; "Then I will take the law into my own hands."

"Smashing Through" (Universal)—Reel 3, shooting man from horse. Reel 5, scene at mirror where girl shakes head at man, meaning "No"; entire incident of man in wife's room from time of his entrance until scene on couch, where telegram falls from his coat pocket, to include all scenes before mirror and first kissing scene on couch; two scenes of locking door; all but first and last struggle scenes; three shooting scenes at window where bullets strike glass, except last scene where man is shown falling from window.

"The Woman in the Web" No. 2 (Vitagraph)—Reel 1, four scenes of man with rope around neck; subtitle "We all was about to hold a necktie party"; two scenes of man falling from horse.

"His Enemy, the Law" (Triangle)—Reel 1, holdup of man and dividing spoils. Reel 3, five holdup scenes showing bandits pointing guns at stage. Reel 5, Mexican bandit shooting man; taking purse from dead body. Reel 3, two scenes of dividing spoils.

"The Woman in the Web" No. 13 (Vitagraph)—Reel 1, maid taking jewels from under pillow. Reel 2, man shooting detective; eight fight scenes between gang and detectives.

"In Dutch" (Century)—Reel 1, subtitle ending "With every mouthful you get an eyeful." Reel 2, three scenes of Dutch dancer kicking fat man seated in chair; striking man in seat with fork.

"Soldiers of the Soil" (Henderson)—Close view of nude boys standing on shore; four nude boys running to swimming hole.

"Berth Control" (Lyons and Moran)—Bride fondling pillow and all scenes of bride and groom in bed together.

"A Woman of Redemption" (World)—Reel 1, subtitles: "What'll you do when you fall in love with a white girl?" "Send her back to her tribe and marry the girl"; flash five gambling scenes and two closeups. Reel 2, flash four gambling scenes. Reel 3, choking old man and banging his head on table. Reel 5, robbing safe; squaw throwing knife at man; four scenes of man with rope around neck until he throws it off and runs to horse.

"You Can't Believe Everything" (Triangle)—Reel 1, view of girl in low-cut gown after emerging from water. Reel 2, closeup of man looking at girl in low-cut gown; first two scenes of Kirby and girl talking together and girl is in low-cut gown. Reel 3, girl taking off wet underclothes before fire. Reel 5, two scenes of "Hasty" letting sail down; subtitles: "We can't stay here all night"; "Why not, aren't you comfortable?" "You're mine, Pat, all mine"; first struggle scene.

"Romance of the Underworld" (Keeney)—Reel 2, opium den scene. Reel 4, man being struck with poker. Reel 5, subtitles: "He's alone with your sister now"; "I thought the worst had happened to my sister"; shooting by Dopey.

"Good Night Paul" (Select)—Reel 3, girl in diaphanous nightgown and scene of same with group; subtitle: "What could Richard think? What could any loving husband think?"

"The Clemenceau Case" (Fox)—Reel 4, two scenes in Iza's room between her and Constantine beginning with her locking her room. Reel 5, scene on couch between Iza and her husband in which gown falls from her shoulder; stabbing.

"Good Night Nurse" (Paramount)—Reel 1, Arbuckle kicking woman; Arbuckle putting foot on woman's seat; Arbuckle pulling dress from off woman and exposing her figure.

"The Eagle" (Universal)—Reel 1, four holdup scenes in which highwayman is shown with gun; subtitle: "The goldbags, quick"; holdup man picking goldbags up and carrying same away; holdup examining loot. Reel 2, Eagle binding man and carrying him away; two scenes of Eagle at safe; youth shooting man. Reel 5, scene of placing noose around Eagle's neck and all scenes up to and including the removal of noose; all views of youth adjusting twig to gun and closeups of loading same in preparation for suicide; view of noose hanging from tree.

"The Man from Nowhere" (Finley)—Reel 1, stabbing man; stealing purse from man; first portion of scene throwing man over cliff. Reel 2, all but last scene of man on log.

# Trade Shows

## CHICAGO

GENERAL, 207 S. Wabash Avenue, Current publications, titles not available, Wednesday, July 17, 2 p. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "The Vamp" with Enid Bennett and "Less Than Kin" with Wallace Reid, Thursday, July 18, 10 a. m.

TRIANGLE, 207 S. Wabash Avenue, "Marked Cards" with Margery Wilson and "Hell's End" with William Desmond, Thursday, July 17, 2:30 p. m.

PATHE, 220 S. State Street, "The First Law" with Irene Castle, Wednesday, July 17, 2:30 p. m.

UNIVERSAL, 220 S. State Street, "The Mortgaged Wife" with Dorothy Phillips and "The Deciding Kiss" with Edith Roberts, Tuesday, July 16, 1:30 p. m.

WORLD, 207 S. Wabash Avenue, "Hereditry" with Barbara Castleton, Saturday, July 13, 1:30 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "Love Watches" with Corinne Griffith, "Skippers and Schemers" and "Cupid's Column," Tuesday, July 16, 2 p. m.

## MINNEAPOLIS

WORLD, Sixth Street and First Avenue, "Neighbors" with Madge Evans and Johnny Hines, Wednesday, July 17, 2:30 p. m.

## CLEVELAND

WORLD, Belmont Building, "Joan of the Woods" with June Elvidge, John Bowers and George MacQuarrie, Saturday, July 20, 2 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald, 417 S. Dearborn Street, Chicago, not later than Monday 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—Arcraft, "Old Wives for New," with Elliott Dexter; Arcraft, "Say, Young Fellow," with Douglas Fairbanks.

BIJOU DREAM—Select, "Good Night, Paul," with Constance Talmadge.

BOSTON—Arcraft, "Say, Young Fellow," with Douglas Fairbanks; "Pershing's Crusaders"; "The Last Raid of L-21."

CASINO—Universal, "The Mortgaged Wife," with Dorothy Phillips.

CASTLE—Arcraft, "How Could You, Jean?" with Mary Pickford.

COLONIAL—Griffith, "Hearts of the World."

ORCHESTRA HALL—Arcraft, "How Could You, Jean?" with Mary Pickford.

ORPHEUM—Paramount, "The Kaiser's Shadow," with Dorothy Dalton; Paramount, "Sandy," with Jack Pickford; Goldwyn, "The Glorious Adventure," with Mac Marsh.

PLAYHOUSE—Screen Classic, "To Hell With the Kaiser," with Olive Tell.

ROSE—Fox, "Cleopatra," with Theda Bara.

ZIEGFELD—Paramount, "A Desert Wooing," with Enid Bennett.

## Valuable Film Burned In Diando Co. Fire

Several valuable films belonging to pictures under production by the Diando Film Corporation were destroyed in a fire of unknown origin at the studios in Los Angeles, Cal., last week. W. A. S. Douglas, president of the company, estimates the loss at approximately \$10,000.

The fire started in the concrete film vault and was discovered by Studio Manager John English. He received burns about the face and arms in saving some of the films. The prompt action of the studio fire force in going into the vault among the blazing film saved many thousand dollars in positive prints and camera equipment.

Upon checking up the films that were saved it was found that many scenes from the "Wolf-faced Man" serial and the current Baby Marie Osborne feature had been destroyed. One of the most valuable scenes lost was a stunt performed by George Larkin for the serial which required two hundred extra people for atmosphere.

## D. W. Griffith's Production "The Great Love" Out Soon

D. W. Griffith's first production to be released via Arcraft, "The Great Love," has been scheduled for public presentation early in August. The picture will be finished well in advance of the publication date, it is said.

"The Great Love" marks the first D. W. Griffith cinema to be released direct to the exhibitor in several years. One of the most notable casts ever assembled for a photoplay is presented, including Henry Walthall, Lillian Gish, Robert Harron, George Fawcett, George Siegmann, Rosemary Theby, Mansfield Stanley and Gloria Hope, together with many prominent members of English nobility, such as Queen Alexandra, Lady Diana Manners, Violet Asquith, Bettina Stuart-Wortley, The Countess Massarene and others.

These took part in the production at the request of their government, which wished to show Mr. Griffith in some manner how it appreciated his "Hearts of the World" and took this means of doing so.

## Ebony Makes New Comedies

The Ebony Film Corporation has just completed three new comedies at its Chicago studios which mark a new departure from policy. White as well as colored players are in the cast. The three pictures are part of a series of five. The first subject is titled "When You Hit, Hit Hard," prepared by Bob Horner, scenario editor, from a story by William H. Rice, and directed by Charles N. David. Ebony comedies are distributed by General Film.

## Gypsy Trail for Washburn

Bryant Washburn, the popular screen star, who recently signed with Paramount, will make his bow under his new management in "The Gypsy Trail," Jesse L. Lasky announces. "The Gypsy Trail" was one of the principal comedy successes of the last dramatic season.

## J. L. & S. Buy Rights To "Topics of Day" For Ill. and So. Wis'

Jones, Linick & Schaefer have obtained the rights to "Topics of the Day," produced by the Topics Slide and Film Company, for Illinois and Southern Wisconsin, it is announced by President Siegle of the film company.

In making known the sale to the Chicago men, President Siegle also expressed pleasure in the number of inquiries he has received concerning his production. He also reports that Sol Lesser, who has the California rights, is booking some of the largest theatres in his territory. The New York office of the Topics Slide and Film Company is in the Times building.

## Gives Show on Beach To Aid the Red Cross

One of the novel features that materially aided the success of the Staten Island Red Cross Carnival, held at Midland Beach, June 28 and 29, was a moving picture show on the beach.

An opaque screen was built just offshore and after nightfall thousands of visitors to the carnival seated themselves on the sand and watched photoplays and pictures of Red Cross activities on the several war fronts.

The picture show was obtained through the generosity of William L. Sherry. Mr. Sherry not only provided the apparatus, but gave the services of the operators as well.

## Perret Takes Scenes At Incurable Home

The patients at the Home for Incurables in the Bronx were given a treat and a break in their routine when Leonce Perret and his company visited the place and took several scenes for his patriotic spectacle, now almost completed, "Lafayette, We Come!"

Dr. Charles Smith, superintendent of the Home, placed the hospital and its beautiful grounds at Mr. Perret's disposal and permitted his patients to pose in some of the scenes. E. K. Lincoln and Dolores Cassinelli, together with Dr. Smith and his staff and all of the patients were photographed by Mr. Perret, and a large reproduction of this group was framed and presented to the hospital.

## Armand Kalicz Joins World Pictures Staff

World pictures announces the engagement of Armand Kalicz, now appearing in "The Kiss Burglar" at the George M. Cohan Theatre, New York City, to support June Elvidge in "The Love Wraith," Travers Vale directing. Mr. Kalicz is well known on the legitimate stage. He has also appeared in vaudeville with Amelia Stone as headliner.

"The Love Wraith" was written by Earl Mitchell and work on the picture is now in progress at the World studio. The theme of the story is based on an expose of hypnotism, spiritualism and fake mediums. Miss Elvidge is called upon to portray a dual role.

## Fox Acquires Rights To Two Selzer Stories

William Fox has purchased the screen rights to "The Two-Gun Man" and "The Coming of the Law," both by Charles Alden Seltzer.

"The Two-Gun Man" tells a story of a western bad man, who, after several stirring episodes, is won to regeneration through the love of a charming girl.

"The Coming of the Law" paints the effect which the methods of a live-wire western sheriff have on a rough mountain community where lawlessness has been rampant.

## Educational to Produce "When The Giant Wakes"

"When The Giant Wakes" is the working title of a spectacular picture about to be produced by the Educational Films Corporation of America. Many of the scenes will be laid in the West Virginia coal fields. Most of the cast have been engaged and are preparing to go to Charleston under the leadership of Carroll Fleming, director, and George B. Wilson, the business manager.

Educational announces that prints of its patriotic naval picture, "Your Fighting Navy at Work and at Play," are now available for state right buyers and exchange men.

"Mexico Today," an Educational series of one-reelers descriptive of actual conditions in the Southern republic, is receiving many new bookings on account of the big interest in Mexican affairs.

## Caruso to Make Debut As an Arcraft Star

Although his intentions were known, Enrico Caruso only signed the final agreements to be a star of the Famous Players-Lasky Corporation last week.

Following this Jesse L. Lasky, vice-president, in charge of productions, revealed that Caruso would appear in a series of Arcraft pictures and would start to work immediately, either at the New York or Fort Lee studio. Caruso's first story will not be adapted from an opera, as supposed, but will be an original story, written especially for him.

## Gibson Girl in Film

Jobyna Howland, the original "Gibson Girl" and well-known as a dramatic actress, who scored during the past season in "Nancy Lee," faced the camera for the first time last week at the Norma Talmadge Studio, in New York. She had been cast by Director Sidney A. Franklin for an important part in Miss Talmadge's new picture, "What Might Have Been." Director Franklin is talking of signing her up for steady work.

## Four Goldwyns Booked

Harold Edell announces the following productions will be presented at the Strand Theatre, New York: Madge Kennedy in "The Service Star"; Marguerite Clark in "Uncle Tom's Cabin"; Mae Marsh in "The Glorious Adventure"; Mabel Normand in "Back to the Woods"; Madge Kennedy in "Friend Husband."



# CHICAGO TRADE EVENTS



## Funkhouser Says Alcock Charges Are All Trumped

## Deposed Chicago Censor Takes Stand in Own Defense

Denial of every charge filed against him and charges of "frameup" in several instances was the defense of Major M. L. C. Funkhouser, suspended second deputy superintendent of police, who took the stand last week before the civil service commission to answer charges preferred against him by Acting Chief of Police Alcock.

Acting Chief Alcock was accused of throwing a man into solitary confinement, holding him incommunicado and half starving him, although no criminal complaint of any kind had been filed against him.

The charges were made by and on behalf of Anthony Landers, a former Funkhouser investigator, who was taken into custody last Wednesday and released only when Judge Sabath had ordered the prisoner produced in court in habeas corpus proceedings.

### Parents Seek Redress.

Landers' parents, Mr. and Mrs. John M. Landers, 1100 South Homan avenue, and his attorney, F. L. Barnett, united in denouncing the acting chief and declaring that redress will be sought.

They said Chief Alcock's only motive was either to prevent Landers from testifying or to influence his testimony in the attempt to oust Second Deputy Funkhouser from the police department.

They pointed out that Landers was arrested two weeks ago on a statutory offense charge made by Alcock from the witness stand in the Funkhouser case before the civil service commission. At that time he gave bond to appear in court on July 18 and was under that bond when seized the second time.

### Shadowed Social Worker.

Major Funkhouser also testified regarding the shadowing of Miss Kate Adams, a prominent Chicago social worker. The second deputy admitted that he had ordered his men to follow her in her investigations for a newspaper, but insisted that it was for the purpose of enlarging the scope of his own investigations.

"It looked as though our men were not making good reports," the major testified. "Her reports were more voluminous and contained things that ours didn't. They showed conditions worse than ours did, so I directed that efforts be made to find out who was wrong."

The major denied that his purpose was to lure the social worker into some questionable place and asserted that he had sought but the highest respect for Miss Adams and was under deep obligations to her for the assistance she had rendered his department. He also denied that he had, at any time, had Chief Schuettler shadowed or that he had caused the police official's telephone wire to be tapped.

## Hold-Up-Men Get Oakland Square Theatre Receipts

In full sight of hundreds of persons in automobiles or strolling on the boulevards, two hold-up men telled Charles Doll with a blackjack last Saturday night and robbed him of \$360, the later receipts of the Oakland Square Theatre, Oakwood and Drexel boulevards.

The Oakland Theatre is operated by Ascher Brothers, who own a chain of motion picture houses throughout the city. Doll was employed as a doortender by the company. The robbery occurred at 10:20 o'clock in the evening.

The corner where Doll was attacked and robbed is one of the busiest thoroughfares in the city and is one of the best lighted. It is believed that the very boldness of the affair is responsible for the successful escape of the thugs.

Doll had started to take the money to a nearby savings bank when the two men sprang upon him. One of them hit him over the head with a blackjack and he dropped to the sidewalk. The others grabbed the satchel containing the money which he was carrying and then the two ran west across Cottage Grove avenue, down Oakwood boulevard, making their escape.

The police immediately started a search of the vicinity and word was flashed to all the stations in the city. Doll was picked up and taken to a nearby drugstore, where medical attention was given him. His injuries are not serious and he was able to go to his home.

## "To Hell With Kaiser" Opens in Chicago to Capacity Audiences

Rex Lawhead, manager of the Playhouse Theatre, Chicago, announces that "To Hell with the Kaiser," a Screen Classic production published through the Metro Exchange, has done unexcelled business.

The production opened at the Playhouse on Sunday, July 7, and Mr. Lawhead reports that he "stood 'em out" all day. Though the house has played pictures during the summer season for the past three years, the management declares this production has done the biggest opening day business since the presentation of "The Submarine Eye."

## Ebony Comedy Players Move to Summer Home

The Ebony Film Corporation moved its company of negro players last week to summer quarters at Luco, Wis., which will be the scene of the production of Ebony comedies until late fall.

A large tract of land was recently purchased at Luco by the Ebony company and construction on a spacious studio is under way which will be sufficiently large, it is said, to accommodate the increased production contemplated by the company.

## Sydney Stein's Death Closes Temple Theatre

Following the death of Sydney Stein, executive head of the Big Four Amusement Company, which operated the Temple Theatre, 3121 Lincoln avenue, the playhouse has been closed by lawyers representing the estate.

Mr. Stein, whose death occurred earlier in the week, had been in the motion picture exhibiting business for a number of years, and was very well known on the north side of the city.

## Novel Setting Gains Applause at Harper

Harry Corbett, manager of the Harper Theatre, created considerable enthusiasm at his playhouse on the Fourth of July through the use of a novel, yet simple, preamble to the showing of Goldwyn's "The Service Star," starring Madge Kennedy.

Prior to the showing of the picture, a huge American flag was lowered in front of the screen and upon this in succession was played the pictures of Washington, Lincoln and President Wilson. Deafening applause greeted the ovation at each performance, it is said.

## Twentieth Century to Close for Alterations

Jacob Cooper has announced that the Twentieth Century Theatre, whose destinies he controls, will close on July 15 for a period of five days, during which time extensive alterations and redecoration of the theatre will take place. Mr. Cooper has let the contract for the work to J. P. Sullivan, and when reopened the theatre will have a new stage setting and modern lighting effects.

## PERSONALS

### "By George"

Probably one of the busiest men in our fair city last Friday was D. M. Vandawalker, of the Doll-Van Film Corp. He had to make clearing house and Pullman arrangements for the return of those Alaskan dogs he has been using in exploiting "Carmen of the Klondike." Following that he had urgent business at the censor board. We don't know what his business was with the film clippers, but had he taken those Siberian wolf hounds with him, us thinks he would have got anything he wanted.

T. W. Chatburn, manager in fact of the local Vitagraph film dispensary, was a Kansas City visitor "over the Fourth." He hadn't got back Saturday. Quite a ways over, we'd say.

Our esteemed contemporary in the M. P. News makes the extraordinary observation that "Frank Flaherty is back in his swivel chair from New York." A

unique means of locomotion, saves railroad fare and has the additional benefit of plenty of fresh air.

Jacob Cooper, whose theatre, the Twentieth Century, is soon to undergo alterations, declares that it will be the most beautiful in Chicago when completed. If there is any debate on this point, it is up to somebody else. We won't argue with a feller who swings his arms.

H. J. Bayley, manager of the local Goldwyn exchange, has returned from a business trip through central and southern Illinois. He reports the exhibitors as being highly enthusiastic over the new plans of his company and expressed regret that the new contracts were not available when he left Chicago.

E. P. Milburn of the Ruby Palace Theatre, Marseilles, Ill., was in town this week, calling at the various exchanges in connection with his theatre.

"It cost Caesar an empire to see Cleopatra. You can see her for 22 cents at the Woodlawn," is the gist of the printed matter on a small card used by Andrew Karzas in exploiting the Fox feature. That'd bring us in; how about you?

Frank Rembusch, of the A. E. A., was in town last Saturday chuck full of enthusiasm for the coming convention in August. Frank's always full of enthusiasm about something.

Bill Heaney, the Madison street exhibitor, is somewhat of a statistician. He says during the past month he has met no less than four hundred "down and outs" who have slipped him the information that they formerly conducted the first theatre on Madison street. And the funny part is Bill has run a house ten years on the street and doesn't remember any of them.

It was a hard week for Ishmael at the World, filling in at the shipping department, and he said he climbed a ladder so many times that his body felt like a permanent case of the grip. And the unhappy shoe clerk does this the year around.

William J. McGrath, for more than a year local representative of the Motion Picture News, has resigned his position and will leave shortly for the east, where he will engage in another branch of the industry. Mr. McGrath will be succeeded by William Hight of the Chicago Examiner.

Frank Houser, formerly manager of the La Salle theatre, is now managing the Boulevard for the Schoenstadts.

### On the Firin' Line

What was thought to be, for a time, a Century plant in full bloom was discovered by the Pathe sales force to be none other than the nasal organ of Assistant Manager Anderson, goaded beyond endurance by a hot summer sun. The injured member, Anderson reports, is well on the way to recovery.

That salesman, as well as others, have their troubles is apparent from Joe Lyons' report of his encounter with an exhibitor to whom he was trying to sell

the courtroom scenes in the Grace Lusk-Dr. Roberts trial. "Is the moider in it?" queried the primising young showman.

Belated returns have it that the salesman's convention scheduled to be held in Mrs. Harper's hotel on July 4, was called off. The reason given is that Tom Mitchell, president of the film peddlers' union, was unable to be present.

Vincent Delo, booker for the Milwaukee Paramount exchange, paid our city a flying visit last Sunday in his Ford Sedan. A nifty little turnout, Vincent, come again.

E. W. Johnson has replaced Malcolm Williams and will in the future work in the Northern Illinois territory for the Goldwyn company.

O. W. Kappleman of the local Vitagraph sales force drove his Buick to Indianapolis and return on the Fourth. No mishaps occurred and the Kappleman family reported it a perfect outing.

The lobby of the Consumers building was the scene last week of the raffling off of a silk shirt by a prominent, more or less, film salesman. The numbers ranged from 1 to 35 and as the drawing neared the close, the salesman, somewhat perturbed, asked that the last number be not pulled. When the howls of rage had subsided he explained that a fellow salesman owed him \$3.90 for chances and he doubted his ability to collect it if the man in question failed to win the shirt.

McMillan of Foursquare in comment on the raffle said there was at least

one hundred of the number "35," and when last seen was busy with a pad of paper trying to figure out the gross end net profits. He arrived at the conclusion that the salesman could lose the \$3.90 and still be about \$25 ahead.

A. C. Thompson, handling the Wisconsin territory for World, celebrated the anniversary of his third year with that company. His celebration was as "safe and sane" as the modern Fourth of July hilarities have become.

Cliff Bestar, now with Goldwyn, claims the unique distinction of being the only film salesman who ever left the Toy building with a dollar. Cliff had five of the iron men when he arrived in Chicago. He's either pretty slick or else those African polo players in the Wisconsin city are getting careless.

"Chub" Florine is joining the ranks of the "film autocrats" this week and weather conditions favorable will appear on our foremost boulevards next Friday at the helm of a Dodge car. Go easy, Chub, we can't afford to lose any sources of news.

Harry J. Terry has rejoined the Kleine sales force after considerable absence spent in the employ of the Art Sign Company. We venture he don't believe in signs any more. What say you?

Morrie Salkin is reported to have lost his office, the city fathers having removed the fire plug from in front of the Morrison Hotel. Well, the city refuse boxes still remain and you can sit down on those.

Charley Sedell is now with the Select Pictures Corporation, having left the United Picture Theatres staff some little time ago.

W. C. Brimmer, formerly of the Paramount sales force, has joined Frank Flaherty's gang and will sell Foursquare productions in the Illinois and Wisconsin territory. We use the word "sell" advisedly.

Ed Mordue, who has been with the Unity Photoplays, has severed his connection with that company and is at the present time a free agent. We'll bet we carry Ed's new job in this column next week.

Walter Altland, of Foursquare, was so pleased with his recent trip in the Indiana territory in the interests of Foursquare, that he tarried but a moment among us and left early Monday morning to again enter the state which had treated him so well. Nothing like being among friends, Walter.

### Geraghty Adapts Novel

Tom J. Geraghty has been engaged by Frank Powell to write the continuity for a feature starring House Peters. The story is a screen adaptation of a novel of the border by Louis Dodge. The Powell-Geraghty story will be filmed in and around San Antonio, Tex., it is said, where Mr. Powell's new studios are located.



S. RANKIN DREW,

Actor and Director Who Lost His Life While Flying Within German Lines.



# SYNOPSIS OF CURRENT PUBLICATIONS

## "WE CAN'T HAVE EVERYTHING."

Five-reel drama.  
Featuring **KATHLYN WILLIAMS**.  
Produced by *Artercraft*.  
Author, *Rupert Hughes*.  
Director, *William C. DeMille*.

**STORY:** Peter Cheever deserts his wife, Charity, for a dainty dancer. Jim Dyckman, loving Charity and realizing he cannot have her, marries a motion picture actress just as Charity secures a divorce from Peter. Soon the motion picture actress divorces Jim to marry an English aviator. Charity and Jim are free to follow the call of their hearts and the call of Uncle Sam.

## "THE FINGER OF JUSTICE."

Five-reel drama.  
Featuring **CRANE WILBUR**.  
Produced by *Arrow*.  
Director, *William Chaudet*.

**STORY:** William Randall, a political boss, allows evil to flourish in his district while he enjoys great profits. The arrival of the Reverend Noel Delancy and his fight against the underworld, frightens the political leader. When he finds his daughter has been lured into one of the dives, he goes to her rescue and is killed. His death awakens the people and shortly Delancy's efforts are a success.

## "THE DECIDING KISS."

Five-reel drama.  
Featuring **EDITH ROBERTS**.  
Produced by *Bluebird*.  
Author, *Ethel M. Kelly*.  
Director, *Tod Browning*.

**STORY:** Beulah Page, to relieve the monotony of her social life, adopts Eleanor Hamlin, sends her to school and then finds that upon the child's return, she proves a barrier to the winning of Peter Bolling, whom Beulah has set aside as belonging to her. Deception, separation and self-sacrifice provide this story with an interesting ending.

## "NO MAN'S LAND."

Five-reel drama.  
Featuring **BERT LYTELL**.  
Produced by *Metro*.  
Author, *Louis Joseph Vancc*.  
Director, *William S. Davis*.

**STORY:** Accused of a crime of which he is innocent, Garret Cope is sentenced to prison and his sweetheart is persuaded to marry Henry Miller. Shortly after their marriage Katherine learns that her husband is a spy and, when the confession of the guilty man releases Garret, she imparts this information to him. Miller endeavors to take the life of Garret, but soon finds that his fate is near.

## "OPPORTUNITY."

Five-reel comedy.  
Featuring **VIOLA DANA**.  
Produced by *Metro*.  
Author, *Edgar Franklyn*.  
Director, *John H. Collins*.

**STORY:** Opportunity knocks once at every man's door is the belief of Anthony Fry. Pursuing this belief, he endeavors to give a young "kid" the opportunity of his life, but when he finds that the "kid" is none other than the daughter of his bitterest competitor, he receives quite a shock. Then, both appreciating the advantage of opportunity, make the most of it.

## For Your Program

Synopses of the following plays are given in this week's issue.

Annexing Bill  
City of Dim Faces, The  
Deciding Kiss, The  
Everywoman's Husband  
Finger of Justice, The  
Good Loser, A  
Heredity  
Mortgaged Wife, The  
No Man's Land  
One Thousand Dollars  
Opportunity  
Tangled Lives  
Uncle Tom's Cabin  
We Can't Have Everything

### Synopses appearing last week:

A King in Khaki  
A Man's World  
Claws of the Hun  
Girl in His House  
How Could You, Jean  
Kaiser's Shadow  
Little Sister of Everybody  
Other Men's Daughters  
Painted Lily  
Sandy  
Shark Monroe

## "UNCLE TOM'S CABIN."

Five-reel drama.  
Featuring **MARGUERITE CLARK**.  
Produced by *Paramount*.  
Author, *Harriet Beecher Stowe*.  
Director, *J. Searle Dawley*.

**STORY:** In the screen production of this famous story Marguerite Clark interprets the roles of Eva, the beautiful daughter of St. Clair, a Southern landholder, and Topsy, the little colored girl, who was responsible for much of the humor of the story. Uncle Tom's purchase by St. Clair when he saves the life of little Eva, the child's death, and Uncle Tom's purchase by the cruel Legree are interestingly told.

## "THE CITY OF DIM FACES."

Five-reel drama.  
Featuring **SESSUE HAYAKAWA**.  
Produced by *Paramount*.  
Author, *Frances Marion*.  
Director, *George Melford*.

**STORY:** When his engagement with Marcell Mathews is broken, Jang Lung, having a white mother and a Chinese father, snatches the girl and imprisons her, then has her offered up on the auction block to the highest bidder. When he sees the degradation of the woman he loves his better self asserts itself and at the cost of his life he rescues the girl.

## "ANNEXING BILL."

Five-reel comedy-drama.  
Featuring **GLADYS HULETTE** and **CREIGHTON HALE**.  
Produced by *Pathe*.

Author, *Edgar Franklyn*.  
Director, *Albert Parker*.

**STORY:** A million dollars proves a barrier between the love of Enid Barwell and Billy, a promising young lawyer. Rather than lose the love of Billy, Enid decides to turn the money over to the husband of a friend of hers. But at the critical moment, the woman owning the money turns up and things are in a pretty mess. But Enid proves no tangle is too hard for her to unravel.

## "A GOOD LOSER."

Five-reel drama.  
Featuring **LEE HILL** and **PEGGY PEARCE**.  
Produced by *Triangle*.  
Author, *John W. Short*.  
Director, *Dick Donaldson*.

**STORY:** Harry Littlejohn is overwhelmed when he finds that his friend, Doctor Jim, has married Evelyn, his sweetheart, although Jim knew nothing of the love affair existing between Harry and Evelyn. Evelyn finds herself neglected by her busy husband and soon is lured into an elopement with Jack Monroe, a notorious gambler. Love and a dying man's confession bring affairs to a happy climax.

## "EVERYWOMAN'S HUSBAND."

Five-reel drama.  
Featuring **GLORIA SWANSON**.  
Produced by *Triangle*.  
Author, *John W. Short*.  
Director, *Gilbert P. Hamilton*.

**STORY:** Mrs. Rhodes, unaware of her husband's association with another woman, believes her restricted method of ruling hubby are a great success and when her daughter Edith marries, she forces her to pursue the same policy. But husbands are human and the success of the restricted method is plainly shown in this interesting production.

## "THE MORTGAGED WIFE."

Five-reel drama.  
Featuring **DOROTHY PHILLIPS**.  
Produced by *Universal*.  
Author, *Frank Howard Clark*.  
Director, *Allen Holubar*.

**STORY:** To save her husband from a prison sentence for embezzling funds from the bank in which he is employed, Gloria Carter becomes collateral for a \$50,000 note from the president of the bank, a former suitor for her hand. But her husband, instead of going west to make a new start, continues his associations with a blond chorus girl. His appeal for more money brings matters to a dramatic climax.

## "ONE THOUSAND DOLLARS."

Five-reel drama.  
Featuring **EDWARD EARLE**.  
Produced by *Vitagraph*.  
Author, *O. Henry*.  
Director, *Kenneth Webb*.

**STORY:** One thousand dollars is the bequest his wealthy uncle leaves to Eddie Gillian and when he finds that Lotta Lauriere, an actress, will not accept a gift to be purchased for the entire amount of his inheritance, he gives the money to Margaret Hayden, his uncle's ward, then tells the lawyer he spent the money gambling. Then a surprise comes to Margaret and Eddie in a codicil to the will.

**"TANGLED LIVES."**

Five-reel drama.

Featuring HARRY MOREY.

Produced by Vitagraph.

Author, James Oliver Curwood.

Director, Paul Scardon.

STORY: Cora West and Hilda Howland, both married women, are in love with Paul Westcott, a young bachelor. When Cora's husband finds Cora in Westcott's arms he commits suicide. Howland, finding Hilda in Westcott's arms, starts a fight which sends him to prison. Hilda secures a divorce and plans to marry Westcott, but fate steps in and prevents the fulfillment of their plans. And upon Howland's release unexpected happiness awaits him.

**"HEREDITY."**

Five-reel drama.

Featuring BARBARA CASTLETON.

Produced by World.

Author, Maravene Thompson.

Director, William Earle.

STORY: The Trevors, descendants of a famous family, have a reverse in fortunes, and their daughter, Nedda, is forced to seek employment in a factory, where she fascinates the factory owner's son, but refuses to marry him because of their difference in positions. Nedda's mother is murdered and Nedda is accused of the crime. From here the story is full of dramatic climaxes and surprises.

**Essanay Co. Seeks Commercial Business**

The Essanay Film Manufacturing Company is establishing itself as a factor in the printing and developing end of the industry. It is not generally known that all Essanay films are put through the mechanical stages by a patented process which permits of the developing of a reel of film with but one patch in the entire reel. This process has minimized the human equation to such an extent that one person can now do the work of about twenty and also gives a greater capacity to the factory.

Charles F. Stark of the Essanay Company is now in New York city, where he is negotiating with some of the big releasing companies for their printing and developing work.

**Tom Bret Going South**

Tom Bret, who wrote the sub-titles for a number of the Drew comedies, and who is now producing comedies himself, with Jimmy Aubrey as his star, is going to Jacksonville for the winter, it is said. Meanwhile Bret comedies will be produced at the Yorke-Metro studios in New York and the Mirror studios at Glendale, L. I.

**Stars Enter New Work**

Hedda Nova and J. Frank Glendon, stars of the Vitagraph serial, "The Woman in the Web," are now on the Blue Ribbon program of that company. They have begun work at the Vitagraph Western studio in a five-reel O. Henry story which is being made under the direction of David Smith, who turned out "Baree, the Son of Kazan."

**Al Jennings Forms Own Picture Firm; To Make "Westerns"**

With Al Jennings himself as president and general manager, the Al Jennings Production Company has been formed for the purpose of producing a series of multiple reel features, starring Mr. Jennings in the character of outlaw and train robber which he actually lived a few years ago.

The organization is a corporation operating under the laws of the state of Arizona, with home offices at Tucson, Arizona, and studios at both Tucson and Culver City, Cal. The officers are: B. F. Robbins, vice-president; Frank F. Jennings, treasurer and secretary, and F. R. Shields, assistant manager.

The first picture of the Al Jennings Company, now being made at the Jennings Culver City studio, has been given the romantic title, "The Lady of the Dugout."

**"A Woman of Impulse" Stars Lina Cavalieri**

Director Edward Jose has completed the production of Mme. Lina Cavalieri's second picture for Paramount, "A Woman of Impulse," at the Fort Lee studios of the Famous Players-Lasky Corporation, and the work of cutting and assembling the film preparatory for distribution some time in the early autumn is now under way. The story of "A Woman of Impulse" is from the pen of Louis K. Anspacher, the scenario is by Eve Unsell, of the Famous Players-Lasky staff.

**Hodkinson Gets Plaza Films**

Plaza Pictures, a new brand of photoplays, will be distributed by the W. W. Hodkinson Corporation, it is announced. Players to be featured by Plaza will be revealed next week.

**"Luck in Old Clothes" Next Ebony Comedy**

A distinct departure from the broad comedy vehicle for the Ebony colored performers is announced for the early future by General Film Company. The Chicago producing company announces that it has begun the work of filming "Luck in Old Clothes," a unique story by E. K. Means, a well-known American writer, which appeared in one of the Munsey publications.

This is said to be a delightful story of Negro life of a humorous character and, it is predicted, will make one of the most entertaining of screen offerings. Departing from its usual custom, the Ebony Company has selected a mixed company of white and Negro players for the filming of the story, and a higher order of treatment is planned for the subject. "Luck in Old Clothes" will form one of the early releases on the General Film program.

The current comedy in the Ebony series is "Are Working Girls Safe?" one of the liveliest and best of these ludicrous productions.

**Hackett Quits Retirement To Appear In "Ashes of Love"**

James K. Hackett, whose stage career was interrupted two years ago by a serious illness, has decided to take up his profession again via the picture route. He will appear in "The Ashes of Love," a feature in course of production by the Graphic Film Corporation, under the direction of Ivan Abramson. His associates in the cast will be Effie Shannon, Mabel Julienne Scott, Ruby De Remer, Paula Shay, William Davidson and Hugh Thompson.

**Bull Montana Rejected**

After Douglas Fairbanks had presented him with a wrist watch, and a farewell party was given in his honor, Bull Montana learned he was physically unfit for military service and is on his way home from Camp Lewis, Washington.

Bull has two very pronounced cauliflower ears, which seems to be the principal reason for his rejection. He was passed by the Los Angeles Examining Board, but failed to get by the Camp Medical Board. The Fairbanks trainer plans to put himself under the care of an ear specialist, with hopes that in the near future he will be able to take a shot at the Kaiser.

**Army Picture Popular**

The series of four one-reel subjects picturing the life of army recruits at Camp Devens, Mass., produced by the Connecticut Film Company for distribution by General Films, are proving popular in the territory from where the troops were drawn, it is reported. Men from Massachusetts, New York, New Jersey and Illinois are among those whose daily life has been picturized. Although each reel is complete in itself, many exhibitors are combining the four and using them as a feature.



WILLIAM FARNUM and Mary Mersch in a Scene from "Riders of the Purple Sage." (Fox.)

# CANADIAN FILM NEWS

## Allens Open Theatre In Lake Ontario Town

Jules and J. J. Allen of Toronto have opened another new moving picture theatre in Canada. The latest addition to the large circuit now controlled by the Allens is the Allen Theatre, Cobourg, a thriving centre on the north shore of Lake Ontario, which is regularly visited by many residents of Pittsburg and other American cities.

The new theatre, which seats 550 people, is managed by Arthur Cauley of Cobourg. The policy of the house will be to present Paramount, Artcraft, Select, Sennett and other features.

The Allens have new theatres under way in Edmonton, Regina, Toronto, Montreal, Lachine, and other cities of the Dominion.

## L. E. Ouimet Reports Business Good in West

After visiting various cities of the Canadian West, President L. E. Ouimet of the Specialty Film Import, Limited, reported, on his return to Montreal, that the outlook in moving picture circles in the West is very bright. The prospects are for a big grain crop and the exhibitors are preparing for a record business in the fall. At the present time they are charging advanced prices for their attractions and they are still getting the crowds. Admission prices in the Canadian West are quite a bit higher than in eastern cities.

Mr. Ouimet visited Winnipeg, Edmonton, Calgary and other centres, and in each place he found the same prospects. His company handles Pathe features in the Dominion.

## Ten M. P. Directors To Aid Government

The Division of Films, Committee on Public Information, has acquired the services of an advisory board of motion picture directors following the tender of their aid by a committee representing the National Association of the Motion Picture Industry. The board is composed of the following: J. Searle Dawley, chairman; James Vincent, secretary; Maurice Tourneur, Capt. E. H. Calvert, Edwin Carewe, Charles Giblyn, R. A. Walsh, Sidney Olcott, George Irving and Travers Vale.

## Play Returns as Film

When the Grand Theatre, Calgary, was opened six years ago, the first offering was "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson. The anniversary of the theatre was celebrated a few days ago by the presentation of the same play and with the same actor, but in film form—the work of Herbert Brenon. It was shown twice daily for three days, and the evening prices were 25 and 50 cents. The general admission for matinees was 25 cents.

## Novel Advertising For "Honor System"

When William Stewart, manager of the Rialto Theatre, Toronto, showed William Fox's production, "The Honor System," he employed publicity aids which attracted crowds daily to his house.

During the run of the picture, it played to record crowds. Mr. Stewart had prison bars placed across the windows in front of the theatre. Behind these bars were men garbed in convict clothes. A squad of men, dressed as convicts, patrolled the sidewalk in front of the theatre and for a block on either side. On their backs they carried huge placards, announcing that "The Honor System" was being shown at the Rialto. Mr. Stewart declares these publicity stunts were of great help in attracting crowds daily.

## EXHIBITORS INCREASE HOURS OF OPERATION

There is a tendency on the part of Toronto exhibitors, generally speaking, to increase the hours of operation for their theatres. His Majesty's Theatre is now advertising performances daily from 9:30 a. m. to 11 p. m., while the Royal Theatre, 584 College Street, advertised a matinee on Wednesday, July 3. The Mary Pickford Theatre is also advertising its hours as from 2 p. m. to 11 p. m., and the Aster Theatre, 233 Ossington Avenue, is also advertising a daily matinee. Allen's Beaver Theatre also has been giving a matinee daily.

Various downtown theatres, including the Colonial, Rialto, Globe, Red Mill and Photodrome, are also in operation now all day long. The large first-run theatres, of course, operate from noon until 11 p. m. as well. The latter include the Regent, Strand and Allen.

## Clever Advertising

The Photodrome, a downtown Toronto theatre, has been making good use of two young walking advertisements in the person of two boys garbed as characters of current attractions. Quite a hit was made recently during the showing of a Chaplin picture when one boy was dressed as Chaplin and the other as a policeman. At frequent intervals they were seen in wild chases and other stunts in the vicinity of the theatre. They compelled attention by their really clever impersonations.

## Many Book Serial

Vitagraph reports good bookings on "A Fight For Millions," the serial having been signed for all of the houses in the B. S. Moss circuit in the New York territory, the Pantages circuit on the Pacific Coast and in many other chains in different parts of the country. The first episode is published July 15.

## Theatres Crowded For Dominion Day

Toronto theatres did not enjoy the benefit of a Fourth of July holiday during the week of July 1, but Canada's National holiday, Dominion Day, which falls on July 1, was duly observed. Because of very unsettled weather, the theatres, without exception, were crowded at practically every performance during the day. In fact, the business was the best known for a Dominion Day.

The Grand Opera House entered upon the last week of its "moving picture season" on July 1 with the presentation of "The Lone Wolf." This followed a week's run of "Civilization." The film season at this theatre extended over a period of two months and was generally successful. This season constituted the longest of its kind at any Toronto legitimate house so far.

## CANADIAN BRIEFS

The Grand Opera House, Toronto, primarily a legitimate house, is enjoying unprecedented success with special film attractions. The regular season closed early in May and feature pictures have been having full sway ever since. "The Lone Wolf" was presented during the week of July 1, and this was followed by Fox's "Cleopatra" during the week of July 8.

Announcement has been made that Al. Nathan, formerly manager of the Broadway Theatre, New York, has assumed direction of the Holman Theatre, Montreal, which is controlled by the Canadian Universal Film Company, Limited.

In connection with this announcement it is curious to note that the succeeding manager at the Broadway, New York, is M. Kashin, who was formerly a Montreal exhibitor.

The engagement of "Twenty Thousand Leagues Under the Sea" at the Maple Leaf Theatre, Vancouver, was extended to two weeks in order that "all of Vancouver's 175,000 people could see the feature," according to an announcement by the management. The picture was shown during the two weeks ending Saturday, July 6.

The Dominion Theatre, Winnipeg, staged a special stunt for Saturday, June 29, and Saturday, July 6, of particular interest to children. As the young patrons left the theatre after a special children's matinee on the first Saturday, a moving picture cameraman was on the job to take their smiling faces. On the following Saturday, the picture was shown on the screen at all performances. On the first date, the pictures included the feature, "Missing," a Paramount-Sennett comedy, "A Battle Royal" and a chapter of "The Eagle's Eye."

Probably the largest order ever placed in Canada for moving picture projection equipment was that which has been given to the Perkins Electric Company of Montreal by Jules and J. J. Allen, who control many theatres in the Dominion. According to an announcement, the amount of the order reached the \$10,000 mark. This equipment is for the several picture theatres which the Allens have under construction in various parts of the country.

The Patricia Theatre, London, Ont., was closed on July 4 for several weeks in order that a number of important changes can be made in the theatre. One of the alterations will be the extending of the balcony to accommodate two hundred more people, a larger seating capacity being desired and necessary.

The Ontario Retail Merchants' Association recently held a moving picture show in its headquarters at 2 College Street, Toronto, for the benefit of its members. The feature was an Essanay production entitled, "The Troubles of a Merchant and How to Stop Them."

The Dominion Theatre, Winnipeg, and the Winnipeg *Tribune* co-operated in the holding of special children's matinees at the theatre on Wednesday, July 3, and Saturday, July 13. The *Tribune* conducted a subscription campaign, and every child who secured a new subscription to the paper before July 3 received two complimentary tickets to the first special performance. Pictures were taken of the children as they left the theatre on that occasion and they were scheduled to be shown on July 13. Every child who secured a new subscription for the paper before the second date received two complimentary tickets for the second special performance at which the special local pictures were screened.

The program for the special matinee on July 3 included "A Doll's House," starring Elsie Ferguson; "Love Loops the Loop," and the fifth episode of "The Eagle's Eye."

J. A. Morrison, owner of the Morrison Theatre, Meaford, Ontario, has returned to Meaford after an extended stay in the American West and has once more assumed direct management of the theatre.

Gerard's story, "My Four Years in Germany," made such a decisive hit during its regular week's run at the Regent Theatre, Toronto, that it was repeated by Manager Roland Roberts for the week of July 1. The picture played to big business during the two weeks. It was shown entirely alone.

The Bijou Theatre, Calgary, was unable to present its advertised feature, "A Branded Soul," a Fox picture, during the three days of June 27-29, because the film was shipped to Winnipeg instead of Calgary by another exhibitor. The substituted feature for one day was "Melting Millions," the booked feature arriving in time for the last two days of the run.

### "Maggie Pepper" on Screen

The Famous Players-Lasky Corporation has purchased the motion picture rights to "Maggie Pepper," which will be an Ethel Clayton vehicle under the Paramount trademark.

## Essanay Company Is Filming Stage Play

The cast for "Young America," the forthcoming George K. Spoor feature, has been selected and production was started at the Essanay studios June 10. Director Arthur Berthelet spent last week in New York, closing contracts with the players. The cast was practically selected from the speaking stage in New York and Chicago.

Sets have been erected in the Essanay studios and outside locations all secured, so that it is expected to finish the production in record time. The photoplay was written from the stage play by Fred Ballard, and produced by Cohan and Harris.

### Roy Stewart Writes Play

Roy Stewart, the smiling western screen hero, will shortly appear in a new Triangle production written by himself.

Mr. Stewart and Director Cliff Smith are now working on the interior scenes of this play, which is temporarily titled, "The Fighting Gringo." The exterior scene will be taken on the O'Neill ranch near San Juan Capistrano during the summer round-up.

### Big Booking Record

The week of July 1, designated by the Famous Players-Lasky Corporation as "Paramount and Arcraft Week" in and around New York City, resulted in one of the greatest booking records ever made, establishing a new high mark for the New York exchange. Seventy-nine theatres in this territory showed Paramount and Arcraft pictures every day during the week.

### Dog Doubles For Self

"Jasper," the dog which has an important part in "Young America," now in the making at the Essanay studio, is wagging his tail proudly these days, for he has attained the distinction of doubling. The doubling occurs in only one scene, and Director Berthelet is glad it was not more, for although "Jasper" seems well satisfied with himself, it required much patience on the part of those in charge of the production. Nearly a score of retakes were necessary before the director obtained the results he desired.

### New Serial Started

Work is well under way on the Vitagraph serial in which Antonio Moreno and Carol Holloway are to be featured, according to President Albert E. Smith. Mr. Moreno arrived at the company's studios in Hollywood the last week in June and plans for starting work under the direction of Paul Hurst were so well laid that not much time was lost in getting started.

### World Man Joins Army

Another star was added to World's service flag last week when Nat Barach, manager of the Indianapolis exchange, left for Spartanburg, Wis., to go into training for the army.

## "FINGER OF JUSTICE" LOSSES COURT FIGHT

License Commissioner John F. Gilchrist's action in preventing the showing of the motion picture known as "The Finger of Justice" at the Lyric Theatre, New York, was upheld last week by Supreme Court Justice George W. Mullan, when he refused to grant the injunction sought by the Rev. Paul M. Spencer and the trustees of the Church of the Strangers restraining the city authorities from interfering with the film's projection. Justice Mullan denied the application for the injunction without writing any opinion on the matter.

As the matter now stands, Commissioner Gilchrist, who prevented the showing of the picture, is at liberty to continue his refusal to permit the photoplay to be shown in this city. The only remedy open to the church representatives is to seek a reversal of Justice Mullan's ruling by carrying the case to the Court of Appeals.

"The Finger of Justice" is based on the fight of the Rev. Paul Smith, who made a campaign against commercialized vice in San Francisco. The filming of the picture is said to have been directed by Rev. Smith.

## Fox Acquires Rights To Play and Two Novels

William Fox has purchased the screen rights to a stage success and two novels.

The stage success is "The Strange Woman," which Klaw & Erlanger produced and showed in New York a full season. It is from the pen of William J. Hurlbut, one of the most promising of younger American dramatists. Gladys Brockwell will be starred in the production, which probably will be made on the West Coast.

The novels are "Last of the Duanes" and "The Lone Star Rangers," both by Zane Grey. William Farnum will be starred in these productions. Farnum is now making "The Rainbow Trail," another Zane Grey story, and previous to that he produced "Riders of the Purple Sage," a Zane Grey story, which has enjoyed unusual popularity, and of which "The Rainbow Trail" is a sequel.

### Clerk Gets Big Job

With the addition of Albert Parker to the directing force at Triangle's Culver City studios, H. C. Brookes, for some time company clerk with Director Gilbert P. Hamilton, has been promoted to be assistant to Director Parker. Pliny Horne, who has been on the "bench" for several weeks, was selected to handle the camera for the new company. Parker has Gloria Swanson cast as the featured player in his first picture, which is "Shifting Sands."

### New Select Picture Begun

After a rest of two weeks, most of which was devoted to the cutting and titling of her latest picture, "The Safety Curtain," Norma Talmadge, Select star, has begun her next production in her studio at New York. The story is from the pen of George Scarborough, whose dramas have had successful Broadway presentations.

# THE AMERICAN EXHIBITOR

## Exhibitors to Fight Drastic Idaho Law To Stifle Business

There is a big fight on in Idaho to head off a measure which threatens to seriously handicap the exhibitors of that state, according to Herman J. Brown, theatrical magnate controlling the houses in Boise, and also president of the Idaho State Exhibitors' League.

Governor Alexander threatens a measure to prohibit the opening of any theatres in the state before 6:30 o'clock each afternoon during the war. All members of the exhibitors league, which recently met at Pocatello, went on record as strongly opposed to such a measure, which they deem unjust.

A. B. Hager, manager of the Rex Theatre, Idaho Falls, Idaho, was elected secretary of the league at the Pocatello meeting.

## "Yours for Victory" Fox Manager's Slogan Adopted by Concern

Every letter that now goes out from the Fox Film Corporation and all its branches throughout the world is signed: "Yours for Victory," and the idea of sending this patriotic and inspiring message in this manner is now being adopted by many big business concerns.

The creator of this patriotic idea is Paul C. Mooney, district manager for the Fox Film Corporation, who has charge of the Cleveland, Detroit, Cincinnati, Indianapolis and St. Louis exchanges.



PAUL C. MOONEY,  
District Manager, Fox Film Corporation.

Mr. Mooney is one of the best-known and most popular men in the Fox organization. He started with that corporation in its infancy as manager of the Cleveland exchange. Six months later he was made manager of the Central District.

Mr. Mooney, like many of the most successful men in the business today, started out as a newspaper man. His experience in the amusement world includes the management of many large theatrical enterprises, amusement parks, and also as an exhibitor. Mr. Mooney's slogan in business as well as patriotism has always been "Victory."

## Theatremen to Raise Admission Prices

There is considerable talk among Cincinnati exhibitors that a raise in admission prices is inevitable, and it is speculated that this action will be taken before fall. Up to the present time there are only four houses—the Grand, Lyric, Gifts and Walnut—which are charging more than ten cents, but the possibility is that before fall all of the down-town houses will increase their admission charge.

Cincinnati seems to be one of the most backward towns in this respect, but one by one the theatres are realizing that what with the added cost of film service, labor, rent, taxes, etc., it is well-nigh impossible to conduct a theatre at a profit with only a ten-cent admission price.

## Dayton Theatre Shows "Unchastened Woman"

The Dayton Theatre, Dayton, Ohio, is rapidly making a name for itself as a pre-release house. The latest showing of this nature was the Rialto De Luxe production, "The Unchastened Woman," with Grace Valentine as the star. The film opened Sunday, July 1, and, although the weather was warm, the house played to a turnaway business in the evening.

The Dayton seats 2,500 and is one of the leading picture play houses in the middle west. It was recently opened by Managing Director Mark Gates, who has already proved his superiority as a builder of theatres in the Circle at Indianapolis, which was conceived by him.

## Division of Films Supplying Material

An impression prevails that the government, through its Committee on Public Information, is not supplying any war film to be used in the news weeklies issued by the motion picture companies, due to the release of the Allies' Official War Review.

Charles S. Hart, director of the Division of Films, states that his department is supplying material to the news weeklies regularly. The Allies' Official War Review is an entirely separate film issued weekly by the division and distributed through Pathe.



SAMUEL ATKINSON,  
Managing Director of the Hoyburn Theatre,  
Evanston, Ill.

## Exhibitors Briefs

Sacramento, Cal.—The Strand Theatre at J and 12th streets, has been taken over by a syndicate of San Francisco men and the new owners contemplate extensive alterations.

Broken Bow, Nebr.—Bert Epmfield has purchased the Star Theatre, this city, from Walter Scritsmier.

Urbana, Ohio.—Work will begin immediately on the reconstruction of the Clifford Theatre.

Kansas City, Mo.—A motion picture theatre, which will cost \$250,000 and seat more than 2,000, is to be erected by Frank L. Newman.

Greenville, S. C.—The government will enlarge and improve the Liberty Theatre at Camp Sevier. The cost of the improvements will reach the \$8,000 mark.

Howell, Mich.—A. Moeller has sold the Temple Theatre of this city to Vernon Lacey Edmore.

Alma, Mich.—The Idlehour Theatre, formerly under the management of Mrs. C. A. Miller, has come into the possession of A. H. Ashley, present proprietor of the Liberty Theatre.

New Orleans, La.—A motion picture theatre, to be known as the Pavilion, and to have a seating capacity of 1,500, will be erected by Arenson & Brown of Mobile, Ala.

Lebanon, Pa.—A charter for the Strand Amusement Company, operating the Strand Theatre, has been filed.

Maryville, Mo.—The Electric Theatre of this city has been purchased by W. H. Hoffman of Sac City, Ia.

Warsaw, Ind.—T. R. Gilliam, manager of the Centennial Theatre, this city, for the past two years, has resigned this position to take up government work in Washington, D. C.

Little Rock, Ark.—The Gem Amusement Company, owners of the Gem Theatre, this city, is installing a cooling system in the theatre at a cost of \$4,000.

Beaver Falls, Pa.—The Grand Theatre, located on Seventh avenue, this city, under the management of Samuel Goodman for a number of years, has been purchased by H. Goldberg, formerly of the Majestic Theatre at Rochester. The theatre will be thoroughly renovated and remodeled and J. Soltz will be the resident manager.

Houghton, Mich.—The Royal Theatre of this city, formerly managed by William Madigan, has come into the possession of Martin G. and John Messner.

Cleveland, Ohio—The Castle Theatre, 7305 Wade Park avenue, this city, has been recently opened to the public under the management of J. W. Rossiter. "The Good-for-Nothing," a World production starring Carlyle Blackwell, was the opening bill.

New York, N. Y.—Estimates for a motion picture theatre to be erected at 1018 Ritner street, this city, are being considered by Morris Gerson.

Sidney, Nebr.—N. G. Brewer has disposed of his motion picture theatre in Kimball and contemplates the erection of an up-to-date house in Peetz, Colo. As planned, the house will have a seating capacity of 900 and will be modern in every detail.

Chambersburg, Pa.—The Gem Theatre of this city has been leased by J. T. Conrad, who will present motion pictures on Tuesdays, Thursdays and Saturdays.

Table Rock, Nebr.—Lloyd Reid has sold his lease on the Ideal Theatre, this city, and will return to Humboldt.

London, Ohio—S. H. Lawwill, managing the two motion picture theatres in this city, has taken over the Princess and Wall Theatres in Plain City, and will operate them in addition to the London houses.

Chillicothe, Mo.—Sears & Jones of Brookfield have leased the Majestic Theatre, this city, from Brookshier Brothers and Company.

Knoxville, Ia.—Charles Gardner, operating motion picture theatres in Des Moines and Corning, has purchased the Olympic Theatre from C. B. Barrett.

Baltimore, Md.—The Forest Park Motion Picture Theatre Company has commissioned Architect E. H. Glidden to

prepare plans for a motion picture theatre to be erected at Garrison and Liberty Heights avenue, at a cost of \$20,000.

Pittsburgh, Pa.—The Lyceum Theatre in this city is to undergo extensive alterations, contracts for same having already been awarded. The building is located in Sixth avenue, near Penn. and the estimated cost of the alterations is to be \$5,000

Lansing, Mich.—The Randolph Theatre Company of Detroit has been incorporated with a capital stock of \$150,000.

Oxford, Nebr.—C. G. Gupton, who has joined the colors, has disposed of his motion picture theatre in this city to W. H. Beall.

Charleston, W. Va.—Articles of incorporation have been filed for the Nitro Amusement Company to operate a motion picture theatre at the government munition factory town of Nitro.

Spartanburg, S. C.—William F. Neil, J. C. Grier and H. A. Ligon have incorporated the Picto Amusement Company, with a capital stock of \$5,000. The purpose of the new concern is to operate a motion picture and vaudeville house near Camp Wadsworth.

Boston, Mass.—Trimont Theatres, Inc., has been incorporated with a capital stock of \$100,000. G. A. Giles, J. H. Marson and Mary D. Corrigan are the incorporators.

Cleelum, Wash.—Fire destroyed the Rose Theatre of this city. The loss has not been estimated.

Reading, Pa.—Plans for the remodeling of the Hippodrome Theatre, this city, are in progress.

Audubon, N. J.—A motion picture theatre building is being erected by H. D. LeCato at Merchant and East Atlantic avenues.

Seattle, Wash.—A motion picture theatre, said to cost upwards of \$25,000, will be erected at Maynard avenue and Jackson street. K. Nakashimo is at the head of the enterprise.

Detroit, Mich.—The Scenic Theatre was destroyed by fire. E. M. Bjorge, the manager, estimates the loss at \$1,000.

Levan, Utah.—The Opera House of this city was destroyed by fire. Loss not estimated.

Charlotte, Mich.—Mrs. Julia Borning of Jackson has purchased the Thomas Opera House from Mrs. Donovan and Charles Lane.

Demopolis, Ala.—The Si-Non Theatre Company has been incorporated with a capital stock of \$7,500.

Cleveland, Ohio—G. A. Siebenoller has taken over the Wind-a-Meer Theatre.

Detroit, Mich.—The Ferndale Theatre Company will construct a motion picture theatre at a cost of \$60,000, at 117 Jefferson avenue.

## Let the Exhibitors Herald and Motography Help You

The Exhibitors Herald and Motography will print in the Service Department, without charge, applications of film trade employes for positions, requests of employers for help, and will list articles of theatre equipment that are for sale or exchange.

Salesmen, bookers, shippers, inspectors, etc., who are seeking new positions, can obtain quick results through these columns.

Exhibitors and exchange managers who need help can obtain competent workers through these columns.

Send your wants in to the Service Department. Your name and address will not be printed unless so requested.

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To the Exhibitor:

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Realizing that the value of Chaplin films were steadily increasing, Essanay held this film in its vaults until the most opportune time for release, which we believe to be NOW.

There has been only one NEW Chaplin film in several months. The public is eager for new Chaplin comedies and will welcome "Triple Trouble" with open arms.

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WHICH DEALS CLEVERLY WITH THE QUESTION OF WHETHER CLOTHES MAKE THE WOMAN OR WOMAN MAKES THE DUDS AND INVOLVES THE DISILLUSIONMENT OF TWO CYNICAL BACHELORS.

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wish to announce the consummation of arrangements for the handling of future American Film Co. productions through the thirty Pathe exchanges in the United States.

These attractions will be sold direct by American Film Co. representatives and include subjects starring Mary Miles Minter and Margarita Fisher and the William Russell Productions.

They will be stories by prominent authors directed by Edward Sloman, Henry King and Lloyd Ingraham. Each production will be ready for the exhibitor's inspection sixty days in advance of its first booking.

Effective Monday, July 22nd, personal representatives of the American Film Company, Inc., will be established in each Pathe exchange, prepared to meet exhibitors, arrange pre-views of the subjects and receive applications for bookings.

All exhibitors, including managers of first run houses, managers of circuits, and booking associations, are invited to communicate with American Film Co. representatives or Pathe exchanges at once regarding these *new and greater* subjects.

*Samuel S. Hutchinson*  
President



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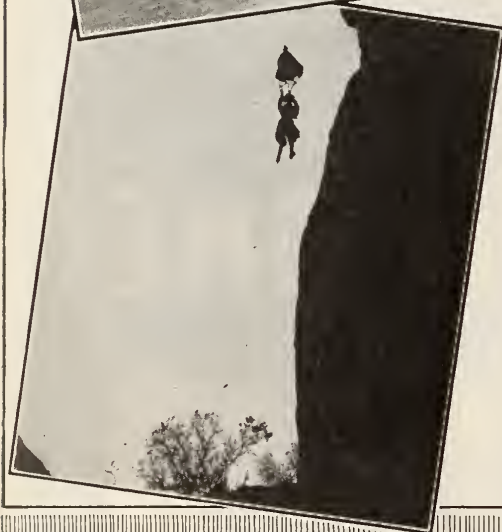
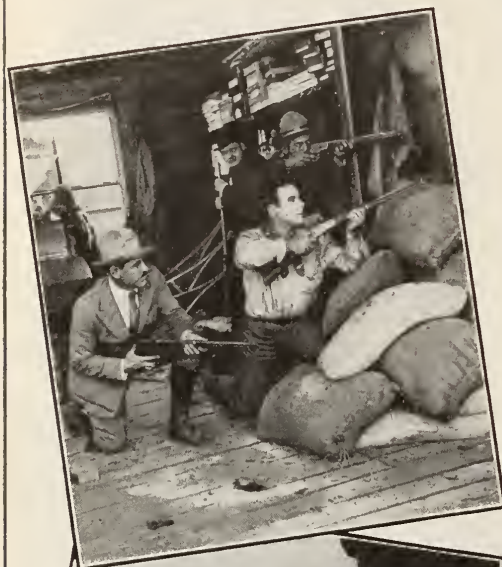
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# "A FIGHT FOR MILLIONS"

*Written by*

ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

*Directed by* WILLIAM DUNCAN



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**THE MAN WHO WATCHED GERMANY'S  
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"A good production."

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"Will have a wide appeal. A good box office attraction."

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*The success of the day*

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CHICAGO,	220 State Street,	W.R. LIEBMAN, Manager
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We do not believe that any motion picture producers have ever before addressed *you*, the wife of a theatre-owner.

In overlooking you and in failing to come to you with some of our messages we have been unwise and neglectful.

For **WOMEN** and **CHILDREN** constitute the majority of the patrons of the motion picture theatres of the United States—and perhaps in other countries, too.

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Goldwyn Pictures contain elements that were welcomed instantly by the women of North America. Men have recognized them, too, and thousands of theatres present our productions to their approving audiences.

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We have a very attractive rotogravure booklet, beautifully illustrated, which we will be delighted to send you if you fill out the coupon on this page.

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# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

JULY 27, 1918

Number 5

## Another Con-Convention

**T**HE Boston convention, characterized with the usual political bunk and hookum which has long been a part of the meetings of the Motion Picture Exhibitors League of America, goes down on record as just another useless, unconstructive gathering, leaving an all-pervading feeling of disgust throughout the trade.

The Boston meeting of this year created a minimum of interest among exhibitors. Regardless of the reasons that may be ascribed to account for this the real explanation is that the exhibitors of the country—those who up to the present time have evidenced any interest in the organization—practically ignored the gatherings which have proved for them so utterly futile and have resolved themselves into such a flagrant waste of time that Boston held no allurements for them.

It is a deplorable fact that exhibitors should hold this attitude toward a league convention, but it is only what might be expected in the light of previous experiences. This year, as in the past, those coming to the convention who did not happen to be members of the inner circle became merely dummies voting on a program which was cut and dried in advance. Those who were in the inner circle amused themselves accepting offices and committee memberships that were all arranged for previously.

No real interest or enthusiasm can be expected toward an event of this nature. Without a thorough house-cleaning and the adoption of an entirely different program there is no hope for the league.

\* \* \*

## A Business Session

**T**HE projected meeting of the American Exhibitors Association in Chicago in September promises to give to the exhibitors who attend what they

never have been able to receive at any other meeting: That is, an opportunity for careful and thorough consideration of the problem affecting their business, an interchange of trade opinions and a chance to learn something that would enable them to make the operation of their theatre more profitable.

The schedule meeting is designed primarily as a business session, with political maneuvering and the tiresome intrigue of the league conventions given no place on the program. Such a meeting as planned would be welcomed by all. The present time demands serious consideration of the many vital problems of the exhibition business. Producers and distributors will welcome an opportunity to meet a large number of exhibitors gathered together in a real business session.

The industry will look forward to the September meeting of the A. E. A. and if the present program is carried through there will be established a precedent for future meetings of exhibitors.

\* \* \*

## Solving Censorship

**I**T has long been our contention that the problem of censorship should and will be solved within the industry. Many indications at hand point to the fact that a solution is rapidly being reached—and within the trade. From week to week new companies announce publicly their determination to make only clean and wholesome pictures. While we may fully credit the best motives in this matter it also is evident that the decision is arrived at through a realization that the American public will support only wholesome entertainment.

There are but very few pictures now being made by the standard companies that may in any way be judged objectionable. The risqué film is now being indulged in almost exclusively by the small, unsub-

# EXHIBITORS HERALD AND MOTOGRAPHY

stantial company which is impelled by a mad desire to land some "quick money." The future of the industry requires that the amusement offered by it to the public be kept clean and wholesome and the organized opinion of the best elements of the industry should stand back of the movement to restrict the activities of the smaller companies which are a discredit and a blight.

\* \* \*

**T**HE exit of Mr. Lee A. Ochs from the presidency of the Motion Picture Exhibitors' League of America was not auspicious. At the dawn of Mr. Ochs' administration two years ago there was at hand a tremendous opportunity for promoting the exhibitors' league into an organization of real importance. Despite this, however, Mr. Ochs turned his back on the real opportunity and embarked on his celebrated publishing venture and thereby laid his entire program for the pro-

motion of the exhibitor's interest open to suspicion. Mr. Ochs is a dynamic, forcible personality—the type which the Motion Picture Exhibitors' League requires at its head. It is greatly regrettable that the league did not have the benefits which might have been brought to it by such potential leadership.

\* \* \*

**T**WO false starts within six months toward the holding of an exposition is a pretty bad record. The attempt to give to the trade what it does not want undoubtedly explains to a considerable extent the failure of the two projects. We hope, for the sake of the trade's reputation for reason and common sense, there will not be another exposition undertaken until there is at least a strong sentiment in favor of one, evidenced by a few of the important factors of the trade.

Martin J. Quigley

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# Peter J. Schaefer Is Elected President Exhibitors' League

Chicago Man Proves "Dark Horse" of Boston Convention—Election Practically Unanimous When Horstmann Retires in His Favor And Gives Support of New England Delegation

By Merritt Crawford

Boston—Peter J. Schaefer of Chicago is the new president of the Motion Picture Exhibitors' League of America. He was elected to succeed Lee A. Ochs shortly after the annual convention had been called to order. The vote was practically unanimous.

Up to the last minute Ernest H. Horstmann of Boston, who made an extensive campaign for the place, was in the lead and his election was taken by many as a foregone conclusion. But the forces that are striving to make the league a more active factor in the industry suddenly got busy and Mr. Schaefer's name was placed in nomination with the statement that he would accept if chosen.

## VOTE IS COUNTED

After a short debate the vote was canvassed, with the result that Mr. Schaefer received the support of all except the New England, the Pennsylvania and the New Jersey delegations, the New England men supporting Mr. Horstmann, the Pennsylvania delegation supporting John O'Donnell of Philadelphia, and the New Jersey delegation supporting H. Charles Hesper, to whom the various delegations had been committed.

It being apparent that Mr. Schaefer was the choice of the convention, Mr. Horstmann, Mr. O'Donnell and Mr. Hesper withdrew, with the result that there was practically no dissenting vote.

## SCHAEFER A DARK HORSE

Mr. Schaefer, it is now revealed, was the "dark horse from the west," of whom *Exhibitors Herald and Motography* spoke last week. He is connected with the firm of Jones, Linick & Schaefer. His personality, position and high character, in the opinion of persons in close touch with league affairs, make him the most acceptable man in the organization.

With Mr. Schaefer at the helm, it is believed that the league has obtained a new lease on life and should go forward with success, becoming a really formidable factor in exhibitor affairs, which many think it has not been under the direction of Mr. Ochs.

## MERGER THOUGHT NEAR

Mr. Schaefer's election also makes it possible for an amalgamation with the American Exhibitors' Association, which sprang into being at the memorable convention held in Chicago in July, 1917. It is regarded as quite possible that the

amalgamation will be effected soon, possibly when the A. E. A. meets in Chicago in September.

Another important result of Mr. Schaefer's election, it is believed, will be the withdrawal of the Exhibitors' League from the National Association of the Motion Picture Industry.

There has been a feeling for some time that the exhibitors had no place in the N. A. M. P. I., and this feeling has grown as a result of the National Association's eleventh hour withdrawal from support of the exposition that was to have been held in connection with the convention.

## BRADY SEEKS TO MEDIATE

The feeling against the National Association amounts to indignation. President William A. Brady of the National Association arrived in Boston Tuesday in an attempt to pour oil on the troubled waters, but with little success.

Mr. Brady, although in an excellent position to mediate, having supported the exposition personally to the last, found all doors closed to him and it is likely that the league will vote severe censure upon the National Association before it is through. Action in this respect was laid over until after the election.

## OTHERS TO BE ELECTED

At this time the election has not proceeded farther than the selection of the new president. Much interest remains in the choice of the men who will serve with Mr. Schaefer. Alfred S. Black of Rockland, Maine, is regarded as the strongest candidate for vice president and probably will be elected, although there is a possibility that the favor of the convention may change suddenly.

This year's convention, without

the exposition, is one of the quietest in the history of the league. Outside of the business sessions there will be little activity, the ball, scheduled for Friday night, being the biggest function.

Attendance is greatly reduced, especially when compared with the Chicago convention. Only about half of the delegates are present.

## REBUKE TO OCHS

According to gossip the slight attendance constitutes a stern rebuke to Mr. Ochs. Many are saying that the fact Mr. Ochs was not a candidate to succeed himself alone spared him from a more serious rebuke.

A large body of exhibitors blame the exposition fiasco directly upon him and declare he should be blamed also for other glaring errors of league conduct in the last year.

With Ochs out of the way, however, his critics are mollified and are willing to join the new president in making the league a stronger organization. The same support, moreover, undoubtedly will be given by the exhibitors of those states which refused to send delegates, so the future of the league is regarded as bright.

## St. Louis Gets 1919 Convention

Boston, Mass.—(Special to *Exhibitors Herald and Motography*)—The next annual convention of the Motion Picture Exhibitors' League of America, which is now in session in this city, will be held in St. Louis, Mo. The meeting has been set for some time in July, the specific dates to be named later. The Missouri city was awarded the event early last Tuesday morning.

## Peter J. Schaefer

### A Sketch of His Career

Way back in the early seventies a boy was born in a little family hotel at Archer avenue and Twentieth street, Chicago. It was Peter J. Schaefer, now the president of the Motion Picture Exhibitors' League of America.

When he was old enough he was sent to the Haven School on Wabash avenue. When he reached the age of 12 he went to his mother with ambition burning in his breast.

"I want to work," he cried.

#### Takes First Job

After teasing and imploring his mother for two days, she finally consented, and he took his first job, breaking type at the Chicago Type Foundry at Monroe street and Fifth avenue. His mother advanced him his carfare every day, which amounted to 6 cents, and allowed him 10 cents for lunch.

This munificent outlay for expenses



PETER J. SCHAEFER

did not justify his retaining the position, for at the end of the week he received in his pay 91 cents. Then his father spoke sharply to his son, and, after another year in school young Schaefer became a clerk in a grocery store.

#### Buys Cigar Factory

Peter J. Schaefer was a saving young fellow and in a short time he put aside enough money to open a small wholesale cigar factory. This occupation brought him in touch with the political powers of the old Fourth Ward. They saw in the young fellow great political timber, so in 1900 he was elected to the state board of equalization, and for the following four years he served on the railroad committee.

It was then that the amusement business of Chicago was in its infancy, and Peter J. Schaefer started a penny arcade at 310 South State street, which num-

ber was located between Congress and Van Buren streets. Inside of two years he became the proprietor of two penny arcades in New Orleans, one in Atlanta and one in St. Louis, in addition to his two in Chicago.

#### Starts Park Attractions

In May of 1905 a cornfield at South Park avenue and Sixty-third street was transformed into the White City. Peter J. Schaefer built the "figure eight." The first year it made him a small-sized fortune.

After that year he accidentally met Aaron Jones on State street, and the story of the first motion picture house in the State of Illinois and in Chicago is the story of that meeting, for Jones, Linick & Schaefer became a firm. They also became interested in building "figure eights" for amusement parks throughout the country, having at one time eight of these in operation.

#### Has Wide Interests

When Sharpshooters' Park, at Bel-

## Rembusch Declares Chicago Meet "Co-operative Session of Industry"

### Hotel Sherman Engaged for Convention Which Is Set for September 3 to 7—Open House Policy Declared

Because of the extreme congestion at downtown Chicago hotels the American Exhibitors' Association, which has called a business convention of the entire motion picture trade to be held in Chicago, has been again forced to change the date. The meeting is now definitely set for Sept. 3, 4, 5, 6 and 7 at the Hotel Sherman.

Frank J. Rembusch, national secretary and treasurer of the A. E. A., completed the arrangements early this week and announced himself as being much pleased at being able to obtain quarters at the hotel on the days specified, as there will be no other convention in session at the hostelry at that time.

The second floor of the Hotel Sherman, Mr. Rembusch said, is ideally arranged for the holding of a convention of the nature which is planned. It contains, besides a large convention hall, fifteen smaller rooms amply suited for the holding of committee meetings.

#### Large Committee Contemplated

Appointment of a committee of representative exhibitors of the entire country is contemplated by Mr. Rembusch, which, in his belief, will be able to push the project to a most successful conclusion. These names will be announced as soon as the committee completes the arrangements.

Accompanied by Louis H. Frank, a prominent member of the American Exhibitors' Association and treasurer of the Motion Picture Theatre Owners' Association of Chicago, Mr. Rembusch conferred with George M. Spangler, manager of the Bureau of Conventions of the Chicago Association of Commerce,

and Western avenues, became the Riverview exposition, Peter J. Schaefer acquired the concession to build riding devices. He constructed the Royal Gorge, Scenic, Hell's Gate and Derby. His first year's profit on the Derby alone were over \$80,000. Mr. Schaefer is vice-president of Jones, Linick & Schaefer, who operate more theatres than any other firm in Chicago, including four of the best loop houses.

He individually counts his bank roll at \$1,000,000, with an average earning capacity of \$100,000 per year. It's no easy job to run an income of 91 cents a week into that of \$2,000, but this marvelous increase in income was accomplished by Peter J. Schaefer.

## Epidemic Sweeps Dubuque, Iowa; Theatres Closed

Dubuque, Iowa.—An epidemic of infantile paralysis is sweeping this city, and in order to prevent further spread of the disease the health department this week ordered all theatres to close their doors and remain shut until further notice.

At the present time there is no indication as to when the motion picture theatres will be allowed to resume operations.

who assured the exhibitors that the convention would have the whole-hearted backing of the organization he represents.

The convention will, in its entirety, be an open house affair, the committee states. There will be no executive sessions and politics "will be about as popular as a church in Belgium is with the Huns," according to Mr. Rembusch.

#### Prominent Speakers Invited

Invitations to leading producers, distributors and exhibitors to attend the Chicago convention will be mailed in the near future, and at a later date this will be followed up by a personal call by some member of the committee.

The sessions, as now planned, will be held only in the afternoon of each day and will be approximately three hours in length. Mid-day luncheons will be held daily, at the conclusion of which the business meetings will be taken up.

#### Grand Ball Planned

A grand ball at the hotel will feature the closing day of the convention, Friday, Sept. 6. Every effort will be made to have a large number of film stars present, and assurances thus far received from the film companies, the committee says, augurs well for the success of this venture.

Felix F. Feist, sales manager of the World Film Corporation, was present in Chicago at the time of Mr. Rembusch's visit, and when called upon by the latter expressed himself as much pleased with the plans as outlined and assured Mr. Rembusch of the support of his company, it is said.

A Galaxy of Goldwyn Stars In New Poses



Tom Moore

Mabel Normand

Pauline Frederick

Mae Marsh

## Chicago Theatres Threatened With Revocation of Licenses

### Funkhouser's Successor to Recommend Such Action Upon First Conviction of a Violation of the Code

Chicago theatre owners face the peril of being put out of business.

Determined, so he says, to escape the fate of Maj. M. L. C. Funkhouser, his predecessor, William H. Luthardt, acting second deputy superintendent of police, has announced that he will recommend the revocation of theatre licenses upon the first convictions of violations of the motion picture code.

In this connection, the managers of five theatres have lately been summoned to appear in the courtroom of Municipal Judge John F. Haas to answer to a charge of permitting children to see films exhibited under the adult-only or pink permit system.

#### Theatres Under Suspicion

They are the Rogers Theatre, 2560 Fullerton avenue; the Twentieth Century, Forty-seventh street and Prairie avenue; the Howard Theatre, 1610 Howard avenue; the Lake Shore, Broadway and Belmont avenue, and the New Regent, 6826 South Halsted street.

The case of the Lake Shore has been non-suited, but disposition of the others has not yet been reported to the second deputy's office. In the event of convictions, however, Mr. Luthardt will recommend the revocation of licenses, he insists.

"Why temporize?" he asked. "Maj. Funkhouser did it and look where he is now. I intend to follow the letter of the law and when a violation is reported pursue it to the end. I have notified all theatre managers and film exchanges of my decision and so no one can say he has not had warning."

#### Letter to Theatres

Notification to the theatre managers was given in the following letter:  
"You are hereby notified that all or-

dinances relative to the exhibiting of moving picture films will be strictly enforced by this department.

"Where moving picture films are leased or transferred and are not accompanied by the necessary permits, or in which eliminations ordered have not been made, the film will be confiscated and suit started against the film exchange and also the theatre.

"Where minors are admitted to a theatre during the exhibition of a picture for which an adult-only permit has been issued, action of the most drastic nature will be started. Not only will suit be filed against the theatre, but when the offense is a repetition or of a serious nature, a recommendation will be made for the revocation of the amusement license of the theatre."

#### Letter to Exchanges

Notification to the film exchanges was given in this letter:

"You are hereby notified that all ordinances relative to the exhibiting of moving picture films without the necessary permit or permits will be strictly enforced.

"Where our investigators find violations of the ordinances relative to the leasing or transferring of moving picture films for which no permits have been procured, or the necessary permits do not accompany same, or eliminations as ordered by the Board of Censors have not been made, suits will be started immediately and vigorously prosecuted.

"If the records of this department show that you have offended previously in this regard, or the violations are serious the permits will be revoked and the films taken up."

Each letter bore the counter-signature of Acting Chief of Police John H. Alcock.

Theatre owners, should they be deprived of their licenses, in a sense would be innocent victims, for under the regime of Maj. Funkhouser they were given the benefit of the doubt. Frequently there were technical violations of the code, which Maj. Funkhouser excused, and even in cases of open violations he did not recommend revocation of licenses upon the first offense.

#### Decision Comes Suddenly

The decision of Mr. Luthardt to do so, therefore, comes so suddenly as to constitute little warning, for it is likely that most exhibitors have taken his statements in his letter with a grain of salt.

Mr. Luthardt is not making a drive to detect violations, he says, but has one inspector on the work constantly. This inspector is reinforced by the Board of Censors, composed of ten members, so a really formidable force is keeping a line on the theatres after all.

Exhibitors throughout the country will be interested in watching the outcome of Mr. Luthardt's policy. But it is a policy that may be interrupted at any minute, especially if the unexpected should happen and Maj. Funkhouser should be restored to his position.

### Curb Four Minute Men At Exhibitors' Request

Cincinnati—Because of the complaints of exhibitors, local Four Minute Men hereafter will have to deliver their speeches before a committee of the organization before they are permitted to appear in a theatre.

Announcement to this effect was made at a special meeting of the Motion Picture Exhibitors' League of the Chamber of Commerce by H. Serkowich, secretary of the league.

The meeting was called to consider what course the exhibitors would take in regard to the "Work or Fight" regulation, but in the interim of the call and the meeting Provost Marshal General Crowder made the exemptions which spare skilled men of the industry and the purpose of the session was obviated.

## American to Use Pathe Offices In the Distribution of Its Films

### Personal Representatives of Former to Be Stationed at Exchanges of Latter Beginning Monday, July 22

The rumor that arrangements have been consummated for the selling of future American productions direct to exhibitors, the films to be handled through the Pathe system of exchanges, has been officially confirmed by President Samuel S. Hutchinson of the American Film Company, Inc. Mr. Hutchinson signed a contract calling for this arrangement in New York, Paul Brunet, vice-president of the Pathe organization, being the other party to the contract.

"Personal representatives of mine will be found at each of the thirty Pathe exchanges in the United States on and after Monday, July 22," said Mr. Hutchinson, "and will be pleased to explain all the details of a new booking arrangement to exhibitors, also to show them the first completed subjects and take applications for bookings.

#### Some Stars Featured

"All this is in accordance with the arrangements we have made to sell all future American productions direct—through personal representative of ours established in each of the Pathe exchanges. The productions will star Mary Miles Minter and Margarita Fisher. In the same manner we shall also sell the William Russell Productions, which I also control."

## Chaplin's Next Film For First National "Shoulder Arms!"

Charlie Chaplin's second picture to be made under his \$1,000,000 contract with the First National Exhibitors' Circuit is to be a military subject entitled, "Shoulder Arms!" It will probably be published early in August.

The comedian decided during his recent Liberty Loan tour to make a picture primarily for the amusement of the boys in khaki and their friends and families. Those who have had a peep at some of the scenes already filmed declare that they represent the last word in comic novelty. Chaplin is said to be as expert in the manipulation of a hand-grenade as a trench veteran, although the effects he achieves with his marksmanship are extraordinarily different from the accepted military kind.

Corporal O. W. de Varila, who fired the first shot in France for the United States artillery, and is now in this country on furlough, recently visited the Chaplin studios to give his friend Charlie some first-hand pointers on life as it is actually lived in dug-out, trench and camp. There is a possibility that de Varila may himself appear in some of the scenes.

## Blackton War Film

Commodore J. Stuart Blackton is now casting his next production which is said to be an elaborate screen version

"You will note that we are not asking the exhibitors to book our productions sight unseen. The first of the new American releases will be actually on hand and can be seen on the screen at least sixty days in advance of their first public presentation.

#### Will Control Productions

"American will absolutely control the productions from the moment the story is selected until it is turned over to the exhibitor for showing to his audience. Pathe will attend to the physical handling of the film, but American will both supply the production and control the selling organization. The salesmen who will be found in each Pathe exchange on and after Monday, July 22, will be personal representatives of the American Film Company and when an exhibitor calls upon them it is exactly the same as though he were dealing with the American Film Company direct.

"The forthcoming pictures are being staged by Directors Edward Sloman, Henry King and Lloyd Ingraham and I am confident will be voted superior to any we have ever offered in the past. However, we are letting the pictures speak for themselves and invite exhibitors to book them only after they have witnessed them themselves on the screen at any Pathe exchange."

of a popular war play. The title for the play in film form has not yet been definitely decided. The film is to be produced under the auspices of the British-Canadian Recruiting Mission and with the co-operation of the U. S. Government.



FRED STONE

The Comedian at Work on His First Aircraft Film, "Under the Top."

## Want to Pick a Winner? Here's the Way to Do It

Are you in doubt on whether to book a certain feature? If so, turn to "What the Picture Did for Me," on pages 41, 42 and 43, and read what exhibitors of various sized houses have accomplished with it. Generally you will find the opinions of several exhibitors on the single feature, revealing how it has gone in the city, the small town and the rural community, with both transient and neighborhood clientele.

These opinions constitute honest expressions on the box office value of pictures. When it is found that an exhibitor makes untrue or unfair reports, the columns are barred to him, so exhibitors may depend absolutely upon the department for booking their complete program. Many already are doing it. But any exhibitor will find it a big aid, whether he depends upon it entirely for guidance or not.

## Motion Picture Men Of North Carolina Meet at Wilmington

Exhibitors of North Carolina held their semi-annual convention Tuesday and Wednesday last week at Wilmington. Counting guests from film exchanges probably 250 members of the industry were present.

The Wilmington hotel was headquarters, but the business meetings were held in the rooms of the Chamber of Commerce. For the last three years the North Carolina exhibitors have been gathering in the summer at Wrightsfield Beach, but this year it was impossible to obtain accommodations and the convention went to Wilmington.

President Percy W. Wells presided. Many matters came before the exhibitors, chief of which was the question of co-operative booking.

## Kerrigan Leaves Paralta

"A Burglar for a Night," the production which J. Warren Kerrigan is now completing for Paralta, under the direction of J. D. Hampton, will be the last he will make for the company, it is announced.

In the future Kerrigan will be under the sole direction of Mr. Hampton, and his productions will be made, for the time being, in the Ince Studios on the west coast.

The Hampton-Kerrigan productions, it is said, will be distributed through the W. W. Hodkinson Corporation as part of the Hodkinson Service.

## An Expensive Joke

The Fourth of July proved somewhat expensive for Douglas Fairbanks, the aircraft star. Some person "thoughtfully" dropped a fire-cracker on the roof of the assembling rooms and much valuable film went up in smoke. Doug's ing room also burned down and he is mourning the loss of several valued relics and gifts.



## Sullivan Resigns From Mutual; Served Three Years As Executive

### Entered Employ of Company as Salesman— Successfully Exploited "Diamond From Sky" Serial

Dennis J. Sullivan, for three years an executive of the Mutual Film Corporation, resigned on July 13. Mr. Sullivan had the title of assistant general manager, the title of general manager of the Mutual always being carried by the president of the concern.

"I shall take a few weeks, probably a couple of months of vacationing and then be ready to take up and decide upon a number of film offers which have been put before me," said Mr. Sullivan. "I haven't decided yet whether I shall go to the seaboard or north woods, but it will be somewhere out-of-doors and off where 'release dates' and 'bookings' and things like that are unknown. It is going to be that real rest I have been promising myself for a couple of years.

"I am glad to say that I can look upon the strenuous years I have put in with Mutual and allied concerns with considerable satisfaction and let me say I most sincerely and fully appreciate the co-operation, support and effective service of a force of able and capable men, both at the home office and in the field selling forces. The problems of the motion picture business, especially on the distribution side, are largely problems of men and the right men. I am glad to say that I have found many of the right men."

### Exhibitors in Buffalo Plan to Boost Prices

Buffalo—Following rumors that the Government purposes to double the tax on theatre tickets, local exhibitors are talking of increasing prices simultaneously with the increase in the tax. One manager admits he is figuring out a new price scale, but he says he intends to add five musicians to the orchestra and better his shows in other ways so that regardless of a higher tax, the boost in his admission prices would be justified.

### Raboch Joins Navy To Avenge S. R. Drew

To avenge the death of S. Rankin Drew, son of Sidney Drew, who met death as an aviator in France, Alfred Raboch, assistant to George Irving, director of the Screen Classics production, "To Hell With the Kaiser," has, it is said, enlisted in the navy.

### Second Doris Kenyon Film

Actual work on the screening of "The Inn of the Blue Moon," by Louis Joseph Vance, the second production of De Luxe Pictures, Inc., with Doris Kenyon at the head of her own company, was finished last week. Mr. Vance is co-operating with John B. O'Brien, the director, in cutting and titling the picture, which will be distributed through

Mr. Sullivan first entered the employ of the Mutual Film Corporation as a salesman travelling out of the Milwaukee office. This was a sort of preparatory course planned by John R. Freuler, to familiarize him with the business so that he could go forward with the Freuler projects which were soon to be launched. In a few months Mr. Sullivan became general manager of the North American Film Corporation and was Mr. Freuler's chief executive in the distribution of "The Diamond from the Sky," one the largest serial projects in the history of the industry. The selling of "The Diamond from the Sky" gave Mr. Sullivan similar supervision of the campaigns on the Helen Holmes serials sold through Mutual exchanges.

Probably the largest single project with which Mr. Sullivan has been connected in the film industry was the marketing of the Charles Chaplin comedies distributed by Mutual under Chaplin's \$670,000 salary contract.

Previous to his film connection Mr. Sullivan had a long and varied experience with the American Tobacco company, progressing through salesmanship and factory management to membership of the salesboard of the corporation at its New York offices.

the William L. Sherry Service, following Miss Kenyon's first picture, "The Street of Seven Stars."

### Soldier's Letter Here Ticket to Theatre

Charles Perry, manager of the Strand theatre, Milwaukee, deserves a rising vote of thanks for this idea. Every mother who presents the envelope of a letter from an overseas soldier boy at the Strand box office is given a free ticket to the theatre.

Mr. Perry intends to follow out this plan for the duration of the war, he says, and we pass it on to other exhibitors for what it is worth. To avoid duplication each envelope is stamped when presented for admission.

### Jack Levy Now Manager For Fox in Philadelphia

Jack Levy, who has been connected with the New York exchange of the Fox Film Corporation, has been appointed manager of the Fox exchange in Philadelphia to succeed George Dembow, who has volunteered for the army.

Mr. Levy has many friends in Philadelphia, where he formerly was manager of the Greater New York Film Rental Company and later was connected with the Fox office.

### Educational Cast Full

The cast of the Educational Films feature, "When the Giant Wakes," was completed July 8 with the engagement of John Sunderland for the role of Captain Bruce Wendell opposite Ethel Grey Terry, who appears as Anne Blair. Mr. Sunderland went immediately to Charleston, W. Va., and active picture-taking is now in progress.

### ALICE JOYCE IN "TO THE HIGHEST BIDDER"



MISS JOYCE IN THIS VITAPHONE PLAY APPEARS IN THE ROLE OF A GIRL WHO OFFERS HER SERVICES FOR FIVE YEARS TO THE HIGHEST BIDDER. THE IDEA STRIKES THE AUCTIONEER AS PARTICULARLY FUNNY.

## New Organization Big Aid In Getting Ruling by Crowder

### War Service Body Proves Need of Skilled Men In Effective Way

Washington, D. C.—Exemption of motion picture actors, directors, cameramen and skilled studio assistants along with operators and musicians in theatres from the "Work or Fight" decree of Provost Marshal General Crowder, was obtained largely as a result of representations by the new Motion Picture War Service Association, it has been learned.

In a lengthy brief, Grant Carpenter, assistant secretary, pointed out to the provost marshal that the motion picture industry is doing more than any other single agency in keeping up the morale at home while the troops fight abroad. But local draft boards, it was said, were interpreting the work or fight order to mean that actors and others engaged in the production of motion pictures were not to be classified with actors and others of the "legitimate" stage, especially named in the list of exemptions, with the result that the motion picture industry faced disaster.

That the representations impressed the provost marshal is shown by the fact that his exemptions were made public within a week.

#### Importance of Industry

Following are extracts from the brief:

"Sixteen thousand motion picture screens in this country show every day to nearly 7,000,000 people why the war must be carried on and how they can help to a successful termination.

"It is estimated that more than \$100,000,000 worth of third Liberty Loan bonds were sold by the motion picture people in a campaign that extended from Los Angeles to Washington, they giving up their time for weeks at the invitation of the Government.

"The United States Treasury Department and the Committee on Public Information are planning big campaigns of motion picture publicity, and have requested the assistance of the organized industry through this association.

#### Young Men Most Valuable

"The order, if strictly construed by the local draft boards, will seriously hamper the whole industry, for the reason that it will take from the producers a large number of men who, on account of their special training, their peculiar knowledge or their high degree of technical skill, can not be replaced; that under normal conditions the demand for such technical help far exceeds the supply, and that, owing to the newness of the business in which many very young men have engaged, there are few beyond the draft age who are competent.

"The employees who are essential to motion picture production are producing directors, actors, cameramen, scenario writers, film editors, film cutters and heads of the laboratory, scenic and property departments."

The brief was signed by the following members of the association's directorate: David Wark Griffith, Mack Sen-

nett, S. E. V. Taylor, Cecil B. De Mille, Mary Pickford, Charlie Chaplin, Lois Weber, Douglas Fairbanks, W. S. Hart, Jesse L. Lasky, Marguerite Clark, William Fox, Henry McRae, J. Gordon Edwards, J. Searle Dawley, Maurice Tourneur, S. L. Rothapfel, William D. Taylor, Lee A. Ochs, Frank E. Woods, G. W. Bitzer and W. L. Adler.

## Pastors Hold Fate Of Shows on Sunday At Little Rock, Ark.

Little Rock, Ark.—Exhibitors of this city are confronted with a situation which is believed to be without a parallel.

Fighting for the right to give Sunday shows, largely for the benefit of 30,000 soldiers at Camp Pike, the theatremen find they must get permission from the pastors of the city or stay closed. And only one pastor in the city, the Rev. Hay Watson Smith of the Second Presbyterian Church, is willing to give his consent—and that with qualifications.

The campaign for Sunday shows was begun some time ago. The newspapers bombarded state and city officials for permission, but only succeeded in getting a ruling from a lower court that it would be against the state law, the law providing that no amusements can be staged for profit on Sundays except when "necessary." Subsequently the case went to the state Supreme Court. The higher court concurred in the ruling of the lower court and thus the only alternative was to prove Sunday shows "necessary."

It occurred to one exhibitor if the ministers should consent the courts undoubtedly would admit Sunday shows were necessary where before they had ruled them unnecessary, so efforts to get the support of the ministers are being continued.

The exhibitors have gone so far as to agree to showing religious and light dramas only, but the ministers show no signs of yielding, with the exception of the Rev. Mr. Smith. The Rev. Dr. Clark of the Christ Episcopal Church was lined up with the Rev. Mr. Smith, but he has since joined the army as a chaplain.



JULES COWLES AND MADGE KENNEY  
in a Scene from the Goldwyn Play, "The Service Star."

## Congress Is Asked To Double Tax on "Movie" Admissions

### No Recommendations Made For "Legitimate" or Other Amusements

Washington, D. C.—The motion picture industry along with others based on entertainment will be hard hit if recommendations of the Treasury Department for increased taxation are adopted by Congress.

The Treasury Department proposes to double the tax on admissions and to abolish the footage tax of a half and a quarter cent a foot on films and substitute for it a tax of 5 per cent on the rental so received by the producer.

The department makes no recommendations for "legitimate" shows, baseball and other amusements. Heavy taxes are proposed, however, on luxuries in general and upon many things persons in good circumstances do not consider luxuries.

For instance a man wearing a suit of clothes costing more than \$30 would have to pay a tax for the privilege; likewise a woman wearing a suit costing more than \$40, and a child, a suit costing more than \$15.

If a man goes to a hotel he would pay a tax of 10 per cent on all bills amounting to more than \$2.50 a day. Taxes on liquor and tobacco would be doubled and a man employing more than one servant would have to pay extra for it. Riding in a hired automobile would mean a tax. The 10 per cent cabaret tax would be extended to cover meals in restaurants and cafes also.

The taxes are radical, and when the project was read to members of the House Ways and Means Committee last week much disapproval was voiced.

## New Bill in Congress Provides for a Tax On All Advertising

Washington, D. C.—A tax of three per cent on all advertising, provided for in a bill which has just been introduced into the House by Representative Parker of New Jersey, will seriously affect exhibitors, exchanges and producers, for it will include not only the exhibitor's advertising in newspapers, but the advertising of producers and others in the trade papers.

In addition, Representative Parker's bill provides for a tax of three per cent on all products sold by producers and manufacturers, and a tax of ten per cent ad valorem, laid on all imports, whether on the dutiable or free lists, in addition to any duty imposed by the tariff law.

This measure is the first of a number of this kind that may be expected. It is not introduced for passage in its present form, but intended as a part of the new revenue bill now being drafted by the Ways and Means Committee. It is probable that it will be adopted, in part, at least, for taxes on advertising have been talked of seriously for some time.

## Woodward Severs All Connections With National Film

### Quits as Manager and Director as Well as President

Peace again reigns with the National Film Corporation of Denver. Hostilities of several weeks' duration, begun with the ouster of O. D. Woodward from the presidency, have been concluded by Woodward beating a retreat, severing all his connections with the concern except those of a stockholder.

As a result, it is understood, he will not have to stand prosecution on charges of embezzlement and grand larceny which were made at the time of his ouster in connection with the sale of stock.

With Woodward out, National now has a new general manager in the person of George A. Levy, a new director in the person of Frank B. Willis, and the contract of the purchase of twenty acres of ground formerly known as Tuileries Park, the site of the studio. Woodward having surrendered this contract, the suit for possession of the ground begun by National's board of directors, mention of which was made in Exhibitors Herald and Motography last week, will now be stricken from the court records.

### Woodward Explains Stand

Following is Mr. Woodward's letter of resignation:

"Gentlemen—Please find inclosed my resignation as director and directing manager, and also my consent that my contract of employment be cancelled as of June 11, 1918.

"This resignation terminates my connection with your company except as an interested stockholder, and I shall be glad at any time to use such influence as I can render your undertaking to make it successful.

"I firmly believe the company has a brilliant future ahead of it.

"During my regime I have successfully produced sixteen pictures, five of which are now on exhibition and are meeting with a great measure of success, and returns from which are just beginning to come in.

### Sees Successful Future

"The present plans and reorganization convinces me that the future of the company will be very successful, and thanks and credit are due George A. Levy, chief of the industrial bureau of the city of Denver, for working out a solution of the past difficulties.

"You are at perfect liberty to refer any creditor or stockholder or future investor to me, to whom I shall be glad to give such advice and information which will help the company.

"Very truly yours,

"O. D. Woodward."

Now that harmony has been restored, the corporation plans to increase its activities greatly, it is said. The board of directors may be enlarged soon.

## Sydney Abel Joins Fox

Sydney E. Abel, special representative of Select since the organization of that concern, has joined Fox in the same capacity.

## Not "Rubber Stamp" Hopp's Reason For Ignoring Boston Convention

### National Vice-President Charges League of State Associations Formed to Control Activities of Meet

Joseph E. Hopp, first vice-president of the Motion Picture Exhibitors' League of America, whose non-appearance at the Boston convention of the organization this week created some little comment, in an interview has given his reasons for not taking part in the annual event.

Mr. Hopp emphatically stated that he refused to attend the Boston convention because he would not permit himself to be used as a "rubber stamp." He intimated that most of the proceedings would be mere formalities and that the whole affair had been cut and dried.

The basis for this opinion, the national vice-president said, was a letter mailed to a prominent western exhibitor and member of the Motion Picture Exhibitors' League, signed by Tom Howard, well known because of his activities at previous conventions of the exhibitors' organizations.

### Western Exhibitor's Letter

In this letter, Mr. Hopp charged, the western exhibitor was urged to attend the Boston meet and was informed that he could vote the entire quota of the state he would represent, which, it was stated, was entitled to six votes.

A list of committees which would be appointed by the president were also mentioned in the letter by Mr. Howard, the league official charged, and the western exhibitor was promised a berth in any one of them which he chose.

According to Mr. Hopp, the letter stated that in return for this, the western exhibitor was to throw his six votes with

the New York and Illinois delegations, which, according to the letter, "would control the convention."

### Can Produce Missive

The first vice-president refused to make public the name of the western exhibitor to whom the letter was sent by Mr. Howard, but stated that if the origin of such a missive was questioned he was in a position to produce the document, and also make public the name of the exhibitor receiving it.

"I was shown the letter while in New York recently," Mr. Hopp said. "It merely confirmed my analysis of the situation. If I should align myself with a convention conducted under the plan I have spoken of and which I am convinced will be the case at the Boston convention, it would be inconsistent with the stand I have taken for some time—that of democracy in the deliberations of all exhibitors' organizations."

### Too Many "Generals"

He also said that he believed there "is less need for so many generals and more need for privates in exhibitors' organizations."

Mr. Hopp was a member of the allied amalgamation committee appointed last December in Washington and declares that he was one of three who worked unceasingly to accomplish a merger of the two existing exhibitors' organizations. Why this could not be done, he says, he has learned since. He refused to amplify the statement at this time.

### "THE VAMP," A NEW PARAMOUNT PLAY



ENID BENNETT IS CAST AS AN ASSISTANT TO A WARDROBE MISTRESS OF A MUSICAL SHOW, WHO TURNS "VAMP" TO WIN A HUSBAND.

**"The Burden of Proof"  
Next Marion Davies  
Film for Select**

The Marion Davies Company, which is making "The Burden of Proof" under the direction of Julius Steger, has returned from Washington, D. C., where the first week's filming was done, and established itself in the Norma Talmadge Studio on East 48th street, New York. While Miss Talmadge is making a Select picture in this well-equipped plant, Miss Davies and her company are producing another in a different part of the structure.

"The Burden of Proof" is to be the second of Marion Davies' series of Select Pictures, and will follow "Cecilia of the Pink Roses" on the screens of the country.

**Metro Filming Scenes  
Of Play at Atlantic City**

Director Charles J. Brabin has taken Emmy Wehlen and the entire company supporting her in "The Bonded Wife," her current Metro vehicle, to Atlantic City to film several scenes depicting life at one of our American seacoast vacation resorts. Lois and Arthur Zellner wrote "The Bonded Wife," and June Mathis made the scenario.

**Italian War Pictures  
Are Well Received**

"The Italian Battlefront," a feature comprised of official Italian war pictures, which is being distributed in important territories for the Fort Pitt Theatre Corporation by General Film, is scoring a big success everywhere, according to officials of the latter company.

Already it is said to be well on its way towards becoming one of the few big money makers of the year, due in a large measure to the smashing victories scored by the Italians in their latest offensive against the Austrians, which have aroused spirited bidding for the film.

Among the more important bookings is the B. S. Moss circuit, New York, which is putting the feature in all of its houses.

**General Film Changes**

Irving C. Jaycocks, in charge of the New Haven exchange, General Film Company, has resigned and enlisted in the navy. Charles Simone, of Bayonne, N. J., will succeed Mr. Jaycocks. Mr. Simone was formerly production or studio manager for the Nestor, Centaur, Venus Features, Universal and other film companies, and has had considerable experience in executive capacities in the film business in New York City and neighborhood.

Two other changes in branch managers are announced this week by General Film. F. E. Stuart, for several years assistant manager of the Detroit exchange, has been promoted to the management of that exchange. C. E. Kells has taken charge of the Omaha branch as acting manager, succeeding John W. Hicks, Jr.

**Mutual to Increase  
Its Roster of Stars**

With Sessue Hayakawa at work on the third of his series of eight special productions, Gail Kane producing the first of her series and Edna Goodrich completing her second picture, James M. Sheldon, president of the Mutual Film Corporation, announces that negotiations are in progress which will bring other important stars into affiliation with Mutual.

Mr. Sheldon, during his brief incumbency of the presidency, in addition to the negotiations which brought Hayakawa, Gail Kane and Edna Goodrich under the Mutual banner, has consummated arrangements for the release of Outing-Chester's series of one reel adventure pictures and moved the Screen Telegram, the twice-a-week news reel, from Chicago to New York.

**Walter Stradling Dies  
A Victim of Pneumonia**

Walter Stradling, dean of Famous Players-Lasky cameramen, and one of the oldest motion picture photographers in point of service in the industry, died at the Polyclinic Hospital, New York, on July 4.

Mr. Stradling, who had been working at the Fort Lee studio, on a new picture, starring Marguerite Clark, contracted a severe cold on the Saturday preceding the Fourth, and that evening went to a Turkish bath. Instead of remaining there for the night, as he had been advised, he went outdoors, and due to his weakened condition, added to his cold, with the result that pneumonia quickly set in.

Mr. Stradling was born in England about 37 years ago and for several years made his home in California.

**S. L. Rothapfel Staging  
Film "America's Answer"**

At the request of Charles S. Hart, head of the Committee on Public Information's film division, S. L. Rothapfel of the Rivoli and Rialto theatres, New York, will stage "America's Answer," the new government war picture, which is to be issued as a successor to "Pershing's Crusaders." The picture will be presented to the public for the first time on July 29 at the George M. Cohan theatre, New York.

The assembling and titling of the various scenes which show the progress of America's military activities have just been completed and Mr. Rothapfel will start work on the details of his presentation on Monday, July 15.

**Six Goldwyn Offices  
Hold Phone Conference**

Goldwyn has just concluded its series of zone conventions for branch managers and salesmen in a novel manner.

An executive of the home office in New York was connected by phone with Branch Managers C. F. Hill of Seattle, Ben Fish of Los Angeles, G. C. Parsons of San Francisco and W. S. Rand of Denver, and a conference lasting an hour took place, during which time the home office executive outlined the selling plan for the next year and the managers asked questions. Ideas were exchanged as well, it is claimed, as if the participants had all been gathered about a desk in one office.

It had been planned to have these branch managers gather in San Francisco, but the home office could not spare an executive to carry the selling message, so adopted the telephone idea. The expense of course was great, but it was nothing to what it would have been if the San Francisco conference had been held.

CLARA KIMBALL YOUNG IN "THE SAVAGE WOMAN"



MISS YOUNG PLAYS THE ROLE OF A WOMAN REARED IN THE WILDS IN THIS SELECT PLAY. MILTON SILLS IS HER LEADING MAN

# "OVER THE TOP" with J.B.

## "OVER THE TOP"

"Here's to the red of it;  
There's not a thread of it,  
No, nor a shred of it,  
In all the spread of it,  
From the foot to head,  
But heroes bled for it;  
Faced steel and lead for it,  
Precious blood shed for it,  
Bathing in red.

"Here's to the white of it;  
Thrilled by the sight of it,  
Who knows the right of it  
But has felt the might of it  
Through day and night;  
Womanhood's care for it  
Made manhood dare for it,  
Purity's prayer for it  
Kept it so white.

"Here's to the blue of it,  
Heavenly view of it,  
Star-Spangled hue of it,  
Honesty's due of it,  
Constant and true;  
Here's to the whole of it,  
Stars, stripes, and pole of it,  
Here's to the soul of it,  
Red, white and blue."

*Recommended to this column by G. W. Landon of the Nicholas Power Company.*

Fred Warren is one executive with whom business may be transacted before high noon. I had the pleasure of calling on Fred at 8:30 a. m. and finishing up my mission before 9 o'clock. This is an example of efficiency which may account for the Goldwyn Company being the "early bird" and getting the best pickings.

\* \* \*

As is ever the case with the Nicholas Power Company, they were the first to take space for the exposition at Boston. Another case of the early bird.

\* \* \*

Early Hudson of the Eagle's Eye Company has been galavanting in the West, and he says business is good.

Charley Burr of the Paramount Company believes that Mamaroneck, N. Y., is a splendid place, but he takes his visits in homeopathic doses.

\* \* \*

Henry MacMahon is now dwelling at Larchmont Manor, on the sound, and since Annette Kellermann lives just across the sound from Larchmont, Henry is practicing the "crawl" and the "breast stroke." He might just as well, it's educational.

\* \* \*

It is a good sign when a film company discounts its bills, but no one was ever able to say that the World Film Company is not the leader in this line, as well as some others.

\* \* \*

Film folks who braved the high cost of travel to the Boston convention agree that the dining car companies are 100 per cent patriotic on the bread question, but 1,000 per cent profit should help some.

\* \* \*

Since the foreign market has gone to the bad one film exporter who is alive to the signs of the times believes there is more money in war materials and more especially in cannons than films, is studying for the ministry.

\* \* \*

Montagu Love, who has been taking scenes of "Pirate's Gold" in the Cypres Swamps near Wilmington, N. C., with Oscar Apfel directing the picture, returned to Fort Lee last week. Incidentally, fifteen young ladies of Wilmington make their screen debut in this picture, it is said.

\* \* \*

B. B. McIntyre, casting director for World Pictures, is taking a few days

off from his job, studying why the ocean comes so close to the shore at Manasquam, N. J.

\* \* \*

Frank A. Lappin, one of William Sherry's dynamic salesman, reports that the bookings for the Sherry Pictures are the heaviest in which he has ever participated. I wouldn't have paid much attention to the story except for the fact that the general sales manager, D. J. Savage, backed Frank up in the statement and also stated that Frank would have won the weekly prize except for the fact that he fell down on his sales. Lappin wanted to bet a thousand dollars that he would be in the money next week. Frank always has an ace in the hole.

New York City, July 16, 1918.

## Geffen Takes a Bride

Lewis S. Geffen, assistant publicity man for the Rivoli and the Rialto theatres, New York, left July 12 on a combined honeymoon and vacation to Kennebunkport, Me. He was married on Friday to Miss Anne Greenfield of the Bronx. Mr. Geffen has been on Mr. Rothapel's publicity staff ever since the Rivoli was opened and has won a large circle of friends in the theatrical and newspaper world.

## War Films at Strand

Harold Edcl, managing director of the Strand theatre, New York, has negotiated to show a series of Allied war pictures. These pictures are being distributed through the Committee on Public Information, under the direction of George Creel.

## New Booking Record Set

A record for series bookings on Chaplin-Mutual specials is reported from New York. Paul Goenese, a Coney Island exhibitor, has booked the twelve pictures for 144 days, intending to run each picture twelve days.

## SCENES FROM CURRENT TRIANGLE PLAYS



LEFT—ROY STEWART IN THIS "RED" SAUNDERS TALE HELPS OUT HIS BASHFUL PAL, WHO IS IN LOVE. RIGHT—A GRIPPING MOMENT FROM "FALSE AMBITION," STARRING ALMA RUBENS.

## Theatres Are Asked To Run Trailers for War Savings Stamps

Motion picture theatres, which have proved so valuable in patriotic work, have been asked by the Government to help in a new way.

Beginning this week, trailers consisting of short animated cartoons, known as W. S. S. Thriftettes, will be attached to every feature by the exchanges, and exhibitors generally are requested to run them both by the Government and the N. A. M. P. I. committee, consisting of Adolph Zukor, Marcus Loew, J. E. Brulatour, Walter W. Irwin and George K. Spoor.

The object of the cartoons is to encourage thrift as well as the buying of War Savings Stamps. A special design with the admonition, "Save and buy," will appear on each trailer. There will be thirteen subjects in all. Exhibitors will be expected to announce their appearance in addition to showing them on the screen. It is suggested that announcements be run separately on the screen and that space be given to them in programs and lobby displays.

The first cartoon is entitled "The Kaiser and the Bees." The Kaiser with field glasses is shown viewing the battlefield from a hill on the Western front. From a beehive (United States treasury) comes a swarm of W. S. S. bees, who attack the Kaiser and sting him into Berlin, where he surrenders.

## Pathe Eliminates "Heavy Stuff" from Its Summer Program

Pathe announces that its summer program will be devoid of "heavy stuff." The big features to be released in July and August are, for the most part, light comedies, although there are two serious plays in the list.

The program includes "Annexing Bill," with Gladys Hulette and Creighton Hale; "More Trouble," with Frank Keenan; "Cupid by Proxy," with Baby Marie Osborne; "The First Law," with Irene Castle and Antonio Moreno; "Waifs," with Gladys Hulette and Creighton Hale; "The Ghost of the Rancho," with Bryant Washburn and Rhea Mitchell; "Winning Grandma," with Baby Marie Osborne, and "The Girl from Bohemia," with Irene Castle.

"The Girl From Bohemia" will be released on August 25. It is notable in that it marks Irene Castle's temporary retirement from the screen, the star having gone to France to entertain the soldiers.

There will be another feature on the program for the week of Sept. 1, and for the week of Sept. 8 the fall season will be inducted with a special, "The Woman Eternal," starring Elaine Hammerstein.

## Quality Film Gets Jesters

William Steiner, producer of Jester Comedies, has disposed of the rights of his pictures for Western Pennsylvania and West Virginia to the Quality Film Corporation, Pittsburgh.

## News Reel Justifies Removal to New York By Several Scoops

Screen Telegram, Mutual's twice-a-week news reel, has justified its removal from Chicago to New York, according to Terry Ramsaye, its editor, by scoring several scoops.

Mr. Ramsaye says it was first on the screen with pictures of the arrival of the body of New York's former mayor, John Purroy Mitchel, who as a major of the aviation corps, was killed in a practice flight at San Diego, Cal., and put over exclusive pictures of the military motor truck accident at Camp Gordon.

In addition Mutual anticipated Fourth of July needs of exhibitors by rushing through scenes of ship launchings on that day in time for exhibition the same evening on Gotham screens.

Screen Telegram also ran exclusive pictures of a celebration in honor of Gen. John J. Pershing, commander of the American Expeditionary Force, at LaCledde, Mo., the general's birthplace.

## Hayakawa's Company Assists Red Cross

Sessue Hayakawa and his company of film artists are at work upon a unique entertainment which is to be given shortly on "Japanese Day" at the Los Angeles Red Cross Shop.

More than a thousand of the sons and daughters of Nippon living in Los Angeles, headed by Urijo Oyama, the Japanese consul, and Mrs. Oyama, assisted by Tsuru Aoki, wife of Hayakawa, have offered their services to the Red Cross representatives and will assist in entertaining the crowds that will be present. The entire proceeds from the entertainment will be turned over to the Red Cross organization.

## "What the Picture Did for Me" Starts on Page 39 This Issue

"What the Picture Did for Me," the most valuable single department in any motion picture trade journal, acquired from Motography by Exhibitors Herald through absorption of the former by the latter, will be found in this issue on pages 39, 40 and 41.

"What The Picture Did for Me" is a copyrighted feature and while other publications seek to give the same service in different form, none may steal the department bodily. Any attempt to infringe upon the heading, or use of any of the contents without permission, will be followed by prosecution.

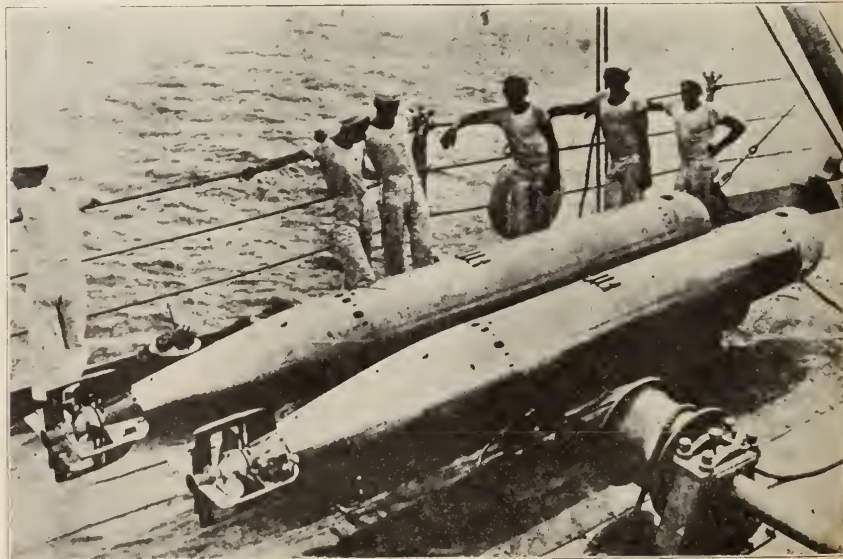
## Clara Kimball Young Honored by Soldiers

Following her appearance at the California Theatre, San Francisco, in connection with her patriotic tour in the interest of recruiting, Clara Kimball Young was elected honorary captain of the 24th Battalion, Company B, of the Armed Guard, National Army, at the Presidio, thus becoming a Godmother to the boys.

Her first move was to supply her "sons" with a complete baseball equipment. With this done she departed for Portland, Ore., where she was scheduled to appear at the Portland Theatre.

From Portland Miss Young goes to Tacoma, Seattle and Spokane, winding up her tour in the latter city. From Spokane she will go to New York, arriving about July 30. In New York she will select a new wardrobe for her next picture, "Cheating Cheaters."

## TORPEDOES "MADE IN AMERICA"



SCENE FROM "YOUR FIGHTING NAVY AND AT PLAY." SHOWING TYPE OF DEADLY INSTRUMENTS BEING USED TO DESTROY THE ENEMY. (Educational Films Corp. of America.)

# REVIEWS

Gloria Swanson and Joe King in  
**"EVERYWOMAN'S HUSBAND"**

Triangle drama; five parts; directed by Gilbert P. Hamilton; published July 7

As a whole.....	Good
Story .....	Good
Stars .....	Well Cast
Support .....	Strong
Settings .....	Appropriate
Photography .....	Good

Dealing with the havoc wrought upon two lives by a strong willed mother who insisted that her daughter should follow the same course in training her husband that she had pursued in her married life, "Everywoman's Husband" is a photoplay of more than passing interest. In no instance are the portrayals overdrawn and the whole carries an air of convincing sincerity. The photography is excellent with interior settings that harmonize perfectly with the theme.

Gloria Swanson adds another success to those already achieved since her elevation to stardom by the Triangle company. Joe King is a very good running mate. Lillian Langdon in the role of the mother-in-law gives a portrayal of exceptional merit.

*The story:* When Jonathan Rhodes' will was read a third of his estate was left to a woman unknown to his family. This revelation had no effect upon Mrs. Rhodes whose iron rule in their home had been the means of his seeking other company. She insisted upon regulating the affairs of her daughter's married life with the result that Frank Emerson, the young husband, soon became involved in an affair with Della Marshall, a designer. Edith Emerson then began a battle to win her husband and was successful finally but not until she asserted herself long enough to make known to her mother that her presence in the Emerson household was no longer desirable.

Lawrence Grant and Olive Tell in  
**"TO HELL WITH THE KAISER"**

Screen Classics drama; seven parts; directed by George Irving; published special

As a whole.....	Stirring
Story .....	Very good
Stars .....	Good
Support .....	Excellent
Settings .....	Appropriate
Photography .....	Good

A patriotic production with plenty of stirring scenes, though not depicting actual fighting, makes "To Hell With the Kaiser" the sort of picture every American exhibitor will want to show.

Though it is a drama of serious mien, there is considerable comedy found in the latter portion of the picture. It carries a convincing message of the necessity of this country's entry into the war and expressing a hope of the war's outcome; the story is entertaining and leaves pleasing impressions.

Lawrence Grant as the kaiser and the German actor, Rudolf Graubel, gives a virile interpretation of his dual role. Olive Tell and Betty Howe as the two American girls are pleasing. John Sunderland as the American hero and Earl Schenck as the kaiser's son are well adapted to their roles.

The picture showing the kaiser as being inspired by Satan; his division of the world's spoils among his sons; and his final entry into Hades are interesting bits of the feature. The division of the various countries the kaiser hopes to capture, proved particularly amusing to the audience at the Playhouse, Chicago, where this picture is playing a two weeks' engagement, and bursts of laughter emanated from the audience. Judging from the way the audience at this theatre received the picture, it is very much along the lines of what the public wants.

*The story:* The death of her father and sister at the hands of the Germans, fills Alice Monroe with a longing for revenge. She accepts the attentions of Rudolf Graubel, a prominent German actor who frequently disguises himself as the kaiser, hoping to learn something of the German affairs. She establishes wireless communication with her fiance, an American ace. Alice learns of the kaiser's plans to be at a certain place at a certain hour; she sends the information to her fiance and he, with a small army of aces, captures the kaiser and brings him to headquarters.

Margarita Fisher in  
**"IMPOSSIBLE SUSAN"**

American-Mutual comedy-drama; five parts; directed by Lloyd Ingraham; published July 22

As a whole.....	Good
Story .....	Light
Star .....	Good
Support .....	Good
Settings .....	Well selected
Photography .....	Very good

For the admirers of Margarita Fisher and followers of light screen entertainment "Impossible Susan" should prove an acceptable offering and for exhibitors catering to this class of audience the production will undoubtedly prove successful.

The role of Susan Gaskell provides Miss Fisher with ample opportunity for disporting in her tomboyish style and she does it with pleasing grace. In her support appear Jack Mower, Lloyd Hughes, L. M. Wells, Hayward Mack and Ann Schaefer.

Any one who has observed the excellence of photography and scenery in American productions, has undoubtedly found them a delight. And the same standard of technical make-up prevails in this latest offering. "Impossible Susan" ranks with any of Miss Fisher's previous productions and if these have gone well this newest one should.



MARGARITA FISHER IN AN AMUSING SCENE FROM "IMPOSSIBLE SUSAN" (American Mutual)

*The story:* The death of her grandfather brings Susan Gaskell to the Marshall estate where her aunt is housekeeper for a cynical bachelor and his younger brother. The appearance of Susan leads Bernard, the elder to believe that through the girl he can win his younger brother from his plan to wed Eve Thornton, an actress. The younger brother does succumb to the girl's charms, proposes to her and receives her promise to wed. The night before the wedding he marries Eve. The information delights Susan as she never really loved him and then Bernard realizes that he is in love with Susan and his proposal brings Susan the happiness she had sought.

**Hart Completes "Riddle Gawne"**

William S. Hart has completed "Riddle Gawne," his last picture under his first year's contract with Arterraft, and in about two weeks he will start on his second year's program in a picture that will present him in a role different from anything he has attempted before.

Hart is proud of his latest picture. He is said to have ample reason for being elated, too, as there are numerous, highly exciting and pretentious scenes in the film, one of which shows a bunkhouse fire, and which was staged on the Hart "rauch" of 16 acres on the hillside opposite the studio. There is also a realistic fight in which Hart and Lon Chaney engage. The latter falls over a twenty-foot embankment after a vicious struggle on the very edge of the cliff.

## DIGEST OF PICTURES OF THE WEEK

**A** DEARTH of good stories is the ever prevalent cry of the producers and at times it would seem that this is a fact. However, the same holds good as to stage plays and always will we presume. In the case of a stage play its failure means that it is shelved never to see the light again. With a photoplay even the poorest are assured of a showing and will net the producer some return for his invested capital.

The present week's offerings, while not strong in story element, contain good entertainment and even the poorest of them will no doubt enjoy good runs.

War pictures continue to come and make their bids for favor. The latest is "To Hell with the Kaiser," a Metro production, which, had it been issued a year previous, would have outstripped the many "Kaiser" pictures now on the market. It has many dramatic moments and is so well acted and staged it demands attention even from the most blasé picture-goer.

Triangle's two features, "Everywoman's Husband" and "A Good Loser," are up to this company's standard, marked by excellent photography, direction and acting. Gloria Swanson and Joe King both add to their laurels in the former, while Lee Hill, supported by Peggy Pearce and Arthur Millett, give very good performances in "A Good Loser."

Margarita Fisher, the American star, is well cast in the hoydenish role of Susan Gaskell in "Impossible Susan," a delightful little story in lighter vein, produced with the usual care as to staging, that the American Film Company prides itself upon.

William S. Hart, that virile portrayer of western roles, in "Shark Monroe," leaves his pinto pony and firing arms behind and appears as the captain of a vessel plying between a western port and Alaska. Hart is the same hard-fisted badman who, when he finds the woman of his choice, reforms and seeks the straight and narrow path. While the environment of this Hart story is changed, the situations are much the same as his former plays. The picture makes for good entertainment, however, is full of action and contains some very beautiful photography.

Irene Castle's latest Pathe vehicle, "The First Law," is a screen version of the book by the same name. The story is not particularly strong and a number of inconsistencies have crept into the filming of the tale. Miss Castle lifts the story above the average class, however, and artistic subtlety and direction help put it over.

General Films comes to the front this week with the first of a series of five reel features made by Balboa, "The Locked Heart." These are to be known as the

Oakdale series and present the winsome little Gloria Joy in juvenile roles. The present story was directed by Henry King, who also plays an important part in the production. The plot of "The Locked Heart" is not a particularly strong one, but the little touches Director King has injected into it aid it materially and it stands up well with present day program features.

Paralta's latest play, "Wedlock," presenting Louise Glaum in a role far removed from her former vampire parts, is weak in plot. The story of the poor working girl who marries the wealthy son of a proud family, only to be cast aside, has been used as the theme of many a melodrama and book. However, Miss Glaum puts forth every effort to make the role ring true and succeeds despite the story's shortcomings.

Sessue Hayakawa's last Paramount picture, "The City of Dim Faces," is one of the strongest in which he has appeared in some time. Followers of the Japanese star prefer him in plays of this nature—a tale of Oriental customs and people—and though it is a tragic story, it will doubtless enjoy the success of that other big picture, "The Cheat."

Metro presents Bert Lytell in "No Man's Land," a play that contains melodrama as well as comedy drama. Mr. Lytell is thoroughly at home in the character part of Garrett Copely and justifies Metro's selection of this sterling actor for the role. The play will appeal more particularly to grown-ups, though there is nothing objectionable in the feature for the youth.

Norma Talmadge, in "The Safety Curtain," demonstrates her ability to play a role of varying moods. This select play is in every way meritorious, and with Eugene O'Brien in her support the little star adds another triumph to her list of Select plays.

Goldwyn's play of the week is "The Glorious Adventure," starring Mae Marsh. Hobart Henley has caught the spirit of the play and it is one of the most entertaining in which the little star has appeared in months. An excellent cast appears in Miss Marsh's support.

The subtitles of "One Thousand Dollars," an O. Henry story, will strike the average picture theatre patron as gems. Add to this the even, delightful performance of Edward Earle and you have an almost perfect program feature. Closer cutting might have helped to quicken the action somewhat, but this is a matter of taste, and does not bar the picture from any house. The usual careful attention to technical details, evident in other Vitagraph productions, is here also.



# EXHIBITORS HERALD AND MOTOGRAPHY

## William S. Hart in "SHARK MONROE"

Artcraft drama; five parts; directed by William S. Hart;  
published July 8

As a whole.....	Excellent
Story .....	Very good
Star .....	Very good
Support .....	Excellent
Settings .....	Very good
Photography .....	Very good

William S. Hart, minus his side-arms and his pinto pony, presents a decided novelty in "Shark Monroe." His transition from the back of a fiery steed to the rolling decks of a sealing vessel will be welcomed by his long line of admirers. The play is a melodrama of the bad-man-made-good-by-a-beautiful-girl type and does not differ materially from several former successes. But the whole is so interestingly worked out, it holds every inch of the way. An excellent feature, full of action and one that will satisfy Hart fans.

In his support appears the pretty Katherine MacDonald, who is particularly well cast. Joe Singleton, as Baxter, the villain of the piece and George McDonald, as Webster Hilton are equally effective in their respective parts. The views of a storm at sea and the snow scenes of the Alaskan country are especially noteworthy.

*The story:* "Shark" Monroe, owner of a sealing vessel, agrees to take Marjorie Hilton and her brother Webster to Skagway, provided Webster works his passage. Marjorie falls



WILLIAM S. HART AND KATHERINE MACDONALD IN A SCENE FROM "SHARK MONROE." (ARTCRAFT.)

into the power of Baxter, a notorious character on the Alaskan coast, and agrees to marry him. "Shark" appears and while his men hold Baxter and the wedding party at bay, marries and runs off with Marjorie. At the end of two weeks he agrees to return her in safety to Baxter's camp. Webster and Baxter arrive, however, and "Shark" allows Webster to whip him in a fist fight, to restore the young man's confidence. "Shark," however, kills Baxter with one blow, when he overhears Baxter lie about him, and Marjorie has her eyes opened to the bigness of the man.

## Irene Castle in "THE FIRST LAW"

Pathe drama; five parts; directed by Lawrence McGill; published July 28

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Efficient
Settings .....	Good
Photography .....	Excellent

Carrying to a surprise finish a story which holds the interest from the start, "The First Law" is on a par with previous Castle productions. Excellent photography combined with artistic subtitles lends an air of richness to the picture which cannot fail to please. While a number of incongruities creep into the play which involves the story to some extent, the inconsistencies are such as to be overshadowed by the whole.

Irene Castle does exceptional work in a difficult role and is ably supported by Antonio Moreno in the leading male role. The work of the remainder of the cast is of a high order.

The picture is a film version of the book by the same name written by Gilson Willets.

*The story:* Norma Webb, daughter of a retired surgeon, takes in Hugh Godwin, as a lodger to replenish the family's failing fortunes. The couple fall in love, but Norma will not wed as she believes herself to be the wife of another by a secret marriage. The marriage, however, was illegal, as the man had used an assumed name. The "husband," a scoundrel, enters in league with a private detective to mulct Godwin, having learned that he is wealthy. Godwin pays him a sum to prevent scandal. Flush with his victory, he invades the room of his "wife," who shoots him. Believing herself a murderess, she flees, but is overtaken by the detective, who forces her to say her "husband" is dead and marry Godwin, helping him in the meanwhile to mulct her new mate. Evidence of the supposed murder is regained and the girl goes to exact vengeance of the detective. Godwin, pursuing, together with his wife, sees the detective meet the first "husband," who had only been wounded, then kill him. The detective is captured and justice reigns at last.

## Lee Hill in "A GOOD LOSER"

Triangle drama; five parts; directed by Dick Donaldson; published July 7

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Excellent
Settings .....	Suitable
Photography .....	Good

Presenting a number of novel situations, plenty of action and sufficient suspense to sustain interest, "A Good Loser" is good entertainment. Scenes in the play are laid in the west and a number of good photographic shots lend a decided western atmosphere to the piece. The story hinges upon the love affair of a mining camp doctor the integrity of whose home was protected by a man he befriended, a former fiancée of his wife.

Arthur Millett and Peggy Pearce in the supporting cast are strong in the roles assigned them while the remainder of the players do excellent work.

*The story:* Harry Littlejohn, delirious and suffering from pneumonia is befriended and nursed back to health by Dr. Jim. Told that the weakened condition of his lungs prevents anything other than light work, he takes up gambling as a profession with considerable success. Dr. Jim is called away by the death of a friend who has requested him to care for his daughter. Their friendship ripens into love and the girl returns to Dr. Jim's home as his wife. Littlejohn recognizes her as his former fiancée for whom he went west to make his fortune. Jack Monroe, a supposed friend of the doctor gets into the good graces of the young wife and persuades her to elope with him. Littlejohn frustrates the flight but not until he has fatally shot Monroe and is, himself mortally wounded. Dr. Jim and Evelyn renew their love at the bier of the "good loser."

## Gloria Joy in "THE LOCKED HEART"

General-Oakdale drama; five parts; directed by Henry King; published July 20

As a whole.....	Good
Story .....	Good
Star .....	Very good
Support .....	Excellent
Settings .....	Good
Photography .....	Very good

"The Locked Heart" is an odd mixture of childish pranks and the carrying out of a young man's whim, following the death of his wife. The work of Gloria Joy is a joy, for she is one of the most finished juveniles we have upon the screen today. Her every move rings true. The same cannot be said of a little colored boy who assisted. He bore unmistakable signs of camerashyness.

Henry King was excellent in a difficult role. The story would have been very depressing except for the comedy vein running through it. Elaborate settings and artistic camera effects contained in the picture will win much praise.

*The story:* Harry Mason is summoned home upon the death of his wife at the birth of a child. He refuses to see the baby and locks the room which he and his wife had spent happy hours decorating as a nursery. After years of travel in which he was unable to forget his grief, he returns and finds his daughter a beautiful child longing for her father. She too mourns the absence of a mother and one night in a heavy downpour with rake and hoe "plants" her mother's photograph in the garden in hopes of growing one. The father's interest is awakened in the child and he unlocks the nursery, where he

finds a letter written by his wife before she died, asking that death spare her child.

**Mildred Harris in  
"FOR HUSBANDS ONLY"**

Universal Special drama; six parts; directed by Lois Weber; published special

As a whole.....	Good
Story .....	Well handled
Star .....	Very good
Support .....	Capable
Settings .....	Good
Photography .....	Excellent

"For Husbands Only," though its title might prove misleading, is a beautiful clean production, high class in every respect and of a type that would seem to make it adaptable for the majority of theatres. It is not the kind of a picture that will bar children from viewing it, but contains little to hold the attention of a child.

Mildred Harris gives an excellent portrayal of a young girl, just out of convent and unused to the ways of men, who when she learns that a kiss from a man does not signify an engagement, marries another to spite the first man and then finds herself in love with her husband. Lewis Cody is cast in a heavy role and is well adapted to his part. Fred Goodwins plays the role of the favored husband.

There is some padding in the telling of the story, but this seems to add to its interest rather than detract from its value. If the patrons of picture theatres will accept it as readily as did exhibitors at a private showing in the Universal exhibition rooms, then there is success in store for it.

*The story:* Just out of convent Toni Wylde becomes the inspiration of Van Darcy, a millionaire bachelor and when he kisses her she believes herself to be engaged to him. But she is rudely awakened from this dream and learning that Van is not a marrying man, she marries Dodge, who is the butt of all jokes in his set. Dodge is delighted and does everything in his power to make her happy. Toni then decides to play with Van and make him regret his action. Van comes to the point where he wants Toni more than anything else in the world, but his plans to win her prove futile. When Toni believes she has lost her husband she realizes she loves him and when she finds her fears unfounded she is very happy.

**Bert Lytell in  
"NO MAN'S LAND"**

Metro drama; five parts; directed by William S. Davis; published July 8

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Good
Settings .....	Very good
Photography .....	Very good

Changing from entertaining comedy-drama to melodrama of most gruesome aspect, "No Man's Land" brings to the screen a play of unusual qualities, having good entertaining value and is especially adaptable to audiences of grownups. Not that there is anything in the picture that a child cannot see, but it has not been produced to interest and hold the attention of young folks.

Bert Lytell gives a virile characterization of the role of Garrett Copely and handles it with intelligence. Anna Q. Nilsson is cast in the leading feminine role and gives a creditable performance. Charles Arling as the German spy; Mollie McConnell as the ambitious aunt; Eugene Pallette as the false friend and Edward Alexander as the murdered man were well suited to their respective parts.

The action shifts from a fashionable week-end party to a murder scene; the sentencing of a young man innocent of crime; his pardon; and the discovery of a secret ammunition depot where a German spy unlawfully outfitted enemy ships. The capture of the spy and the reunion of sweethearts furnishes the happy ending.

*The story:* Young Van Tuyl is murdered at a poker game and Henry Miller, the guilty party, accuses Garrett Copely of the crime. Garrett is sentenced to prison and Miller marries Katherine Gresham, Garrett's sweetheart. Out on an island known as "No Mans Land," Katherine learns that her husband is a German spy. A false friend of Miller's confesses that Miller committed the murder and Garrett is pardoned. He goes for a cruise, runs across a United States secret service man on the lookout for smugglers and in the search for the smugglers they come upon Miller's secret ammunition depot. Miller is murdered by an accidental shot from one of his men and in an endeavor to capture Garrett and Katherine, a whole nest of German spies is captured. Katherine and Garrett are then free to pursue their own course of happiness.

**Louise Glaum in  
"WEDLOCK"**

Paralta drama; five parts; directed by Wallace Worsley; published July 6

As a whole.....	Fair
Story .....	Mediocre
Star .....	Very good
Support .....	Good
Settings .....	Adequate
Photography .....	Very good

"Wedlock" reminds one very much of stories that used to be printed in the *Fireside Companion* and like weeklies years ago. It tells of the poor working girl, secretly married to a wealthy man, the scion of a proud family, who is betrothed to the daughter of a bankrupt member of their own set. He divorces his wife at the request of his mother, marries the aristocratic maiden and is deserted by her when sentenced to prison for an infraction of the law. The poor working girl eventually effects his release and there is a happy reunion.

Louise Glaum made the most of her part as the woman who sacrificed everything for the man she loved. What little sympathy and heart interest there was to the play is centered in her. The role of the husband was very well played. Others in the cast were mere puppets, especially so was Herschel Mayall, who is made to acknowledge his signature to a letter, which frees the husband. A very weak plot, and as a whole not up to Paralta's high standard of stories. The photography and staging are above reproach.



LOUISE GLAUM AND HERSCHEL MAYALL IN A DRAMATIC SCENE FROM "WEDLOCK." (Paralta.)

*The story:* Louise, a telephone girl, marries in secret Jack Gilbert, but he deserts her through the influence of his family who urge his marriage to a society girl whose father is on the verge of financial ruin. Becoming involved in a stock-jobbing scheme, Jack is sent to prison for five years. In the meantime Louise goes west where her baby is born and dies from lack of nourishment. She returns home, finds a letter which involves another man and compels him to acknowledge his part in the scheme. This frees her husband and a happy reunion follows.

**Sessue Hayakawa in  
"THE CITY OF DIM FACES"**

Paramount drama; five parts; directed by George H. Melford; published July 15

As a whole.....	Excellent
Story .....	Very good
Star .....	At his best
Support .....	Excellent
Settings .....	Very good
Photography .....	Excellent

"The City of Dim Faces" is one of the strongest pictures of Chinese life in this country ever filmed. It was written by one who knows San Francisco's Chinatown inside and out—Miss Frances Marion—and though the story is tragic and grim, it holds one's attention unswervingly to the end.

Not since "The Cheat" has Sessue Hayakawa had a stronger role than that of the young Americanized Chinese, ambitious to marry a white girl, who finally receives a mortal wound while trying to save her from the Orientals into whose hands he had placed her. James Cruze makes an ideal character as Hayakawa's father and Marin Sais was very good in

the role of his white wife. Opposite Hayakawa, as the daughter of a silk merchant, Doris Pawn rendered good support.

The play has been lavishly mounted and the camera work is exceptional throughout.

*The story:* A Frisco silk merchant marries a white woman and a son, Jang Lung, is born to them. The mother is thrown into a dungeon and goes insane. Jang, years later, returns from college engaged to Marcell Mathews whose father seeks the position of eastern representative. Marcell breaks her engagement when shown the sordidness of Jang's surroundings. He sells her upon the marriage market, after inviting her to his home and stupefying her with drugs, then his better nature asserts itself and at the cost of his life rescues her.

Edward Earle in

**"ONE THOUSAND DOLLARS"**

Vitagraph comedy-drama; five parts; directed by Kenneth Wells; published July 8

As a whole.....	Entertaining
Story .....	Fair
Star .....	Good
Support .....	Capable
Settings .....	Sufficient
Photography .....	Good

Somewhat out of the beaten track of comedy-dramas, "One Thousand Dollars" proves another entertaining vehicle for Edward Earle. A number of exceedingly witty subtitles are a source of joy and it is to be regretted that not more of them were used. The picture is another of Vitagraph's film versions of O. Henry masterpieces and, as has been the case in some of the previous productions, less footage would have livened up the action. There is, however, no doubt as to the entertainment value of the picture.

Agnes Ayres, Florence Deshon, Templar Saxe and Anne Brody are in the supporting cast and render Edward Earle ample assistance. The story is an adaptation from one of O. Henry's stories and would have been an excellent production if made in less footage.

*The story:* The reading of his dead uncle's will apprises Eddie Gillian that he has inherited one thousand dollars from his uncle's vast estate and he is forced to give an accounting of his manner of spending it. Many ways confront him and he finally decides that he will give the money to his uncle's ward, who has received nothing. Then he is surprised that his unselfish disposal of the money leaves him his uncle's entire estate. Foolish squandering of the money would leave the estate to the ward. Eddie decides that the money would make Margaret happier, so he tells the attorney he lost the money gambling. But Margaret brings things to light and finds that she and Eddie are very much in love with one another.

Mae Marsh in

**"THE GLORIOUS ADVENTURE"**

Goldwyn drama; five parts; directed by Hobart Henley; published July 14

As a whole.....	Entertaining
Story .....	Enjoyable
Star .....	Fine
Support .....	Well selected
Settings .....	Very good
Photography .....	Excellent

"The Glorious Adventure" proves to be a glorious adventure into the land of entertaining filmdom and provides a program of true merit. For the exhibitor who desires to provide his patrons with a picture that is high class and uniformly pleasing we recommend "The Glorious Adventure."

The story, combining new and old plots as it does, is interesting in its every phase. Humor, pathos, poverty and wealth are all found in the story's telling. Mae Marsh, first appearing in the quaint costume of early Southern days, and later in the dress of today is a delight in all of her moods. Wyndham Standing, who has played in many villain roles, starts out as a hard-hearted factory owner, softened at the end by the love of petite Miss Marsh. Alec B. Francis, Sara Alexander and Mabel Ballin are among the supporting cast.

*The story:* At the death of her aunt Carey Wethersbee decides to go visiting. In a distant town she decides to make the home of Hiram A. Ward, wealthy mill owner, her stop place. That Mr. Ward is not pleased is evidenced in his every action toward her, but finally he comes to regard the girl as a pleasure and before long falls in love with her. Because of his cruel treatment of his employees Carey does not glory in his proposal and after his factory has been blown up and he seeks to prosecute an innocent man Carey returns to her home. And shortly after, Hiram, realizing that Carey is right, adjusts his cruel method of dealing with his people, goes to Carey, explains everything and wins the girl's heart.

Norma Talmadge in

**"THE SAFETY CURTAIN"**

Select drama; five parts; directed by Sidney A. Franklin; published in July

As a whole.....	Very good
Story .....	Good
Star .....	Excellent
Support .....	Adequate
Settings .....	Very good
Photography .....	Very good

While to some the ending of "The Safety Curtain" might seem too obvious, still the tragic death of the brutal husband of the dainty dancer is well handled and the producer has worked the story up to such a point that this event follows a natural incident.

It is an interesting story, has been carefully produced and should prove especially pleasing to followers of Norma Talmadge, while to those not familiar with this star's work, it will appeal because it is a meritorious production. Norma Talmadge enacts her role in a charming manner; Eugene O'Brien as the English captain gives an excellent performance and Anders Randolf puts sufficient brutality into the "heavy" role.

Adapted from a story by Ethel M. Dell, the scenes of the play are first laid in a music hall in London where a fire leads Puck, a popular dancer, to believe she has been freed from her brute husband. With this belief she marries Captain Merryon, an English captain, and the scene shifts to India. The settings show unusual care and the photography is of the best.

*The story:* Believing her brutal husband to have lost his life in a fire, Puck, a popular dancer of the London music halls, marries Captain Merryon, an English captain stationed in India and goes there to live with him. They are very happy and when the hot season comes on Puck is sent into the hills with the other women of the station. Here she learns that her husband still lives. She returns to Merryon where the husband follows and demands that she return to him. To save her lover from ruin Puck returns and just as her husband is about to strike her down a flash of lightning kills him and Puck finds happiness with Merryon.

**"Impossible Susan," a Fisher Vehicle**

**Heads July 22 List of Mutual Plays**

Margarita Fisher heads Mutual's schedule for the week of July 22 in "Impossible Susan," a five reel comedy-drama, dealing with the question of whether woman makes the clothes or clothes make woman.

Miss Fisher's talent for plays of this type has been demonstrated during the last six months in a series of productions from the studios of the American Film Company, Inc., which has included "A Square Deal," "Miss Jackie of the Army," and "Jilted Janet."

**Unsophisticated Role for Fisher**

"Impossible Susan" casts Miss Fisher as an unsophisticated country girl, who upon the death of her father, turns to a distant relative, who has been for years housekeeper to a rich bachelor. The relative obtains the consent of her employer to bring Susan into the house, and he, convinced that "clothes make the woman," agrees with an intimate friend, a tailor to fashionable women, to test his theory.

"On Her Account," the Strand comedy published on July 23, is a clever appeal for money for the American Red Cross, it is said. It deals with the troubles of an unbusiness-like bride, whose bank balance is constantly overdrawn. Her husband lets her go to jail to teach her a lesson, but he gets a \$100 fine from the court when it is revealed that the offending check has been drawn in favor of the American Red Cross.

**Two of Outing-Chester Series**

"A White Wilderness" is the fifth of the Outing-Chester adventure pictures of the series available at Mutual exchanges. It is scheduled for July 28, following "Zuni Kicking Races." It is a cameraman's visit to the ice fields of British Columbia, two hundred square miles of snow and ice, glaciers, towering mountain peaks and unexplored wilderness. "Zuni Kicking Races" is of totally different character. The Zuni Indians of New Mexico stage an annual marathon, not an ordinary running race, but a race where each contestant kicks a crooked stick over twenty-five miles of cactus country with his bare toes.

Screen Telegram, Mutual's twice-a-week news reel is to be published hereafter by exchanges upon receipt. It carries the latest events up to the hour of closing in New York, where the editorial offices of the news weekly are now located.

# The Periscope

Don't let up on the W. S. S. if you want to keep the Kaiser down.

## Putting One Over on "Life"

Clever press work that, getting *Life* to print that joke showing Metro's parrot shouting "To Hell with the Kaiser."

Oh, Gee, its all off wid Goimany now. George Siegmann (see him in Hearts of the World?) has joined the United States Signal Corps. George ought to make good, he's played "heavy" for a long time and we need 'em on the west front.

We want to "kick in" with our contribution toward that statue for Longacre Square, showing General Crowder banishing the hat check boys.

Up to the hour of going to press we have only received 17,980 requests for those Dubb photographs. What's the matter with the other twenty exhibitors? Hurry boys, only a few more left.

## What's This?

"Goldwyn buys a perfect lady."

Oh, we see it's only a new play they've bought.

Are those gas masks Bert Ennis is making down Long Island way suitable for long-suffering editors who have to wade through piles of P. A. matter every morning? If so send us one.

*"What Are You Going to do With It?" is the name of a new film being exploited in New York. A lot of people have asked a lot of independent producers the same question. We'll bite—What are you going to do with it?*

## Send 'em Your W. S. S.

How original some of these fillum stars are? Another west coast actress is going to help her government by requesting her admirers to buy a thrift stamp and send it to her when writing for her photograph. "Joe, file with those 842 thrift stamp-photograph letters."

Always thought Bide Dudley of the N. Y. Eve. *World* was nothing if not truthful, but when he reports that George LeGuere, the m. p. actor, received a four-inch cut on his ear—well,—we've seen George's ears and we know they're not four inches long by a helluvaisight.

If Henry Ford promises to put the U. S. Senate on the same working basis as his shops we're for him.

## Yes, Indeed

Old Doc Eliot, of Hah-vahrd, would have a fine time reading the trade papers, eh, if he skipped all the "it is said," "it is reported" and "it is rumored" articles?

All right, Walter K. We took your advice when we moved to Chi. and have been eating at the same free lunch counters you used to patronize—and now look at us.

A reader wants to know why the Germans throw up trenches after every battle. We don't know unless it's the substitutes they've been eating. Some of the things served in the "loop" restaurants around Chicago affect us strangely.

## Mysteries of Life—No. 9,998

Why the "Clipper" carries an editorial on the m. p. industry each week.

## —No. 9,999

Why the N. Y. Star has a motion picture department.

New York certainly has the laugh on the Pacific Coast. Father Knickerbocker wouldn't stand for Rev. Paul Smith's "Finger of Justice" film after 300,000 more or less law-abiding citizens of Sunny California had indorsed it.

J. R. M.

## The Smug Slicker and the Sucker

Affable With a Moral for the Wise Ones

By Watterson R. Rothacker

**E**VERY once in a while comes a Smug Slicker whose ideas about the motion picture "game" would slop over on a twenty-four sheet, but whose actual knowledge of the industry could be written on a Thrift Stamp and leave room for a P. S.

This promotor person usually knows more than a little about the Ways and Means of financing, retouching and enlarging even though his photographic knowledge is lower than a U-Boat.

The promotor usually manages to manage a small calibered chap who used to work for a film company and was so good that he fell into the habit of accepting a new title every now and then instead of a wage raise.

So, learning that it is customary among real film men to have frequent conferences, they usually call a conference and confer and confuse—and thus is launched a new venture on the Celluloid Sea. The Smug Slicker furnishes the sucker list, engineers the come-to-me prospectus, and the ex-film expert polishes up his old titles, sets them in boldface type, and furnishes the ignorance.

\* \* \*

Something should be done to discourage and disfranchise ventures of the class built for revenue from stock sales only. It is a crime that costs the Industry as much, if not more, as it costs the public who seek to ride into Opulence the easiest way. Furthermore, the waste of money and time is unpatriotic and not at all in line with our Win-the-War policy.

It is always easier to offer a criticism than it is to suggest a remedy, but it seems to me that some control can be exercised through the industry itself whereby good faith and ability must be established before any individual or group of individuals receive even casual recognition or encouragement from the trade or the trade journals.

The money taken away from the public by stock jobbing "picture" schemes would buy enough Liberty Bonds and Thrift Stamps to do a world of good and would aggregate a Red Cross contribution of magnificent proportions.

The knowing ones in the Motion Picture Industry have been wailing for some time about over-production and extravagant distribution methods, and while it is quite true that possibly new blood will enable us to better cope with the situation, it is also reasonable to assume that the remedy can come from within the Industry; certainly it is not to be had from, or through, either ignorant promotors with good intentions or piratical men who are successful promotors of unsuccessful enterprises.

\* \* \*

Men of sound business judgment, men who have the capital and experience and the proper purpose, should be made welcome, and are, but every one of us should do everything within our individual power to protect the public and our Industry from the harmful and destructive influence of unprincipled or unsound promotors who prey upon prestige and pocketbook alike.

The time has arrived when it is our definite duty to the Government, as well as to ourselves, to put the Motion Picture Industry on a sound basis. The day of higher purpose is here. Merely waving the flag and printing platitudes will not suffice. Personal animosity and jealousy, selfish and sordid interests must be put aside. It is the time for "reel" co-operation and co-ordination. We must make for greater efficiency—we must save more money that we may give more—we must make more money that we may donate more to the cause, and we must exert every energy to weed out and keep out any person, persons or corporation not in full sympathy with our all-important task of making our world sound and safe. We must do more than just our bit—we must protect the public to the full extent of our power.

## New Wolfville Series for General

A new series of Wolfville Tales is being prepared for General Film Company in the west coast studios of the Broadway Star Features company. The first subject will be the "Wooing of Riley." It is being filmed under the direction of Robert N. Bradbury, said to be one of the best known authorities upon western stories in the film world. He is being assisted by Ed Gibson, who has had years of experience in the west.

# "What the Picture Did For Me"

## VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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*The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using form on page 41, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.*

### Arcraft

**Selfish Yates**, with William S. Hart (Arcraft)—Hart as a drawing star is falling off. This picture is real good and contains some "sob" stuff. All of our patrons liked it and at the end of each show there was applause. Weather cool. Admission 10 and 15 cents.—Charles H. Ryan, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Rose of the World**, with Elsie Ferguson (Arcraft)—It is indeed a pleasure to recommend this production. A beautiful and capable star, superb photography and direction, absolute fidelity as regards detail, and a good story. Will register strong with any intelligent audience.—R. L. Mensler, Bijou Theatre, Carrollton, Ill.—General patronage.

**The Man From Painted Post**, with Douglas Fairbanks (Arcraft)—Not so good as some of his other productions. Not enough "pep" in this one. Patrons were somewhat disappointed as they expect great things all the time from "Doug." Business good.—R. L. Mensler, Bijou Theatre, Carrollton, Ill.—General patronage.

**The Whispering Chorus** (Arcraft)—One of the few high-priced productions on the market that your patrons can judge or see that it is really great and expensive to produce. I consider it a work of art. Let your patrons know of it. Some gruesome scenes.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**The Little American**, with Mary Pickford (Arcraft)—Played this picture in October. Poor business. Repeated it July 4 to splendid business and patrons said it was a wonderful production. Photography exceptionally good.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**The Tiger Man**, with William S. Hart (Arcraft)—An improbable story, but the local color of picture and scenes were great. Business very poor.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**We Can't Have Everything** (Arcraft)—Fine title and good picture. A good drawing card.—Frank Steffy, Coliseum Theatre, Seattle.

**How Could You Jean?**, with Mary Pickford (Arcraft)—Name of picture not appealing. Picture went over just fair, although played for full week. Not up to the standard of Pickford drawing power, although picture played first-run. Theatre located at busiest corner of the world. Charged 22 cents day time and

25 evenings and Sunday.—M. J. Weil, Castle Theatre, State, near Madison street, loop, Chicago.—Transient patronage.

**The Bluebird** (Arcraft)—Very fine, but not so strong at the box office.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**Say, Young Fellow**, with Douglas Fairbanks (Arcraft)—A mighty fine show to excellent business.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

### Bluebird

**Midnight Madness**, with Ruth Clifford (Bluebird)—Good picture. Fine photography. Business average.—F. C. Smalley, Banner Theatre, 1611 North Robey street, Chicago.—Middle-class neighborhood.

**For Husbands Only**, with Mildred Harris (Bluebird)—One of Lois Web-

er's best productions. It drew good business, though there were many who did not like it.—Frank Steffy, Coliseum Theatre, Seattle.

**Her Body in Bond**, with Mae Murray (Bluebird)—Picture as a whole very good. Business excellent. Ran four days to capacity business. Emma Cohen, Casino Theatre, Madison, near Dearborn street, Loop, Chicago.—Transient patronage.

### First National Exhibitors' Circuit

**My Four Years in Germany** (First National)—A great production in ten parts. Everybody thought it was the best picture on the subject they had ever seen. Capacity business at advanced prices. Play it and boost it. A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

### Foursquare

**The Cast-Off**, with Bessie Barriscale (Foursquare)—Fairly good picture. Business light on account of repeat.—F. C. Smalley, Banner Theatre, 1611 North Robey street, Chicago.—Middle-class neighborhood.

### Fox

**Unknown 274**, with June Caprice (Fox)—A nice clean picture with a story that will not strain anybody's intellect. Fair business.—R. L. Mensler, Bijou Theatre, Carrollton, Ill.—General patronage.

**Rough and Ready**, with William Farnum (Fox)—A typical northern melodrama. Most patrons like it. Good business.—Jim Clemmer, Clemmer Theatre, Seattle.

**American Buds**, with Jane and Katherine Lee (Fox)—Very good picture. Children as stars have little drawing power here.—H. E. Daigler, Mission Theatre, Seattle.—High-class patronage.

**True Blue**, with William Farnum (Fox)—Some picture and capacity business. Everyone pleased.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**Rough and Ready**, with William Farnum (Fox)—This star always packs them in for us.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.



JANE AND KATHERINE LEE  
In "Doing Their Bit," a Forthcoming Fox Production.

## Goldwyn

**The Floor Below**, with Mabel Normand (Goldwyn)—Good acting. Splendid story. Photography artistic, but too dark to please the majority. On the whole pleased immensely.—M. C. Kellogg, Homestead Theatre, Lead, S. D.

**All Woman**, with Mae Marsh (Goldwyn)—A good program picture for family trade.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Heart of the Sunset**, with Anna Q. Nilsson (Rex Beach)—Production that will please. The producers did not take advantage of the possibilities that this story offers. Everybody that read the book claimed that the picture could have been better. Drew big business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**For the Freedom of the World** (Ira M. Lowry)—Very good. Played to big business. Pleased everyone. No competition. Charged 11 and 17 cents.—L. E. Larkin, Beckwith Theatre, Dowagiac, Mich.

**The Splendid Sinner**, with Mary Garden (Goldwyn)—This picture ought to get business anywhere. No competition. Charged 11 and 17 cents.—L. E. Larkin, Beckwith Theatre, Dowagiac, Mich.

**The Service Star**, with Madge Kennedy (Goldwyn)—Very timely picture. Star does good work.—Jim Clemmer, Clemmer Theatre, Seattle.

**All Woman**, with Mae Marsh (Goldwyn)—Picture just fair. Business just fair. Star good.—George L. Madison, Kozy Theatre, Clark, near Monroe street, loop, Chicago.—Transient patronage.

**The Cinderella Man**, with Mae Marsh (Goldwyn)—A wonderful show to good business.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**Heart of the Sunset** (Rex Beach)—A typical Rex Beach story and well done. Business very good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

## Ince

**Civilization** (Thomas H. Ince)—Run under auspices of Home Guards with poor success.—E. W. Laun, Lyric Theatre, Platte Center, Neb.

## Jewel

**The Kaiser, The Beast of Berlin** (Jewel)—Wonderful drawing power and will send them away satisfied. Capacity business for two days.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

## Kleine

**The Unbeliever**, with Raymond McKee (Edison)—Excellent picture. Capacity business. Repeated on four-day run.—F. C. Smalley, Banner Theatre, 1611 North Robey street, Chicago.—Middle-class neighborhood.

## Metro

**The Only Road**, with Viola Dana (Metro)—Had a few complaints on this story. Star is popular. A family pic-

ture that children can see.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class neighborhood.

**Revelation**, with Nazimova (Screen Classics)—An excellent picture. Star well liked. Good business.—Wes Millington, Crystal Theatre, Ottawa, Kan.—Rural patronage.

**Draft 258**, with Mabel Taliaferro (Metro)—Went over well. Good business.—Wes Millington, Crystal Theatre, Ottawa, Kan.—Rural patronage.

**Lest We Forget**, with Rita Jolivet (Screen Classics)—Best picture we ever ran. Good business.—Wes Millington, Crystal Theatre, Ottawa, Kan.—Rural patronage.

**The Slacker**, with Emily Stevens (Screen Classics)—My audience liked it better than Draft 258. Very good business.—Wes Millington, Crystal Theatre, Ottawa, Kan.—Rural patronage.

**Pay Day**, with Sidney Drew (Metro)—Nothing to this picture.—F. C. Smalley, Banner Theatre, 1611 North Robey street, Chicago.—Middle-class neighborhood.

**Lend Me Your Name**, with Harold Lockwood (Metro)—Good picture.—H. E. Daigler, Mission Theatre, Seattle.—High-class patronage.

**Social Quicksands**, with Bushman and Bayne (Metro)—Very good hot weather film. Bushman only fair drawing card.—H. E. Daigler, Mission Theatre, Seattle.—High-class patronage.

## Mutual

**The Beautiful Adventure**, with Ann Murdock (Frohman)—Our patrons don't like this star and didn't like the picture.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**The Sea Master**, with William Russell (American)—As usual with Russell, business was good, as was the picture. One reel in poor condition.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**The Mate of the Sally Ann**, with Mary Miles Minter (American)—Great star and great picture. Received many compliments on it.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**Powers That Prey**, with Mary Miles Minter (American)—Nice little story, but no punch. Business fair.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

## Paralta

**His Robe of Honor**, with Henry B. Walthall (Paralta)—A good production, business getting better on this night.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.

**Within the Cup**, with Bessie Barriscale (Paralta)—A fine picture of its kind. A risky subject handled splendidly. Drew good business. Weather extremely hot.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**One Dollar Bid**, with J. Warren Kerrigan (Paralta)—Good story. Well acted. Mr. Kerrigan at his best. Business fair. Slacker drive on Madison street hurt business.—E. Barrett, Pastime Theatre, Madison, near Dearborn street, Loop, Chicago.—Transient patronage.

## Paramount

**His Smothered Love**, with Chester Conklin (Paramount-Sennett)—Two-reel Sennett comedy. It is a pleasure to see these good comedies after watching some of the "junk" we get in our single reel comedies. This is not padded. It is comedy from start to finish, with cast of humans and animals that are bound to make you laugh. Sennett comedies have very good photography.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Mating of Marcella**, with Dorothy Dalton (Ince-Paramount)—Star in a society drama. Contains an exciting auto smash up by a train. Business good with favorable weather. Women seem to like the work of this star. Settings rich and Miss Dalton wears some fine clothes.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Call of the East**, with Sessue Hayakawa (Paramount)—A good production, but this star will not draw for me. Fair business only.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—General patronage.

**The Family Skeleton**, with Charles Ray (Ince-Paramount)—Not up to usual Ray pictures, although it pleased my patrons. Photography extra good.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Out West**, with "Fatty" Arbuckle (Paramount)—Simply great. He gets them as soon as he appears. Fast action.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**The Hostage**, with Wallace Reid (Paramount)—A good picture. Splendid acting and good direction. Your patrons will like it.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**The Honor of His House**, with Sessue Hayakawa (Paramount)—A good picture. Consistent story. Acting splendid, star and supporting cast as well. Business very good, even in hard rain.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Her Final Reckoning**, with Pauline Frederick (Paramount)—We consider this Miss Frederick's best yet. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

**His Own Home Town**, with Charles Ray (Ince-Paramount)—This star does not get the business for us, but think he is great.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

**The Firefly of France**, with Wallace Reid (Paramount)—This show stood them up and pleased them, too. You can't go too strong with this one.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

**Viviette**, with Vivian Martin (Paramount)—This star not pulling like she used to. Not the right stories for her.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

**Pathe**

**Kidder and Ko.**, with Bryant Washburn (Pathe)—Comedy drama with laughs sprinkled here and there. Star is well liked. Title is a little odd. Business average with nice weather.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**More Trouble**, with Frank Keenan (Pathe)—Good picture. Keenan's facial expressions and pantomimic action make some of the subtitles unnecessary. Business good.—E. Barrett, Pastime Theatre, Madison, near Dearborn street, Loop, Chicago.—Transient patronage.

**Daughter of the West**, with Baby Marie Osborne (Pathe)—Picture very good, but child plays are not popular in the loop.—George L. Madison, Kozy Theatre, Clark, near Monroe street, Loop, Chicago.—Transient patronage.

**Select**

**The House of Glass**, with Clara Kimball Young (Select)—A most remarkable subject. This star always pleases, but business was light, due to great Red Cross activity. Boost it.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Good Night, Paul**, with Constance Talmadge (Select)—Good story from start to finish. Good box-office attraction. Parts well played.—Sig. Faller, Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Transient patronage.

**Sidney Olcott**

**The Belgian**, with Walker Whiteside and Valentine Grant (Sidney Olcott)—A great production. Business very good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High class patronage.

**Triangle**

**The Gunfighter**, with William S. Hart (Triangle reissue)—Although played here about a year ago, business very good. Equal to his newer subjects in drawing power. He is not, however, the favorite he was six months ago.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Universal**

**The Midnight Flyer**, with Helen Gibson (Universal)—Very good for two-reeler. Excellent business — Emma Cohen, Casino Theatre, Madison, near Dearborn street, Loop, Chicago.—Transient patronage.

**In Dutch**, two-reel comedy with Alice Howell (Universal)—Ran this on repeat to excellent business in connection with The Midnight Flyer. Alice Howell is a riot.—Emma Cohen, Casino Theatre, Madison, near Dearborn street, Loop, Chicago.—Transient patronage.

**The Midnight Flyer**, with Helen Gibson (Universal)—Good picture. Drew good business. Star well liked.—George L. Madison, Kozy Theatre, Clark, near Monroe street, Loop, Chicago.—Transient patronage.

**Vitagraph**

**The Question**, with Alice Joyce and Harry Morey (Vitagraph)—A good picture with a very interesting story.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**A Son of the Hills**, with Antonio Moreno (Vitagraph)—An excellent picture. Film in fine condition. Moreno draws well.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**The Stolen Treaty**, with Earle Williams (Vitagraph)—Just an ordinary picture. Plot is entirely too clear all the way through.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**The Hero of Submarine D-2**, with Charles Richman (Vitagraph)—An excellent picture with as punk a bunch of players as I ever saw. Received many compliments on the picture itself, though.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.

**One Thousand Dollars**, with Edward Earle (Vitagraph)—Good story, but picture did not draw. Business only fair.—E. Barrett, Pastime Theatre, Madison, near Dearborn street, Loop, Chicago.—Transient patronage.

**Serials and Series**

**The Eagle's Eye** (Whartons)—Excellent two-reelers called a serial, which is wrong. Should be advertised as a series, as every chapter contains a complete story. Exposes the spy system of Germany. Written by former Chief Flynn of U. S. secret service.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**The Lost Express**, with Helen Holmes (Signal-Mutual)—Chapter II, business held in spite of other attractions; chapter XII, business steady as a clock; chapter XIII, picture holding up well and business better than chapter XII; chapter XIV, business dropped off as compared to chapter XIII.—E. W. Laun, Lyric Theatre, Platte Center, Neb.—Rural patronage.



JUNE CAPRICE  
In a Scene from the Fox Feature, "Miss Innocence."

**What Is the Picture's Box Office Value?**

Is the film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Motography's "What-the-Picture-Did-for-Me" Department.

Your box office is the test of popularity. Fill in the blank NOW.

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

.....

.....

Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

.....

.....

City and State.....

Sent in by.....

NAZIMOVA IN A SCENE FROM "L'OCCIDENT"



THE DYNAMIC RUSSIAN ACTRESS WILL APPEAR IN THE HENRI KISTEMAECKER DRAMA AS A SCREEN CLASSICS STAR.

## New Fox Spectacle Presents Real Spy In a Villain's Role

"The Prussian Cur," Nine-Reel Production, May Go On K. & E. Circuit First

Horst von der Goltz, confessed leader in the film, supplied the facts upon which the story is built. Miriam Cooper is the star and R. A. Walsh directed.

Von der Goltz, besides appearing in the film, supplied the facts upon which the story is built. Miriam Cooper is the star and R. A. Walsh directed.

So pretentious is the production that its first-run showings will be made only in first-class theatres, probably through the K. and E. circuit.

"The Prussian Cur" is virtually a review of the world war. It goes clear back to the close of the Civil War and shows the development of conditions and ways of thought in Germany and the United States.

Beginning with Lincoln and William I of Prussia, the picture throws on the screen an impressive galaxy of world figures, including President Wilson, the Kaiser, General Pershing and numerous other statesmen and military leaders.

Although historical figures and events and the secret activities of the Kaiser's minions in America are the leading themes, strong heart interest has been provided in the romance of a typical American family, one of whose daughters is played by Miriam Cooper in the role of Rose O'Grady.

Another daughter, Lily, is wooed and

won and driven to her death by Otto Goltz (Horst von der Goltz), a German spy. In the course of the story the workings of the German spy system are revealed in all their ruthlessness.

It is declared by those who have seen "The Prussian Cur" in its preliminary showings that virtually no chapter of the Great War has been omitted. Behind the von der Goltz revelations is a vast background of war activities.

The Allied fleets, the submarines, air squadrons, vivid battle scenes, the Kaiser and his crew at Potsdam and in the field, the departure of the Lusitania, Congress in session, American war work, troop movements, launching of ships, the pouring of our armies into France—these and many other stirring scenes are woven into the picture.

## Brunet Places Ban On High Rentals for Allies' War Review

Branch managers of Pathe have been instructed by Paul Brunet, vice-president and general manager, not to charge exorbitant rentals for the Allies' Official War Review.

"Bear in mind," says a letter to the managers from Mr. Brunet, "that we have promised Mr. Hart (chairman, Division of Films) that every Pathe employe will loyally co-operate with a great endeavor to have the Allies' Official War Review shown in every motion picture theatre in America.

"Wide distribution is the paramount object. The placing of the Government films before the greatest number of people is the Government's desire, and Pathe's desire. Exclusive runs and consideration of regular customers must all be subordinated to the main issue, distribution."

## Zukor Thanks Crowder For Exemptions From "Work or Fight" Order

Adolph Zukor, president of the Famous Players-Lasky Corporation, has written to Provost Marshal General Crowder, thanking him for his decision to list the motion picture business among the essential industries in connection with his "Work or Fight" order. Mr. Zukor predicted that the screen would vindicate the provost marshal's judgment.

"The motion picture industry," Mr. Zukor wrote, "is already on a war basis. In making our plans at the present time for the season of 1918-19, we are deciding to produce only plays of a cheerful nature, because we believe it to be a patriotic duty that devolves at this time peculiarly upon the screen to bring comfort and courage to the heart of America.

"But the screen is doing an even more important work. It is interpreting the ideals and aims of American democracy to the rest of the world, and in order to aid the Government in this direction to our fullest ability, we have decided to select only such subjects for production as will indicate to the peoples of foreign nations the qualities and spiritual texture which have been developed in American manhood and womanhood by the institutions which we are now striving to preserve.

"The American motion picture will battle on the screens of the world for the defeat of German autocracy."

## Sherry Service Busy, Though New in Field

Organized only a couple of months, the William L. Sherry Service is conducting active operations from exchanges in fifteen of the principal cities of the country, with two productions for showing by exhibitors—"A Romance of the Underworld," a Frank A. Keeney picture, starring Catherine Calvert, and "The Street of Seven Stars," with Doris Kenyon at the head of her own company.

"It is especially encouraging to me that the call for these pictures is so insistent in a season of the year ordinarily so dull," says Mr. Sherry. "Reports from my managers in different parts of the country continue to be optimistic, and now I am able to say that this optimism is based on actual results."

Mr. Sherry will distribute late in July or early in August, another Keeney picture, "Out of the Night," by E. Lloyd Sheldon, author of "The Forbidden Path," one of Theda Bara's successes. Miss Calvert is the star. Herbert Rawlinson plays opposite her.

## C. C. Smith Appointed Universal Office Head

C. C. Smith, until recently manager of Jewel productions in Milwaukee, has been named as office manager of the local Universal exchange by General Sales Manager Joe Brandt and took up his new duties Monday of this week.

He succeeds Mr. Barlet, who has been managing the office for Mr. Leserman the past year. Mr. Barlet has joined the staff of Mr. McGowan of the New York office and will leave Chicago as soon as he can arrange his records and familiarize Mr. Smith with the work.



**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"Sins of Ambition" (Ivan)—Reel 3, subtitle: "Don't worry so much about Ruth. Suppose I were to tell you that she is not your own child." Reel 6, subtitles: "Tell me, did Ruth kill her father?" "My thirst for fame and glory made me lie. Ruth is your own child; I swear it."

"The City of Tears" (Universal)—Reel 1, theft of money from purse; subtitle: "I'm awfully sorry about the money—let me take care of you." Reel 2, subtitle: "Officer, this woman accosted me." Reel 4, subtitles: "You wanted to take care of me;" "If you help Tony, I—I—;" "When I'm ready, I'll let you know."

"The Vampire" (Gloria)—Reel 2, shooting scene. Reel 4, man being strangled by panel in wall.

"The Butler's Blunder" (Nestor)—Action of man patting himself after being shot in the seat; two views of letter containing words: "Not that I care, but your wife," etc., and signed "Maggie."

"The Service Star" (Goldwyn)—Reel 5, shooting of chemist.

"The Dismissal of Silver Phil" (Vitagraph)—Reel 1, three gambling scenes; subtitles: "Let's take off the limit—my stack against the girl!"; "We ain't playing for women!"; stabbing of man in hand; blowing lock from express box; looting of express. Reel 2, attack on and slugging guard; seven saloon hold-up scenes in which guns are displayed, to include shooting by Phil.

"Broncho Billy Wins Out" (Essanay)—Shooting Broncho Billy.

"The Fly God" (Triangle)—Reel 3, subtitle: "It will be a saving of time"; congregation of mob with rope at jail. Reel 4, mob taking man from jail, going to tree and throwing rope over; closeup of pointing to tree; closeup of adjusting noose; two scenes of rope around man's neck; cowboy pulling at rope; subtitle: "While the eleven other jurymen took their instructions from another source."

"Berlin via America" (Ford-Art)—Reel 4, closeup of last choking scene; punching dead man in face; three views of girl on floor of bedroom, showing evidence of criminal attack; two scenes of girl stumbling out of bedroom.

"The Whirlpool" (Select)—Reel 3, two views of working at safe; taking jewels from box.

"More Trouble" (Pathe)—Reel 5, three scenes of attack on policemen.

"Tinsel" (World)—Reel 3, two views of nude statuary in foreground.

"Who Got Stung?" (W. H. Prod)—All scenes of man or woman in nightrobes; man thumbing nose. Additional eliminations. Scene of Chaplin in underwear preparing for bed; Chaplin putting legs across woman's lap; Chaplin picking up woman's underwear.

"The Band Master" (King Bee)—Reel 1, scene of dough dropping from West after he sits in pan. Reel 2, two scenes of West kicking woman; two scenes of West dropping trousers; two scenes of West bumping women; West expectorating into telephone receptacle (figure of woman).

"Who's Your Father?" (Fox)—Reel 1, all scenes of men in underwear; subtitles: "If we're seen together they would think the baby is ours"; "I misjudged him," etc.; "I surely apologize," etc.; all scenes of colored woman talking to white man outside her cabin door; colored man looking at self in mirror and at white child on couch; colored man apologizing to white man and scene of his talking to him. Reel 2, subtitles: "You are the mother of Tom's child"; "Confess, you foolish virgin," etc.; "I'll make him marry you," etc.; "It was a beautiful moonlight night," etc.; "Lions to the left of me, lions to the right of me and a human tiger in front of me"; entire vision incident of girl being chased by Tom, to include all of girl's recital on witness stand; man pulling fish out of his trouser front.

"Shot in the Dumbwaiter" (Star)—Subtitles: "He shot me in the dumbwaiter"; "Shut-up, you two, and get back to bed."

"The Million Dollar Mystery" (Thanouser)—Reel 4, all scenes of binding old man. Reel 5, subtitle: "Come quietly, unless you want to be marked for life."

"The House of Hate" No. 18 (Pathe)—Reel 1, closeup of currency.

"One Dollar Bid" (Paralta)—Reel 4, two scenes of man opening knife and stabbing revenue officer. Reel 5, subtitle: "They say he's livin' out there with Nell."

"The Claws of the Hun" (Paramount)—Reel 5, scene of man's hand in press; three scenes of man turning press; shooting American boy.

"The Kaiser's Shadow" (Paramount)—Reel 2, three scenes of chloroforming girl. Reel 5, shooting police officer.

"Closin' In" (Kay Bee)—Reel 1, two views of man in athletic costume in indecent exposure. Reel 5, all but first and last scenes of struggle between man and blond girl, to include bending girl over table; Indian stabbing half-breed.

"Tempered Steel" (Petrova)—Reel 4, subtitles: "So Archer has added you to his list because he pays for your apartment"; "I am going to ruin your beautiful face"; "Even Archer won't want you after that"; closeup of bottle labeled "vitriol." Reel 5, subtitle: "I respected you because I thought you were different. Why keep your lover in hiding? He threatened her with vitriol."

"Sandy" (Paramount)—Reel 4, shooting through window. Reel 5, subtitle: "It's Sandy Kildare. We're going to hang him."

Screen Telegram 34T1 (Mutual)—Bathing girl in black tights in foreground.

# Trade Shows

## CHICAGO

GENERAL, 207 S. Wabash Avenue, Current publications, titles not available, Wednesday, July 24, 2 p. m.

GOLDWYN, 207 S. Wabash Avenue, "Back to the Woods," with Mabel Normand, Thursday, July 25, 11 a. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "The Nine O'Clock Town" with Charles Ray and "Fedora," with Pauline Frederick, Thursday, July 25, 10 a. m.

PATHE, 220 S. State Street, "Waifs," with Gladys Hulette and Creighton Hale, Wednesday, July 24, 2:30 p. m.

TRIANGLE, 207 S. Wabash Avenue, "By Proxy," with Roy Stewart and "False Ambitions," with Alma Rubens, Thursday, July 25, 2 p. m.

UNIVERSAL, 220 S. State Street, "Winner Takes All," with Monroe Salisbury, Tuesday, July 23, 1:30 p. m. Special show, "The Geezer of Berlin," Monday, July 22, 1 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "To the Highest Bidder," with Alice Joyce, Tuesday, July 23, 2 p. m.

WORLD, 207 S. Wabash Avenue, "The Beloved Blackmailer," with Carlyle Blackwell, Saturday, July 27, 1:30 p. m.

## CLEVELAND

WORLD, Belmont Building, "Neighbors," with Madge Evans and Johnnie Hines, Saturday, July 27, 2 p. m.

## MINNEAPOLIS

WORLD, Sixth Street and First Avenue, "Hereditry" with Barbara Castleton and John Bowers.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald, 417 S. Dearborn Street, Chicago, not later than Monday 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—Fox, "Clemenceau Case," with Theda Bara; Fox, "The Kid Is Clever," with George Walsh; Fox, "The Clemenceau Case," with Theda Bara.

BAND BOX—Keeney, "A Romance of the Underworld," with Catherine Calvert.

BIJOU DREAM—Select, "The Safety Curtain," with Norma Talmadge.

CASINO—Universal, "Her Body In Bond," with Mae Murray; Bluebird, "The Empty Cab," with Franklyn Farnum.

CASTLE—Arctcraft, "Shark Monroe," with W. S. Hart.

COLONIAL—Griffith, "Hearts of the World."

ORCHESTRA HALL—Paramount, "Uncle Tom's Cabin," with Marguerite Clark.

ORPHEUM—Fox, "The Plunderer," with William Farnum; Vitagraph, "The Girl In His House," with Earle Williams; Fox, "The Two Orphans," with Theda Bara.

PLAYHOUSE—Screen Classic, "To Hell With the Kaiser," with Olive Tell.

ROSE—Paramount, "The Claws of the Hun," with Charles Ray.

ZIEGFELD—Paramount, "The City of Dim Faces," with Sessue Hayakawa.

## New Theatre Bought For Stanley Chain By Jules E. Mastbaum

Jules E. Mastbaum, president of the Stanley Company, which operates a chain of motion picture theatres in Philadelphia and other eastern cities, announces the purchase of the Broad Street Casino, North Broad street, near Erie avenue, Philadelphia. The house will be reopened in the fall after it is overhauled both inside and out.

The Mastbaum theatres are the scenes of some very patriotic outbursts these days. Frank W. Buhler, managing director of the Stanley Company, has introduced the "community sing" in all the houses, and audiences are reported to be enthusiastic over the innovation.

Mr. Buhler, while awake to the desire of his patrons for novelties, is an executive who keeps his employes in mind as well. He is arranging to produce a vaudeville show in the fall, in which every employe will have a part, singing, dancing, telling a funny story or performing in some other way.

Mr. Buhler only recently amazed Philadelphia exhibitors by appointing a woman to the position of manager. The woman was Mrs. Carlos Morteo, who has charge of the Chestnut Hill Theatre, which has just been placed under the Stanley direction.

## Grace Hoffman Back

Grace Hoffman, the popular coloratura soprano, returned to the Strand theatre, New York, last Sunday for an extended engagement.

## Los Angeles Student Elevated to Stardom By President Sheldon

Elinor Field, vivacious, pretty—and seventeen—has been selected by James M. Sheldon, president of the Mutual Film Corporation, to star in motion pictures, after a rapid rise to fame and popularity on the screen.

A year ago Elinor was a student at a Los Angeles high school. She attracted attention, it is said, in an amateur theatrical and was urged to enter the motion picture field.

She got into a comedy stock company as an extra, and the director quickly saw her possibilities. She was given more important parts in the cast with each successive production. Her charming mannerisms and the intelligence of her efforts won her quick recognition.

Now Mr. Sheldon announces that Miss Field will be starred in Mutual Strand comedies, the one reel farces which have been successful during the last year.

"She's just the girl we've been looking for," said Mr. Sheldon, after his attention had been called to Miss Field's work and he had viewed some of the things she had done. "She does comedy just the way that we want comedy done for the Strands."

Miss Field will be surrounded with a cast of pretty girls and boys, her comedies will be from clean and humorous stories, built on thoroughly probable plots, the company declares, and adds that the standard of Strand-Mutuals will be maintained in every respect, including settings and photography.

## Essanay Will Issue More "Snakeville" Films

Beginning August 10, Essanay will issue a new series of ten of the Snakeville comedies. This is the third block put out on these pictures which feature Slippery Slim, Mustang Pete and Sophie Clutts. They will be distributed through General Film.

Each one is a swift moving slap-stick comedy, it is said, of fifteen minutes in length, and is an excellent subject to run in combination with a feature.

Among those in the new series are the following: "When Slippery Slim Went for the Eggs," "Others Started, But Sophie Finished," "Slippery Slim Gets Square," "Snakeville's Twins," "Snakeville's Beauty Parlor" and "Versus Sledge Hammers."

## Blue Ribbon Features Are Given New Titles

Two of the Vitagraph Blue Ribbon features for August adaptations, which were listed under the titles they bore in story form, have been renamed.

"Fiddler's Green" has been given the title of "All Man," and "A Matter of Mean Elevation," that of "The Changing Woman." The former is a Saturday Evening Post story by Donn Byrne. It will be published August 5. The latter is an O. Henry story. It will be published August 19. Harry Morey and Betty Blythe are starred in "All Man," and Hedda Nova and J. Frank Glendon in "The Changing Woman."

"Dead Beats and Athletes," a Big V comedy, scheduled for August 26, has been retitled "Flappers and Friskies."



ELINOR FIELD

Los Angeles High School Girl Now Appearing in Mutual Strand Comedies.



DOLORES CASSINELLI

Starring with E. K. Lincoln in "Lafayette, We Come!" the Leonce Perret Production.

## War Service Depletes Seattle Film Colony

Seattle every week sees one or more additional members of the local film colony in the service of Uncle Sam. The following is a list of some of those who have gone:

Ben F. Albertson, formerly booker at the Kleine office; Emil Erickson, formerly booker at the Universal office; C. J. Featherstone, formerly booker at the Arcraft-Paramount office; F. S. Fountain, formerly manager of the Paramount exchange; A. R. Hampton, formerly shipper at the Mutual office; R. A. Landstrom, formerly booker at the Fox office; W. E. Nelson, formerly booker at the Kleine office; C. M. Richardson, formerly booker at the Mutual exchange; Al. Rosenberg, formerly secretary of the De Luxe Feature Film Company, and R. T. Stone, formerly shipper for Arcraft-Paramount.

## Last Castle Film To Be Ready Aug. 2

"The Girl From Bohemia," which marks the temporary retirement from the screen of Irene Castle, will be put in the hands of exhibitors by Pathe on Aug. 25, it is announced. Mrs. Castle has gone to France to appear in vaudeville for the soldiers.

## "Perfect Lady" on Screen

The Goldwyn Pictures Corporation has just purchased from Channing Pollock and Rennold Wolf the motion picture rights to the stage success, "A Perfect Lady." Madge Kennedy will be starred in the screen version of the Rose Stahl play.



# CHICAGO TRADE EVENTS



## Chicago Theatres Aid Government In "Slacker" Hunt

### Local Exhibitors Win Praise By Their Cooperation

Chicago theatre owners came to the aid of their country in a new way last week. In connection with a city-wide search for draft evaders, in which more than 4,000 police officers and government operatives took part, they gave the searchers the run of their houses, in some instances stopping their shows so all men of draft age might be questioned.

The search began Thursday night and closed Sunday and resulted in the detention of several thousand young men, all excepting two or three hundred being released upon proof that they had registered and received notice of their classification.

#### Police Guard Lobbies

For a period of four days police officers or government agents visited the theatres and questioned young men, and at nearly every house a man was stationed at the entrance continually, stopping young men who entered and departed.

In every instance, according to reports, theatre men complied willingly with the desires of the draft searchers and gained praise by their action.

#### Linden Stops Show

The Linden Theatre, Sixty-third and Halsted streets, in particular, received commendation. At the Linden one night the show was halted abruptly, the lights turned on, an announcement made from the stage, and the officers went through the audience. The Lake Shore Theatre, Broadway and Belmont avenue, also came in for praise. The canvass of the audience there followed an address by a four-minute man, and while it required fifteen or twenty minutes the audience was patient until the show was resumed.

## F-I-L-M Club Meets Elects Officers and Plans New Activities

The F-I-L-M Club has renewed its activities in the motion picture industry in Chicago.

At a luncheon and business meeting held July 2 new officers were elected and plans outlined for an active career of co-operation to combat difficulties confronting exchange men in this territory.

The following officers were elected: J. L. Friedman, president; F. L. Brockell, secretary; R. C. Seery, treasurer. William Jenner, F. C. Eckhart and H. J. Bayley were elected to the membership committee.

One of the important decisions of the meeting was that only one man shall give out publicity concerning the club's activities. Mr. Eckhardt was assigned to this work who in co-operation with

Ben Garreston will make known the organization's activities.

It is the plan of the club to meet every first and third Tuesday of the month at noon at the College Inn and in order to stimulate interest in the organization, business and pleasure will be combined. "It is our aim to make the club a success and one of the strongholds of the Chicago film industry" is the policy of the new officers as outlined by Mr. Eckhardt.

## Record Rental Paid For Outlying House

"Tom" Chamales has leased to Lawrence A. Smith the theater in the three-story building now being completed, southwest corner Broadway and Lawrence, for fifteen years from Aug. 1, 1918, at an aggregate rental of \$375,000, being at the rate of \$25,000 a year. This is said to be the highest rental paid for a theater outside the downtown district. The lease may be extended for two consecutive five-year terms at \$25,000 a year.

## J. Cooper in Clash With Union Leaders On Orchestra Poster

A slight clash occurred this week between an exhibitor and officials of the operators' union when the operator of the Twentieth Century Theatre, operated by Jacob Cooper, was withdrawn and the house darkened for a day.

When Mr. Cooper sought President Joseph Armstrong and Business Agent

Thomas Malloy of the union to ascertain the reason, he was told that handbills he had caused to be posted in the proximity of his theatre did not meet with their approval. The handbill read:

"The Twentieth Century Theatre, West Twelfth street and Central Park avenue, maintains a strictly union concert orchestra directed by Sig. Wile."

Mr. Cooper says he was told by the union officials that this would lead the public to believe that his theatre was the only union house in the city and that the others were of the "fink" variety. They demanded that the posters be covered up, and when this was accomplished the operator was restored to the theatre.

Due to the one day closing occasioned by the affair, the Twentieth Century will not close for alterations until some time in August, Mr. Cooper announced.

## Universal Entertains Exhibitors and Press

Irving Mack, publicity manager for the Chicago office of the Universal Film Manufacturing Company, was host to exhibitors and members of the Chicago and Milwaukee press at a luncheon last week.

Among the Milwaukeeans present were Tom Saxe and George Fischer, exhibitors; Joe Roderick, manager of the Universal Exchange; Helen Ryan and Ann McMurdy of Milwaukee newspapers and Henryett Lusch of the publicity department of the Saxe Enterprises.

*Exhibitors Herald and Motography* the Chicago Evening Post, the Chicago Examiner, and the Exhibitors Trade Review were represented.

## CHARLES RAY "OUT ON LOCATION"



THE INCE-PARAMOUNT STAR WITH HIS DIRECTOR, IRVIN W. WILLETT, AT TUCKEE, IN THE MOUNTAINS OF CALIFORNIA.

## Greiver and Herz Extend Operations On "Ford" Weekly

With the taking on of additional territory for the distribution of the Ford Weekly, Greiver and Herz have found it necessary to open some new exchanges, one of which has already been established in Indianapolis. Under the new agreement Greiver and Herz will have charge of the distribution of the weekly in what is known as the mid-west territory.

The states included in the territory are Minnesota, Iowa, Nebraska, Missouri, Illinois, Indiana, Wisconsin, Kentucky, Tennessee and Ohio.

In Indianapolis the Greiver and Herz interests will be taken care of by V. H. Hodupp, one of the leading exchange men of the Indiana city, who has recently moved into new quarters at 108 Maryland street, occupying an entire two story building.

The Ford Weekly is rated highly by exhibitors according to Mr. Greiver who points to the fact that three loop theatres, the Rose, Ziegfeld and Castle, are making a week run of the film. In Milwaukee one downtown house, the Merrill, and thirty-one neighborhood houses have contracted for the service, while in Louisville seventeen theatres are on the list. Rental of the film is free but the exhibitor must pay the express charges.

The Chicago company will soon begin the distribution of the National Marine League two-reel feature "Ships Are To a Nation as Shoes To a Man," which is Government propaganda on ship building and carries the endorsement and backing of many prominent men.

## PERSONALS

"By George"

Olga Heilstedt, managing the Marquette Theatre, LaSalle, Ill., in exploiting "The Price of a Good Time" used a man clothed in the garb of Mephisto with telling effect. This will probably furnish further material for the exhibitors who are predicting that the motion picture business is going to the devil.

H. F. Brink, local manager of the Parex Film Exchange, has received word from his son, Earl, that the latter has been transferred from Camp Dix to Camp Mead and assigned to an ammunition supply train. The younger Brink also adds that he will soon be on his way "over there." If he goes after the Huns the way his dad has gone after the Chicago film trade, there's going to be a croix de guerre in the Brink household.

Frank "Bonus" Rogers, of the local Pathe exchange, has received a telegram from Vice-president Paul Brunet, congratulating him on the showing of the Chicago office for June. We thought that appellation "Bonus" would get him something.

Flossie Jones, Waukesha, Wis., J. G. Rhode, Kenosha, Wis., and Sam Greenbaum of the Blank interests, Des Moines, Iowa, did the rounds of the

Chicago exchanges the past week and reported business "never better." Come again you three, there's lots of room for optimists in Chicago.

Al Lichtman, general manager of the Paramount Pictures Corporation, was here from New York last week and spent the greater part of the day with Max Goldstine discussing business affairs.

Harry E. Grampp, of the Orpheum Theatre, Rockford, Ill., was in town this week. He reports the closing of his house for two weeks, which has been a yearly custom. In commenting on the prevailing cool weather, Harry said he supposed it would be 106 in the shade when he opened up again. Its got to be warm in summer, Harry, it's the nature of the beast.

There's a certain exchange manager about town, we'd mention his name only gosh knows he's humiliated enough, who allowed a "slicker" with the Barnum and Bailey circus to shortchange him for a five spot. Honest, he's an exchange manager and he lives right here in Chicago.

Eddy Eckels, associated with J. E. Willis in making trailers, spent part of a day and night in the Hoosgow recently when he couldn't produce his classification card during the recent "slacker" drive. Eddy registered in St. Louis and has lost that precious blue card that gives one free access to the streets of this little old United States.

Friend Flaherty over to Foursquare was somewhat taken back the other day when an exhibitor who had booked the Eagle's Eye expressed the hope that the serial was a "piece of cheese." Frank was relieved however when the showman explained that he meant he hoped it would, like cheese, get better as it grows older.

M. Ramirez, in charge of the scenario department of the Pathe Exchanges, Inc.,



YVONNE JUNIOR

Ingenu of the Ebony Comedies Being Distributed by General Film Company.

was a Chicago visitor last week. He could have got a lot of excellent material for comedies without going out of the Consumer's building. Maybe he did, who knows?

Si Grier is giving Ralph Proctor a good run the past two weeks in the matter of living on trains. Si has been eating up space in behalf of the new territory he has taken over for distributing the Ford weekly. He was in town long enough last Monday to answer a few telephone calls, get some fresh linen and start away again.

Irving Mack, publicist of the Universal exchange, is going to take next week off and go up in Michigan for a rest. The name of the resort is Montague. We never heard of it but Mack says there is such a place. Oh yes, Mrs. Mack is going with him.

## On the Firin' Line

George La Veen, famous for more reasons than one, was host last week of "Chub" Florine in a tour of the city via his Ford car. Somewhere in Kenmore avenue, George attempted a tail spin and when the smoke cleared away the "Universal car" was cuddled up against the curb minus one wheel, with the front axel badly damaged. "Chub" returned to the city on the street car. We don't know how George got back.

George Montgomery, formerly manager of the Kunsky exchanges in Detroit, has allied himself with the Doll-Van Film Corporation and will have complete charge of the sales work in Illinois.

Morrie Salkin has issued a notice that he will take inventory the first of the month and expects everybody who is "down on his cuff" to make a settlement. Us takes it, Morrie wants to send the shirt to the laundry.

Henry Igel, well known in the Chicago trade, has been rejected as a soldier of Uncle Sam after nine months of intensive training. Luck to you, Henry, you at least did your durndest.

Then, on the other hand, Ed Silverman who has been identified lately with Select as well as formerly with Vitagraph and the Universal exchanges, has joined the navy. So we're still batting 500.

George Wilson of the Metro sales force, has been called to New York by the death of a brother.

"Bill" Brimmer has completed his first week in the Wisconsin territory for the Foursquare exchange and reports big business. Big business for big men, say we.

J. S. Grauman, manager of the Milwaukee office of Metro and Bill Ashman acting in a similar capacity for the Pathe company in the Pabst city, both packed their suitcases last Saturday night. J. S. is going to Atlantic city for the big Metro convention and Bill is going to vacash a bit in Minneapolis.

## Exchange Circles See Many Changes in Film Distribution

### Regal Drops Paralta and Goldwyn—Allens Get "Hearts of the World"

Big changes and developments have occurred in Canadian film exchange circles and these will have a direct bearing on theatre activities during the coming year.

Announcement is made that Regal Films, Ltd., no longer have the Canadian distribution rights for Goldwyn or Paralta pictures. This company will specialize with World, Metro, Triangle and Drew pictures and Triangle and Keystone reissues for all of Canada. Regal has also acquired three special productions for the coming year, two of which are announced. They are "Masks and Faces" and "Within the Lines," each seven-reel productions. Regal will take up the distribution of serials also, two of which have been secured for the Dominion. The names of these are not available at present.

Regal Films will continue with a chain of six branches across the country, these offices being located at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. No changes in the personnel of the company or staff is being made, it is understood. The company's present program for the coming twelve months calls for distribution of at least 289 pictures, exclusive of the serials.

#### Allens Get Griffith Film

Another very important announcement is that Jules and J. J. Allen of Toronto, proprietors of the Famous Players Film Service, Ltd., and controlling a chain of large picture theatres from Montreal to Edmonton, have acquired the Canadian rights of "Hearts of the World."

The first Canadian run of this picture will be at the Allen Theatre, Toronto, starting July 27. The whole policy of this theatre has been changed for this presentation, and it is planned to have the feature at this house for the four weeks, after which it will go into Massey Hall, Toronto, for the two weeks of the Canadian National Exhibition. Every seat in the Allen Theatre, Toronto, will be reserved for "Hearts of the World," and two shows will be given daily. Top prices for evening performances will be \$1.00.

The Allens have also secured the Canadian prints of "The Birth of a Nation" and "Intolerance," it is declared. These features have been presented as road shows in many cities of Canada, and the intention of the Allens is to arrange rentals to exhibitors. Prints of both features have been sent to Alaska for a series of engagements in seventeen different cities and towns of Alaska and Yukon territory. Tom Amberton of Toronto, a well-known projection machine operator, is in charge of the pictures on that trip.

## Manager Suffers Arrest For Admitting Minors

Magistrate Miers, the newly appointed police judge for the three municipalities along the St. Clair river in Ontario, Windsor, Walkerville and Sandwich, showed his colors by fining Manager James Harkas, of the Windsor Theatre, Windsor, \$50 and costs for the alleged offense of permitting the admittance of unaccompanied children into his theatre.

"While the films are passed by the Ontario censors, the majority of them are not fit to be exhibited," declared Magistrate Miers in passing sentence. "By allowing children of tender ages to witness suggestive pictures we are helping to fill the penitentiaries."

### Open All Summer

So many changes have been occurring among Montreal's moving picture theatres that Manager Mills, of Loew's Theatre, Montreal, has been making a special feature of advertising that his place of amusement will be "open all summer." This line appears in every advertisement for the theatre and clearly indicates the policy of the house with regard to summer activities or otherwise.

Manager Odlum, of the Grand Opera House, St. Catharines, Ont., followed his usual custom this year of closing his house for the summer. He has decided to close the theatre for eight weeks.

### Specialty Making Pictures

The Specialty Film Import, Ltd., Montreal, Canadian Pathe distributors, are engaged in producing several pictures. One of the features was prepared for the Montreal fire department for presentation in place of the annual benefit performance. Another production is a military feature, which is being taken for the Canadian authorities, and involves the taking of pictures at a number of military cantonments in eastern Canada. The third production, it is announced, is a social welfare release entitled "Save Our Babies." The titles for the latter picture are in both English and French.

### Milkman's Matinee for Soldiers

The Province Theatre, Winnipeg, Manitoba, put on a "Military Show" on Monday morning, July 8, for a special presentation of Gerard's story, "My Four Years in Germany." Brigadier-General H. D. B. Ketchen and headquarters staff were among those who attended the show in an official capacity. Arrangements were also made to have disabled warriors who are now attached to local military hospitals at the performance. Because of the military nature of the event, no war tax was charged.

## Lyceum Shows Serial To Draw Larger Crowds

The Lyceum Theatre, Winnipeg, Manitoba, one of the largest of the local theatres, had a big week during the week of July 8. The main attraction was "The Price of a Good Time," and extras for the matinee performances included the fourth chapter of "The House of Hate." The plan of presenting the serial at matinees only was adopted to encourage more patronage during the afternoons. Other pictures on the bill were a Mutt and Jeff comedy and one reel of the historic series, "History of the Great War."

The Lyceum has a large ladies' orchestra that has made a name for itself during past months. This organization has become a permanent feature of the theatre. The Lyceum has made a special feature of Goldwyn releases during the past year.

## Leon Kofman Directing The Holman Orchestra

The Holman Theatre, Montreal, Que., controlled by the Canadian Universal Film Company, has been broadening out with respect to its program attractions. When the theatre was remodeled and reopened last spring it was decided to have a two-piece orchestra. This was a conservative move, but the theatre has made such good progress that it now uses a complete orchestra. Leon Kofman has been appointed director of the new organization, which was started on Sunday, July 14. The orchestra has been called "The Holman Theatre Incomparable Orchestra."

A special title has also been added to the name of the theatre. It is now known as the Holman Theatre, "The Theatre of Big Events."

## CANADIAN BRIEFS

The La Reta Theatre, Gerrard street, East, and Pape avenue, Toronto, is now under the management of J. J. McAuliffe and E. D. Warren. Mr. Warren is associated with the Toronto office of Regal Films, Ltd. The prices at the La Reta are fifteen and ten cents.

The Imperial Theatre, St. John, N. B., now boasts of one of the finest stage sets in Canada. It is a reproduction of a Japanese scene and is most elaborate. Manager Golding, who suffered a nervous breakdown some time ago, is back on the job at the theatre.

Sales Manager Gorman, of the General Film Company of Canada, has covered the maritime provinces territory. He made extended visits at both St. John and Halifax. His headquarters are at Montreal.

The New Rialto Theatre, Montreal, Quebec, tried something new on Sunday, July 7, when a special musical program was presented in addition to the regular show. The special event was called a "Big Musical Review," and selections were played by a special orchestra of fifteen pieces. The musical program was given only on Sunday. The film numbers included "The Venus Model" and a Zepeln raid reel.

Manager Don McCrae, proprietor of the Empire Theatre, Quebec, is highly optimistic regarding the future success of his theatre, and is willing to talk about his confidence. He is not complaining about present business. He recently installed two new projection machines and other equipment in his house.

The City Hall Theatre, Montmagny, Quebec, has been closed for an indefinite period during the summer months.

Five different programs were presented at the Fairyland Theatre, Notre Dame and Inspector streets, Montreal, during the eight days ending Saturday, July 13. The bills were changed on Sunday, Monday, Wednesday and Friday, and the features were "Humdrum Brown," "The Business of Life," "Parentage," "Wanted—A Mother" and "The City of Tears."

Double-headers have been quite the thing in Montreal moving picture theatres for a number of months, but the New Grand Theatre, Stanley and St. Catharine streets, went one better during the four days ending Wednesday, July 10, by presenting a "Triple Attraction." The following were classed as features: "A Little Sister of Everybody," starring Bessie Love; "Vera, the Medium," with Kitty Gordon, and "The Eagle's Eye." There was also a comedy and other pictures on the same bill.

Gerard's story, "My Four Years in Germany," was given a second week's run at the Province Theatre, Winnipeg, to enable, according to announcement, Winnipeg's 247,000 people to see the picture. The two week's run was terminated on July 13. The matinee admission price was twenty-five cents and the evening price for adults was fifty cents, while the charge for children with parents was ten cents. Shows were given five times each day during the two weeks.

The Montreal branch of the General Film Company has released the special Edison picture, "The Unbeliever." The production was given a special showing in Montreal and local exhibitors have been talking ever since they witnessed the screening.

Manager George Swanwick, of the Princess Theatre, Hamilton, Ont., boasts that he has shown "On Easy Street," a Mutual-Chaplin release, three times at his theatre and each time he has done good business.

### World Filming Exteriors

Louise Huff and Frank Reicher (directing) are in New Jersey taking exteriors of "The Sea Waif." John Bowers, Florence Malone, Robert Broderick and Clay Clement are among the more prominent in the cast.

## Numerous Bookings Hayakawa First Runs Reported by Haworth

Samuel Rork, general sales manager of Haworth Pictures Corporation, who is selling the Hayakawa series of eight specials in five and six parts, to be distributed by Mutual, direct to exhibitors in the more important cities of the United States for first run points to booking already contracted as evidence of the Japanese Star's popularity.

"Hayakawa's success is absolute," said Mr. Rork. "It is due to the subtle genius of an artist who has studied American life and manners and who has ability to make the most of strong contrasts between them and Japanese thought and custom.

### Japanese Actor Popular

"I find that the name Hayakawa is one to conjure with. To begin with, he is undoubtedly a great actor, bred in the Japanese school of dramatic art and finished off for American appreciation by his deep study of American drama and its requirements.

"Exhibitors everywhere have become aware that here is a new picture luminary destined to make screen history. I never knew greater interest than is shown in the forthcoming productions.

### Exhibitors Sign Contracts

In reporting some of the exhibitors who had signed for first runs of the Hayakawa features, Mr. Rork named W. H. Clune of the Clune Auditorium, Los Angeles; F. W. Curtis, manager of the new Doric Theatre, Kansas City; J. D. Kennedy, Alhambra Theatre, Indianapolis; Mr. Roth, California Theatre, San Francisco, and Mr. Lipson of the Lipson Theatres, Louisville, Cincinnati and Columbus.

The first two of the Hayakawa series, "His Birthright," and "The Temple of Dusk," have been completed and the star is now at work in Los Angeles on his third picture. All the stories have been selected with extreme care, it is announced.



THOMAS MEIGHAN,

Appearing in Support of Marguerite Clark in the Paramount Play, "Out of a Clear Sky."

## Educational's Feature "Your Fighting Navy" Shown on Transports

Negotiations are now in progress for the showing of the Educational Films Corporation's spectacular feature, "Your Fighting Navy at Work and at Play," on the transports carrying United States troops abroad and behind the fighting lines in France and Italy.

The first person to see the first positive print of "Your Fighting Navy" upon its completion and issuance from the laboratory was a representative of the Community Motion Picture Bureau, the official distributor of "soldier pictures" for the Y. M. C. A. President Skinner and Vice-President Hammons of the Educational are now taking up the matter actively with the Community Motion Picture Bureau, which has purchased hundreds of thousands of educational films from this corporation for the entertainment of soldiers and sailors.

Within a short time the Educational Films Corporation will launch a nationwide campaign telling about "Your Fighting Navy at Work and at Play," it is announced. Presentation at a leading New York theatre will follow.

The exhibitors of Greater New York are invited to make contracts direct. Outside of New York the feature will be sold on states' right basis. As edited by Lieutenant Henry Reuter Dahl, U. S. N. R. F., and cut and assembled by the Educational's film experts, it is claimed that the picture offers a better continuity, a livelier action and a more authoritative view of the actual operations of the Fleet than any of its predecessors. It is further believed that the tinting and toning of "Your Fighting Navy" has produced superior results to those attained by any other process.

## Harold Lockwood To Star Hereafter In Screen Classics

Metro announces that Harold Lockwood hereafter will be starred in Screen Classics productions, his latest picture, "A King in Khaki," being the first to be distributed under that brand.

Mr. Lockwood has arrived at New York with members of his company for an indefinite stay. He will work at the Bacon-Backer studio, one of the best in operation anywhere.

"Pals First" has been selected for his second feature under the new banner and preliminary work already has been started.

The film is a romantic drama based on a novel of the same name by Francis Perry Elliott. The piece was enacted on the stage also with William Courtenay and Thomas A. Wise in the leading roles.

Director Edwin Carewe is in charge of the production. Antonio Gaudio will do the camera work.

### "Love Watches" Out

"Love Watches," in which Billie Burke starred on the legitimate stage, is the Vitagraph Blue Ribbon feature for the week of July 15. Corrine Griffith has the leading role. The picture is said to be rich in satire and there are some excellent comedy touches, according to producers.

# THE AMERICAN EXHIBITOR

## Detroit Theatres Admit Soldiers And Sailors Free Uniformed Men Compelled To Pay Government Tax Only

Soldiers and sailors of the United States and Allied nations are admitted to practically every theatre in Detroit now without charge, excepting for payment of the government ticket tax.

The plan was originated by Lester Potter and Royal Baker of the Detroit police force, who have charge of censorship there. Potter and Baker were standing in front of a down-town theatre one day, when they overheard two soldiers lamenting the fact that they did not have enough money to pay admission.

"We have just enough to pay the war tax," Baker heard one of the soldiers remark to the other. Right there the idea of free admission was born.

### Plan Goes Over Easily

The police censors took the plan up with Cecil North, Detroit representative of the army and navy training camp recreation commission, and Mr. North at once approved of it. Before the day was over practically all of the moving picture and vaudeville houses had willingly agreed to the plan, which was put into immediate effect.

At some of the theatres uniformed men in the federal service and in the service of the Allies are admitted free while other theatres supply Mr. North with passes each day. Mr. North plans to expand the idea until it embraces all places of amusement in Michigan.

### Theatres in Agreement

The following theatres now admit uniformed men free on payment of the war tax: Fine Arts, East Side, Norwood, Virginia, Library, Cozy, Coliseum, Globe, Eagle, Olympic, Jewel, Bijou, Monroe, Bernhardt, Farnum, Merrick, Gladwin Park, Forest, Colonial, Comique, Rosebud, Grand Circus, LaSalle, Woodward No. 1 and Woodward No. 2.

Theatres for which passes are issued are: Orpheum, Temple, Miles, Broadway-Strand, Avenue, Rex, National, Palace, Family, Madison, Washington, Adams, Alhambra, Garden, Strand, Columbia, Royal, Empress and Liberty.

## "Hearts of the World" Completes Record Run At English Theatre

"Hearts of the World," D. W. Griffith's latest masterpiece, under direction of the Doll-Van Film Corporation of Indianapolis, has completed a big three weeks' run at English's theatre. The publicity campaign was an extensive one, conducted by Leon Victor, booking representative, who also handled "Birth of a Nation" in this territory.

Booth Tarkington, the well known author, stated that never in the history of English's theatre was it so beautifully decorated, both inside and out, with a fine lobby display of photos. The

local critics proclaimed "Hearts of the World" better than "The Birth of a Nation."

The Indianapolis company is being handled by Arch MacGovern, manager of the company. The advance staff consists of Leon Victor and Fred Walters. The company opened in the northern part of Indiana last Sunday, at the Gary theatre. A symphony orchestra is being carried by the company; also all effects and heads of departments for same.

The Louisville engagement was a highly successful one, running two weeks at Keith's Mary Anderson theatre. This company is being handled by Daniel L. Martin of the Intolerance Co., and will make a tour of Kentucky, starting the middle of August, carrying a complete company, the same as the Indiana organization.

Henry Dollman, president of the Doll-Van Film Corporation, was highly pleased with the opening and received many commendations from prominent citizens of Indianapolis and Louisville. Mayor Jewett of Indianapolis and Governor Goodrich both sent letters commending the production. The general offices of the Doll-Van Film Corporation are located in the Merchants Bank Building, Indianapolis, with Leon Victor in charge of the booking department.

## Theatre Donates Space for Tea Room To Aid Bluejacket

The new California Theatre of San Francisco has been dedicated to war

service. Ever since war was declared this progressive house has led in drives to build up the various branches of the fighting forces and with the West well over the top the management refuses to rest on the laurels won.

San Francisco has in its vicinity large training camps for naval service, and to establish a fund to provide hotel accommodations for the boys visiting the city the California has turned over its capacious rest rooms to the Naval and Marine Auxiliary of the Red Cross for use as a tea room. Every cent taken in is contributed to the fund. All sorts of refreshments are sold and the venture is proving so successful it may even be maintained after the war.

The dedication of the tea room took place during the week of Clara Kimball Young's personal appearance in connection with her new picture, "The Claw."

## Operators in Trenton Strike for More Pay

Operators in twenty theatres at Trenton, N. J., left their jobs July 6, when managers of the houses refused to consider an ultimatum for increased wages. Efforts to arbitrate the issue were made immediately, with the hope that the operators would be back at work without their employers having to hire men to break the strike.

The operators have been receiving \$22.50 a week. They first requested that they be given a flat wage of \$30 per week, which later was reduced to \$28. The managers endeavored to compro-

## "HEARTS OF THE WORLD" IN INDIANAPOLIS



LOBBY DISPLAY ENGLISH'S THEATRE DURING THREE WEEKS' RUN OF GRIFFITH'S MASTERPIECE. AT RIGHT OF USHERETTES, APPEAR CAPT. ENGLISH, H. I. MILLER, ARCH MAC GOVERN, MANAGER OF "HEARTS OF THE WORLD CO."; JACK WINICK, CHIEF OPERATOR, AND HENRY BURTON, THEATRE MANAGER.

mise by having a 10 per cent increase added, which would have made a flat wage of \$25.00.

Proprietors of the theatres claim that the men acted in violation of an agreement, which they say was entered into last year and which does not terminate until next December. The managers fixed the weekly wage of the workers at that time at \$22.50.

### Theatre Destroyed By Incendiary Fire; German Spy Blamed

The Dunkirk Theatre, Dunkirk, Ohio, was destroyed recently by a fire which is believed to have been incendiary. Owing to the fact that the manager, Lewis Douglas, had just shown Mary Pickford in "The Little American," the firebrand is thought to have been either a paid German agent or a German sympathizer. Evidence that supports this theory is the fact that this was the fourth mysterious fire in the vicinity in a month.

The fire was discovered shortly after midnight. Manager Douglas was one of the first to reach the scene. Unlocking the doors he rushed into the house and discovered the Pickford film, which had been packed for shipment, unwound over the floor. In a corner was an empty oil can. Firemen worked hard to save the place, but to no avail.

### Operators Renew Contract

Memphis, Tenn.—The motion picture operators, after settling their slight dispute with the management of the Majestic Theatre, have signed a renewal of their contracts with all the Memphis theatres operating motion pictures.

A clause in the contract, inserted at the request of the operators, members of Local 144, I. A. T. S. E., provide that any operators who are in the army, or who may hereafter join the colors, are to have their old position back when they return from the war.

### Exhibitors Briefs

Reading, Pa.—Crossed wires caused a blaze in the Savoy Theatre, Tenth and Green Streets, recently. The damage was not serious and will not exceed \$300, L. B. Reinhert, proprietor of the theatre, announces.

Chattanooga, Tenn.—Fort Oglethorpe is to have a Liberty motion picture theatre. Arrangements are in the hands of R. R. Smith and W. V. Turley.

Houghton, Mich.—The Star Theatre of this city has been purchased by John McCarthy of Winona.

Escanaba, Mich.—E. Kent Cleary, owner of the Strand, of this city, has disposed of the theatre to W. A. Taylor, of Jackson, who has taken charge, and plans extensive alterations and a complete change of program. As soon as Mr. Cleary has closed up his personal affairs he intends to enlist.

Utica, N. Y.—W. H. Rowlands, of Bridgewater, has leased of John Augar

the Corn Hill Theatre, of this city, and will continue to operate it as a high-class motion picture theatre.

Philadelphia, Pa.—The Superior Film Exchange of Wilmington, Del., has been incorporated under the Pennsylvania laws, with a capital stock of \$25,000. John C. Draper, M. M. Clancy and C. L. Rimlinger are the incorporators. The concern will engage in the exhibition of motion pictures.

Brunswick, Ga.—The Dillon Building will be remodeled into a motion picture theatre by H. N. King, Jr.

Kansas City, Mo.—A motion picture theatre will be erected at a cost of \$100,000 by A. E. Elliott. The building will be one story and the auditorium will have a seating capacity of 700.

Beaumont, Tex.—At a cost of \$75,000, a Liberty Theatre will be erected by J. I. Pittman and others.

Dallas, Tex.—With headquarters at Austin, Tex., the Parex Film Corporation of New York, has been incorporated with a capital stock of \$1,000.

Tipton, Ia.—At a fire in the Opera House of this city two projection machines and a piano belonging to John Liercke were destroyed by fire. They were partially covered by insurance. The fire did little damage to the building itself.

Buffalo, N. Y.—The Lyric Theatre, which closed for the summer season, celebrated its closing by inviting sailors and soldiers to its performances free of charge. Charles H. Bowe, the manager, announces that the house will open late in August.

Kenton, Ohio—Fire destroyed the motion picture theatre at Dunkirk, owned by Lewis Douglas.

Superior, Wis.—E. C. Preston, of this city, who has recently disposed of his motion picture theatre here, has purchased the three theatres in Hastings, Neb.

Newport News, Va.—Philip Brown will erect a motion picture theatre in this city at a cost of \$20,000.

Hope, Ark.—A motion picture theatre will be erected by I. W. Rodgers, at a cost of \$25,000.

Bedford, Ind.—The Bedford Theatre Company has purchased the Crystal Theatre of this city from M. Moore and will operate it in connection with the Grand and Stone City theatres.

Cleveland, Ohio—Improvements to cost \$50,000 are being made at the Alhambra Theatre, E. 105th and Euclid, this city. The seating capacity of the theatre will be increased to 400 seats more.

Anderson, S. C.—Articles of incorporation have been filed by the Anderson Amusement Company, with a capital of \$5,000. The incorporators are Phelps Sassen, L. F. Carpenter and Grace Sassen.

Dallas, Tex.—R. R. Pengilly, delegate of the local film inspectors' union, threatens to shut off or curtail the services of all exchanges unless the theatres recognize recent claims of the workers. Mr. Pengilly says the union has notified the exchanges that it will not back down from a single of its demands.

Chickasha, Okla.—Managers of all theatres here have agreed to close their houses at 4 o'clock for the afternoon temporarily so their employes can get out and help save the cotton crop. By closing their doors, the theatre men also will remove any inducement from the regular workers to shirk.

### Bennett Visits Studio

H. Whitman Bennett, assistant to Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation in charge of productions, left New York last week to inspect the West Coast studios of the company.

Mr. Bennett will remain at the California studios for three or four weeks and will consult with Cecil B. DeMille and other Western executives on the future production plans which are being revised in accordance with the new policy recently announced by Mr. Lasky, affecting the work of all directors and players in the organization.



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# THE OPEN MARKET



STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

## A KAY COMPANY

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

## AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

## ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

## ARGOSY FILMS, INC.

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

"The Celebrated Stielow Case," five reels.

"Absinthe," five reels, with King Baggott.

## ARROW FILM CORPORATION

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

"The Accidental Honeymoon," six reels, with Robert Warwick.

## ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

## REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

## BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

## DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

## BLUEBIRD

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

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

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

## CARDINAL FILM CORPORATION

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

## CHRISTIE FILM COMPANY

One one-reel comedy per week.

## CINEMA DISTRIBUTING CORP.

"The Thirteenth Labor of Hercules," twelve reels.

## CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

## CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

"The Heart of New York," five reels.

## CLUNE PRODUCTIONS

"Ramona," eight reels.

"The Eyes of the World," seven reels.

## COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte.

## CORONA CINEMA COMPANY

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

## COSMOFOTOFILM COMPANY

"I Believe," seven reels, with Melton Rossmer.

## CREATIVE FILM CORPORATION

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

## CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

"The Grain of Dust," six reels, with Lillian Walker.

## F. P. DONOVAN PRODUCTIONS

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

"Billy's Elopement," one reel, with Billy Quirk.

"Billy, the Governess," one reel, with Billy Quirk.

"Butting In Society," one reel, with Lou Marks.

## EDUCATIONAL FILM COMPANY

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

"The Mysteries of Crystallization," one reel.

## EDUCATIONAL FILMS CORPORATION

(Scenics)

May 27—"What the Ice Age Left," one reel.

June 3—"Silent Wonderlands of the West No. 1," one reel.

June 10—"Following the Course of the Cayuse," one reel.

June 17—"Silent Wonderlands of the West, No. 2," one reel.

June 24—"The Heart of Mexico," one reel.

July 1—"Through the Nation's Parks," one reel.

July 8—"Cruise of the Quicker'n'ell," half-reel.

July 8—"Niagara Falls," half-reel.

July 15—"Mount Lassen in Action," one reel.

July 22—"The Rainbow Bridge," one reel.

Ditmar's "Living Book of Nature"

June 5—"War Times at the Zoo," half-reel.

June 17—"Life in Inland Waters," half-reel.

## EFFANGE FILM COMPANY

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

## E. I. S. MOTION PICTURE CORPORATION

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

## EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

## ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

## ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

## EUGENIC FILM COMPANY

"Birth," six reels.

## EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

## JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

## EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father," seven reels.

## EXPORT & IMPORT FILM COMPANY

"Humility,"

"Ivan the Terrible," six reels.

"Loyalty,"

"Robespierre," seven reels.

"Tyranny of the Romanoffs."

## FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

## J. W. FARNHAM

"The Awakening of Bess Norton," five reels.

"Race Suicide," six reels.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

"Alimony," with George Fischer.

"The Sign Invisible," six reels, with Mitchell Lewis.

"Tarzan of the Apes," six reels, with Elmo Lincoln.

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

"Empty Pockets," seven reels.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson.

"A Dog's Life," two reels, with Charlie Chaplin.

Ambassador Gerard's "My Four Years in Germany."

"The Life Mask," five reels, with Mme. Petrova.

"The Light Within," five reels, with Mme. Petrova.

"Daughter of Destiny," five reels, with Mme. Petrova.

"Tempered Steel," five reels, with Mme. Petrova.

## FORT PITT CORPORATION

The Italian Battle Front.

## FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

## FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

## FRIEDER FILM CORPORATION

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

## FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

## FROHMAN AMUSEMENT CORPORATION

"God's Man," nine reels, with H. B. Warner.

"My Own United States," with Arnold Daly.

## GENERAL ENTERPRISES

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

"Mother," six reels, with Elizabeth Risdon.

"The Warrior," seven reels, with Maciste.

"Crucible of Life," seven reels, with Grace Darmond.

## GOLD MEDAL PHOTOPLAYS

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

## GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Haunts," five reels.

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

## GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leah Baird.

## D. W. GRIFFITH

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

"Intolerance," nine reels, with Mae Marsh.

"Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harron.

## HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Hespiria.

"Monster of Fate."

## HARPER FILM CORPORATION

"Civilization," ten reels.

## HAWK FILM CORPORATION

"Monster of Fate," five reels.

## HERALD FILM CORPORATION

"Around the World in 80 Days," six reels.

## HILLER AND WILK

"Raffles," six reels, with John Barrymore.

"The Battle of Gettysburg."

"Wrath of the Gods."

"Sporting Life."

## HISTORIC FEATURE FILMS

Apr. 30—"Christus."

# EXHIBITORS HERALD AND MOTOGRAPHY

## FOUR SQUARE PICTURES

"A Trip Through China," eight reels.  
 "The Silent Witness," six reels.  
 "The Fringe of Society," seven reels, with Ruth Roland and Milton Sills  
 "The Bar Sinister," eight reels.  
 "Her Fighting Chance," six reels, with Jane Grey.  
 "Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell  
 "The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.  
 Aug. 14—"Madame Sherry," five reels, with Gertrude McCoy.  
 "The Submarine Eye," seven reels.  
 "Should She Obey," seven reels, with Alice Wilson.  
 "The Great White Trail," six reels, with Doris Kenyon.  
 "One Hour," six reels, with Zena Keefe.  
 "The Cast-Off," five reels, with Bessie Barriscale.  
 "Men."

## THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

## IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.  
 "Married in Name Only," six reels.  
 "Human Clay," with Mollie King.  
 "Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

## JEWEL PRODUCTIONS, INC.

"The Price of A Good Time," with Mildred Harris.  
 "The Grand Passion," five reels, with Dorothy Phillips.  
 "The Doctor and the Woman," five reels, with Mildred Harris.

## JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

## KING BEE COMEDIES

One two-reel comedy per week.

## KLOTZ AND STREIMER, INC.

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

## LEA-BEL COMPANY

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

## MARINE FILM CORPORATION

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

## C. POST MASON ENTERPRISES

"The Wonder City of the World."

## MASTER DRAMA FEATURES, INC.

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

## MAYFAIR FILM CORPORATION

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

## MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

## B. S. MOSS

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

## NATIONAL FILM CORPORATION OF AMERICA

"Tarzan of the Apes," with Thomas Jefferson.

## NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live," six reels, with Ruth McTammany.

## JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

## OGDEN PICTURES CORPORATION

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

## SIDNEY OLCOTT PLAYERS, INC.

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

## OVERLAND PICTURES CORPORATION

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

## PARAGON FILM COMPANY

"The Whip," eight reels

## PARALTA PLAYS—W. W. HODKINSON CORPORATION

"A Man's Man," five reels, with J. Warren Kerrigan.  
 "Madame Who?" five reels, with Bessie Barriscale.  
 "His Robe of Honor," with Henry B. Walthal.  
 Feb. 15—"The Turn of a Card," seven reels, with J. Warren Kerrigan.  
 Mar. 1—"Within the Cup," seven reels, with Bessie Barriscale.  
 Mar. 15—"Humdrum Brown," six reels, with Henry B. Walthal.  
 Apr. 1—"An Alien Enemy," five reels, with Louise Glaum.  
 Apr. 15—"Blindfolded," five reels, with Bessie Barriscale.  
 Apr. 20—"With Hoops of Steel," five reels, with H. B. Walthal.  
 May 13—"Rose O' Paradise," five reels, with Bessie Barriscale.  
 May 27—"Shackled," six reels, with Louise Glaum.  
 June 10—"Patriotism," five reels, with Bessie Barriscale.  
 June 24—"A Dollar Bid," five reels, with J. Warren Kerrigan.  
 July 6—"Wedlock," five reels, with Louise Glaum.  
 July 27—"Maid of the Storm," five reels, with Bessie Barriscale.  
 Aug. 4—"Burglar for a Night," five reels, with J. Warren Kerrigan.

## PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

## PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme. Petrova.  
 "The Light Within," five reels, with Mme. Petrova.  
 "The Life Mask," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Patience Sparhawk," five reels, with Mme. Petrova.

## PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

## PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

## POPULAR PICTURE CORPORATION

"Corruption," six reels.

## PRIVATE FEATURE FILMS

"Ignorance," six reels.

## PUBLIC RIGHTS FILM CORPORATION

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

## RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.  
 "The Spirit of 1917," with James Harkness.

## HARRY RAFF

"The Mad Lover," with Robert Warwick.  
 "The Struggle Everlasting," with Florence Reed.

## HARRY RAVER

"The Public Defender," with Frank Keenan.

## CHARLES RANKIN

"A Modern Lorelei," with Tyrone Power.

## RENOWNED PICTURES CORPORATION

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

## SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

## SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.  
 "Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
 "The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
 "Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Brunette.  
 "The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

## FRANK J. SENG

"Parentage."

## ERNEST SHIPMAN

Josh Binney Comedies.  
 June—"Fabulous Fortune Fumblers," two-reel comedy.  
 July—"Fred's Fictitious Foundling," two-reel comedy.  
 Aug.—"Freda's Fighting Father," two-reel comedy.  
 Sept.—"Fatty's Fast Flivver," two-reel comedy.  
 Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

## CLIFFORD PHOTOPLAYS

May—"Denny From Ireland," five reels, with Shorty Hamilton.  
 June—"The Snail," five reels, with Shorty Hamilton.  
 July—"The Ranger," five reels, with Shorty Hamilton.

## FORD PHOTOPLAY

"Berlin Via America," six reels, with Francis Ford.  
 "A Man of Today," six reels, with Francis Ford.

## SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

## FRED H. SOLOMON

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

## STANDARD PICTURES

### Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.  
 Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.  
 Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.  
 Dec. 16—"The Heart of a Lion," six reels with William Farnum.  
 Dec. 30—"Du Barry," seven reels, with Theda Bara.  
 Jan. 20—"Cheating the Public," seven reels.  
 Feb. 3—"The Forbidden Path," six reels, with Theda Bara.  
 Mar. 17—"Woman and the Law," seven reels.  
 Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.  
 Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.  
 June 16—"Under the Yoke," five reels, with Theda Bara.

## SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

## SUPERIOR FILM COMPANY

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

## SUPREME FEATURE FILMS

"Trip Through China," ten reels.

## TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

## TRIUMPH FILM COMPANY

"The Libertine," six reels.

## ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michelena.  
 "The Passion Flower," five reels.

## UNIVERSAL

"Hell Morgan's Girl," five reels.  
 "The Hand that Rocks the Cradle," six reels.  
 "The Cross-Eyed Submarine," three reels.

## U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels with Enid Markey.  
 "Those Who Pay," five reels with Bessie Barriscale.

## VARIETY FILMS CORPORATION

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

## WARNER BROTHERS

"Are Passions Inherited?" five reels.

## EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.

## L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Cracksmen," seven reels, with John Barrymore.

## WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

## WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.  
 Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.  
 "His Awful Downfall," one reel with Rex Adams.  
 "Little Red Riding Hood," five reels.

## WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

- Apr. 1—"Tiger Man," five reels, with Wm. S. Hart.  
 Apr. 8—"The Lie," five reels, with Elsie Ferguson.  
 Apr. 22—"Mr. Fix-It," five reels with Douglas Fairbanks.  
 May 13—"M' Liss," five reels, with Mary Pickford.  
 May 20—"De Milles," "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holiday," five reels, with George M. Cohan.  
 June 23—"How Could You, Jean?" five reels, with Mary Pickford.  
 July 8—"Shark Monroe," five reels, with W. S. Hart.  
 July 8—"We Can't Have Everything," five reels.  
 July 15—"The Great Love," five reels, with Dorothy Gish.  
 July 29—"The Danger Mark," five reels, with Elsie Ferguson.

## BLUEBIRD PHOTOPLAYS

- Apr. 1—"Fast Company," five reels, with Franklyn Farnum.  
 Apr. 8—"The Red, Red Heart," five reels, with Monroe Salisbury.  
 Apr. 15—"A Rich Man's Darling," five reels, with Louise Lovely.  
 Apr. 22—"The Marriage Lie," five reels, with Carmel Myers.  
 Apr. 29—"A Mother's Secret," five reels, with Ella Hall.  
 May 6—"The Danger Within," five reels, with Zoe Ray.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—" \$5,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"A Broadway Scandal," five reels with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.  
 June 24—"The City of Tears," five reels, with Carmel Myers.  
 July 1—"The Empty Cab," five reels, with Franklyn Farnum.  
 July 13—"After the War," five reels, with Grace Cunard.  
 July 20—"Winner Takes All," five reels, with Monroe Salisbury.

## FOX FILM CORPORATION

- Apr. 7—"The Bride of Fear," five reels, with Jewel Carmen.  
 Apr. 15—"Western Blood," five reels, with Tom Mix.  
 Apr. 21—"American Buds," five reels, with Jane and Katherine Lee.  
 Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.  
 July 8—"Other Men's Daughter's," five reels, with Peggy Hyland.  
 July 15—"Her Price," five reels, with Virginia Pearson.  
 July 21—"Miss Innocence," five reels, with June Caprice.  
 July 28—"The Fallen Angel," five reels, with Jewel Carmen.

## FOX SUNSHINE COMEDIES

- Mar. 17—"A Self-Made Lady," two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 5—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."  
 June 20—"Who's Your Father?" two reels.  
 July 28—"A Tight Squeeze," two reels.

## MUTT AND JEFF ANIMATED CARTOONS

- Apr. 7—"The Freight Investigation," one-half reel.  
 Apr. 14—"The Leak," one-half reel.  
 Apr. 21—"On Ice," one-half reel.  
 Apr. 28—"Helping McAdoo," one-half reel.  
 May 5—"A Fisherless Cartoon," one-half reel.  
 May 12—"Occultism," one-half reel.  
 May 19—"Superintendents," one-half reel.  
 May 26—"Tonsorial Artists," one-half reel.  
 June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."  
 June 16—"Life Savers."  
 June 23—"Meeting Theda Bara."  
 June 30—"The Seventy-five Mile Gun."  
 July 7—"The Burglar Alarm," one-half reel.

## General Film Company, Inc.

### BROADWAY STAR FEATURE

- "The Coming of Faro Nell," two reels.  
 "Faro Nell, Lookout," two reels.  
 "Sisters of the Golden Circle," two reels.  
 "Dismissal of Silver Phil," two reels.  
 "The Brief Debut of Tildy," two reels.  
 "The Coming of Faro Nell," two reels.  
 "Mammon and the Archer," two parts.  
 "Winning of the Mocking Bird," two reels.

### BLUE RIDGE DRAMAS—Ned Finley

- "The Raiders of Sunset Gap," two reels.  
 "O'Garry Rides Alone," two reels.  
 "The Man from Nowhere," two reels.

### CHAPLIN COMEDIES

- "The Tramp," two reels.  
 "His New Job," two reels.  
 "A Night Out," two reels.

### CLOVER COMEDIES

- "From Caterpillar to Butterfly," one reel.  
 "A Widow's Camouflage," one reel.  
 "Love's Lucky Day," one reel.  
 "Oh! the Women," one reel.

## CRYSTAL FILM COMPANY

- "Romeo and Juliet," two reels.  
 "What She Did to Her Husband and Almost Lucky," split reel.  
 "What's in the Trunk?" one reel.  
 "Reuben's Romance," one reel.  
 "The Lady Detective and His Wedding Day," split reel.  
 "Troubled Waters," one reel.  
 "Her Necklace and His Hoodoo Day," split reel.

## DIAMOND COMEDIES

- "Way Up in Society," one reel.  
 "His Fatal Fate," one reel.  
 "Her Ambitious Ambition," one reel.  
 "His Matrimonial Moans," one reel.

## DUPLEX FILMS, INC.

- "Shame," seven reels.

## EBONY COMEDIES

- "The Bully," one reel.  
 "The Janitor," one reel.  
 "Mercy, the Mummy Mumbled," one reel.  
 "A Reckless Rover," one reel.  
 "Are Working Girls Safe?" one reel.  
 "Barnacle Bill," one reel.  
 "Luck in Old Clothes," one reel.

## ESSANAY COMEDIES

- "Slippery Slim, Diplomat," one reel.  
 "Slippery Slim and the Claim Agent," one reel.  
 "Slippery Slim's Stratagem," one reel.  
 "A Snakeville Epidemic," one reel.  
 "A Hot Time in Snakeville," one reel.  
 "Snakeville's New Sheriff," one reel.  
 "Sophie's Birthday Party," one reel.

## EXPORT AND IMPORT FILM CORP.

- "Why—the Bolshevik," five reels.

## HANOVER FILM COMPANY

- "Camille," six reels.  
 "The Marvelous Maciste," six reels.  
 "Monster of Fate."

## HIGHGRADE FILM ENTERPRISES, INC.

- "Billie in Society," two reels.  
 "Bunco Billy," two reels.  
 "Billy in Harness," two reels.  
 "Boarders and Bombs," two reels.

## COSMOFOTOFILM

- "Hypocrites," six reels.

## AUTHOR'S PHOTOPLAYS, INC.

- "Her Moment," six reels, drama.

## INTERSTATE FILM COMPANY

- "The Last Raid of Zeppelin L-21."

## JUDGE BROWN STORIES

(All Two-Reel Comedy-Dramas.)

- "Dog vs. Dog."  
 "The Three Fives."  
 "Kid Politics."  
 "A Boy Built City."  
 "The Case of Bennie."

## PROGRESSIVE FILM

- "On a Fox Farm," one reel.

## RANCHO SERIES

(All Two-Reel Dramas.)

- "In the Shadow of the Rockies."  
 "Where the Sun Sets Red."

## VICTORY FILM MFG. CO

- "The Triumph of Venus," five reels.

## GOLDWYN PICTURES CORPORATION

- Apr. 7—"The Danger Game," six reels, with Madge Kennedy.  
 Apr. 21—"The Face in the Dark," six reels, with Mae Marsh.  
 May 5—"Joan of Plattsburg," six reels, with Mabel Normand.  
 May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
 June 2—"All Woman," six reels, with Mae Marsh.  
 June 16—"The Venus Model," six reels, with Mabel Normand.  
 June 30—"The Service Star," six reels, with Madge Kennedy.  
 July 14—"The Glorious Adventure," six reels, with Mae Marsh.  
 July 28—"Back to the Woods," five reels, with Mabel Normand.  
 Aug. 11—"Friend Husband," five reels, with Madge Kennedy.

## GOLDWYN SPECIALS

- "For the Freedom of the World," seven reels.  
 "The Manx-Man," seven reels.  
 "Heart of the Sunset," seven reels, with Anna Q. Nilsson.  
 "Blue Blood," six reels.  
 "Honor's Cross," six reels, with Howard Heckman.  
 "Social Ambition," six reels.

## CAPITOL COMEDIES

- May 6—"Bill's Baby," two reels, with Bill Parsons.  
 May 20—"Bill's Predicament," two reels, with Bill Parsons.  
 June 3—"Birds of a Feather," two reels, with Bill Parsons.  
 June 17—"Matching Billy," two reels, with Bill Parsons.  
 July 1—"The Widow's Might," two reels, with Bill Parsons.  
 July 15—"Dad's Knockout," two reels, with Bill Parsons.

**METRO PICTURE CORPORATION**

- Mar. 25—"Breakers Ahead," five reels, with Viola Dana.
- Apr. 1—"Yorke, "The Landloper," five reels, with Harold Lockwood.
- Apr. 8—"Social Hypocrites," five reels, with May Allison.
- Apr. 15—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.
- Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.
- Apr. 29—"Riders of the Night," five reels, with Viola Dana.
- May 6—"The Trail to Yesterday," five reels, with Bert Lytell.
- May 13—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.
- May 20—"The Winning of Beatrice," five reels, with May Allison.
- May 27—"Yorke, "Lend Me Your Name," five reels, with Harold Lockwood.
- May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.
- June 3—"The Only Road," five reels, with Viola Dana.
- June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.
- June 17—"The House of Gold," five reels, with Emmy Whelen.
- June 24—"A Man's Word," five reels, with Emily Stevens.
- July 1—"Opportunity," five reels, with Viola Dana.
- July 8—"No Man's Land," five reels, with Bert Lytell.
- July 15—"A Successful Adventure," five reels, with May Allison.

**SCREEN CLASSICS, INC., SPECIALS**

- "The Slacker," seven reels, with Emily Stevens.
- "Draft 258," seven reels, with Mabel Taliaferro.
- "Blue Jeans," seven reels, with Viola Dana.
- "Lest We Forget," eight reels, with Rita Jolivet.
- "The Legion of Death," seven reels, with Edith Storey.
- "Revelation," seven reels, with Nazimova.
- "My Own United States," eight reels, with Arnold Daly.
- "The Million Dollar Dollies," five reels, with the Dolly Sisters.
- "Toys of Fate," seven reels, with Nazimova.
- "To Hell With the Kaiser," seven reels.

**MUTUAL STAR FEATURES**

- Apr. 1—American, "A Bit of Jade," five reels, with Mary Miles Minter.
- Apr. 8—"The Richest Girl," five reels, with Ann Murdock.
- Apr. 15—American, "The Primitive Woman," five reels, with Margarita Fisher.
- Apr. 29—Russell, "Hearts Or Diamonds," five reels, with William Russell.
- May 7—American, "Social Briars," five reels, with Mary Miles Minter.
- June 10—American, "A Square Deal," five reels, with Margarita Fisher.
- June 24—Russell, "Up Romance Road," five reels, with William Russell.
- July 8—"The Ghost of Rosy Taylor," five reels, with Mary Miles Minter.
- July 22—"Impossible Susan," five reels, Margarita Fisher.

**OUTING-CHESTER PICTURES**

- June 30—"Ex-cannibal Carnival," one reel.
- July 14—"Mountaineering Memory," one reel.
- July 22—"A White Wilderness," one reel.
- July 21—"Zuni Kicking Races," one reel.

**MUTUAL STRAND COMEDIES**

- June 25—"Her Spoony Affair," one reel, with Billie Rhodes.
- July 9—"Her Disengagement Ring," one reel.
- July 22—"On Her Account," one reel.
- July 29—"She Almost Proposed," one reel, with Billie Rhodes.

**PARAMOUNT PICTURE CORPORATION**

- Apr. 1—"Honor of His House," five reels, with Sessue Hayakawa.
- Apr. 8—"His Majesty, Bunker Bean," five reels, with Jack Pickford.
- Apr. 8—"The House of Silence," five reels, with Wallace Reid.
- Apr. 15—"Unclaimed Goods," five reels, with Vivian Martin.
- Apr. 22—"Rich Man, Poor Man," five reels, with Marguerite Clark.
- Apr. 22—"Playing the Game," five reels, with Charles Ray.
- Apr. 29—"Let's Get a Divorce," five reels, with Billie Burke.
- Apr. 29—"Tyrant Fear," five reels, with Dorothy Dalton.
- May 6—"Resurrection," five reels, with Pauline Frederick.
- May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.
- May 6—"The White Man's Law," five reels, with Sessue Hayakawa.
- May 13—"Mile-a-Minute Kendall," five reels, with Jack Pickford.
- May 20—"The Mating of Marcella," five reels, with Dorothy Dalton.
- May 27—"Prunella," five reels, with Marguerite Clark.
- May 27—"His Own People," five reels, with Charles Ray.
- May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.
- June 2—"Blackton's "Missing,"
- June 2—"Love's Conquest," five reels, with Lina Cavalieri.
- June 9—"Viviette," five reels, with Vivian Martin.
- June 16—"The Bravest Way," five reels, with Sessue Hayakawa.
- June 16—"Fedora," five reels, with Pauline Frederick.
- June 23—"The Firefly of France," five reels, with Wallace Reid.
- June 23—"A Desert Wooing," five reels, with Enid Bennett.
- July 1—"Sandy," five reels, with Jack Pickford.
- July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.
- July 8—"The Claws of the Fun," five reels, with Charles Ray.
- July 9—"Her Final Reckoning," five reels, with Pauline Frederick.
- July 15—"Uncle Tom's Cabin," five reels, with Marguerite Clark.
- July 22—"The City of Dim Faces," five reels, with Sessue Hayakawa.
- July 22—"The Vamp," five reels, with Enid Bennett.
- July 29—"Less Than Kin," five reels, with Wallace Reid.

**MACK SENNETT COMEDIES**

- May 6—"His Smothered Love," two reels.
- May 20—"Battle Royal," two reels.
- June 3—"Love Loops the Loop," two reels.
- June 17—"Two Tough Tender Feet," two reels.
- July 1—"Her Screen Idol," 2 reels.
- July 15—"Ladies First," one reel.
- July 29—"Her Blighted Love," two reels.

**PARAMOUNT TRAVELOG**

- Feb. 18—Hunting Kangaroos from Motor Cars.
- Feb. 25—Tasmania, the Garden of Australia.
- Mar. 4—On the Way to the Front with Chinese Labor Corps.
- Mar. 11—"The Alaska Cruise.
- Mar. 18—"A Summer Day in Skaguay."
- Mar. 25—"Over the White Pass.

**PATHE EXCHANGE, INC.**

- Apr. 7—"Twenty-One," five reels, with Bryant Washburn.
- Mar. 31—"Astra, "Mrs. Slacker," five reels, with Gladys Hulette.
- Apr. 14—"Russian, "The Busy Inn," five reels, with N. I. Panoff.
- Apr. 21—"Ruler of the Road," five reels, with Frank Keenan.
- Apr. 28—"Diando, "Dolly Does Her Bit," five reels, with Marie Osborne.
- May 5—"How Could You, Caroline?" five reels, with Bessie Love.
- May 12—"Russian Art, "The Dagger Woman," five reels, with Ivan Mozukiu.
- May 19—"Astra, "The Mysterious Client," five reels, with Irene Castle.
- May 26—"A Daughter of the West," five reels, with Marie Osborne.
- June 2—"Astra, "The Yellow Ticket," five reels, with Fannie Ward.
- June 9—"Astra, "For Sale," five reels, with Gladys Hulette.
- June 16—"Kidder and Ko," five reels, with Bryant Washburn.
- June 23—"Diando, "The Voice of Destiny," five reels, with Marie Osborne.
- June 30—"A Little Sister of Everybody," five reels, with Bessie Love.
- July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.
- July 14—"More Trouble," five reels, with Frank Keenan.
- July 21—"Diando, "Cupid By Proxy," five reels, with Marie Osborne.
- July 28—"Astra, "The First Law," five reels, with Irene Castle."

**PERFECTION PICTURES**

- Jan. 1—Essanay, "Uneasy Money," six reels, with Taylor Holmes.
- Jan. 7—Kleine, "Quo Vadis," eight reels.
- Jan. 10—Selig, "Brown of Harvard," six reels, with Tom Moore and Hazel Daly.
- Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.
- Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.
- Jan. 21—Edison, "The Unbeliever," five reels, with Raymond McKee.
- Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.
- Essanay, "The Curse of Iku," seven reels, with Frank Borzage.
- Edison, "The Wall Invisible," six reels, with Shirley Mason.

**SELECT PICTURES CORPORATION**

- "Woman and Wife," five reels, with Alice Brady.
- "Ghosts of Yesterday," six reels, with Norma Talmadge.
- "The Marionettes," five reels, with Clara Kimball Young.
- "The Studio Girl," five reels, with Constance Talmadge.
- "The Knife," five reels, with Alice Brady.
- "The House of Glass," five reels, with Clara Kimball Young.
- "By Right of Purchase," five reels, with Norma Talmadge.
- "The Shuttle," five reels, with Constance Talmadge.
- "At the Mercy of Men," five reels, with Alice Brady.
- "The Reason Why," five reels, with Clara Kimball Young.
- "Up the Road With Sally," five reels, with Constance Talmadge.
- "The Lesson," five reels, with Constance Talmadge.
- "De Luxe Annie," seven reels, with Norma Talmadge.
- "The Ordeal of Rosetta," five reels, with Alice Brady.
- "The Claw," five reels, with Clara Kimball Young.
- "Cecilia of the Pink Roses," five reels, with Marion Davies.
- "Good Night Paul," five reels, with Constance Talmadge.
- "The Whirlpool," five reels, with Alice Brady.
- "The Safety Curtain," five reels, with Norma Talmadge.

**SELECT SPECIALS**

- "Over There," six reels, with Chas. Richman and Anna O. Nilsson.
- "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.
- "The Barrier," seven reels.
- "The Wild Girl," five reels, with Eva Tanguay.
- "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

**TRIANGLE FILM CORPORATION**

- Apr. 7—"The Vortex," five reels, with Mary Warren and Joe King.
- Apr. 7—"The Boss of Lazy 'V'," five reels, with Roy Stewart.
- Apr. 14—"The Law of the Great Northwest," five reels, with Margery Wilson.
- Apr. 14—"Who Killed Walton?" five reels, with J. Barney Sherry.
- Apr. 21—"The Hand at the Window," five reels, with Margery Wilson.
- Apr. 21—"Society For Sale," five reels, with Wm. Desmond.
- Apr. 29—"The Lonely Woman," five reels, with Belle Bennett.
- Apr. 29—"Paying His Debt," five reels, with Roy Stewart.
- May 5—"An Honest Man," five reels, with Wm. Desmond.
- May 5—"Mlle. Paulette," five reels, with Claire Anderson.
- May 12—"Her Decision," five reels, with Gloria Swanson and J. Barney Sherry.
- May 12—"Wolves of the Border," five reels, with Roy Stewart.
- May 19—"Who Is to Blame?" five reels, with Jack Livingston.
- May 19—"Old Hartwell's Cub," five reels, with William Desmond.
- May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.
- May 26—"High Stakes," five reels, with J. Barney Sherry.
- June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. V. Mong.
- June 2—"A Red Haired Cupid," five reels, with Roy Stewart.
- June 9—"Madam Sphinx," five reels, with Alma Rubens.
- June 9—"The Last Rebel," five reels, with Belle Bennett.
- June 16—"His Enemy, the Law," five reels, with Jack Richardson.
- June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.
- June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.
- June 23—"Closing In," five reels, with William Desmond.
- June 30—"The Painted Lily," five reels, with Alma Rubens.
- June 30—"The Fly God," five reels, with Roy Stewart.
- July 7—"A Good Loser," five reels, with Peggy Pearce.
- July 7—"Every Woman's Husband," five reels, with Gloria Swanson.
- July 14—"Marked Cards," five reels, with Margery Wilson.
- July 14—"Hell's End," five reels, with William Desmond.
- July 21—"By Proxy," five reels, with Roy Stewart.
- July 21—"False Ambition," five reels, with Alma Rubens.
- July 28—"Golden Fleecce," five reels, with Peggy Pearce.
- July 28—"Beyond the Shadows," five reels, with William Desmond.
- Aug. 4—"The Price of Applause," five reels, with Jack Livingston and Claire Anderson.
- Aug. 4—"Alias Mary Brown," five reels, with Pauline Starke and Casson Ferguson.
- Aug. 11—"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.
- Aug. 11—"Shifting Sands," five reels, with Gloria Swanson.
- Aug. 18—"The Ghost Flower," five reels, with Alma Rubens.
- Aug. 18—"High Tide," five reels, with Jack Livingston.

**KEYSTONE COMEDIES**

- Mar. 31—"A Playwright's Wrong," two reels, with Wm. Franey.
- Apr. 7—"Mr. Briggs Closes the Door," two reels, with Edward Brady.
- Apr. 14—"First Aid," two reels, with Maude Wayne.
- Apr. 21—"Their Neighbor's Baby," two reels, with Fritzie Ridgeway.

## EXHIBITORS HERALD AND MOTOGRAPHY

Apr. 23—"Mr. Miller's Economics," two reels, with Edward Brady and Chas. Dorian.  
 May 5—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 12—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Unreasonable?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapijacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.  
 June 23—"Cupid and the Cop," two reels.  
 June 30—"Pearls Without Price," two reels.

### UNIVERSAL FEATURES

Apr. 7—"The Magic Eye," five reels, with Zoe Rae.  
 Apr. 14—"The Risky Road," five reels, with Dorothy Phillips.  
 Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.  
 May 5—"The Two-Soul Woman," five reels, with Priscilla Dean.  
 May 19—"The Bride's Awakening," five reels, with Mae Murray.  
 June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.  
 July 6—"Her Body in Bond," five reels, with Mae Murray.

### GREATER VITAGRAPH-V-L-S-E

Apr. 1—"Little Miss No Account," five reels, with Gladys Leslie.  
 Apr. 8—"The Business of Life," five reels, with Alice Joyce.  
 Apr. 15—"The Girl From Beyond," five reels, with Nell Shipman.  
 Apr. 22—"A Bachelor's Children," five reels, with Harry Morey.  
 Apr. 29—"The Seal of Silence," five reels, with Earle Williams.  
 May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"The Triumph of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Baree, Son of Kazan," five reels, with Nell Shipman and Alfred Whitman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Girl," five reels, with Gladys Leslie.  
 June 24—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.  
 July 8—"One Thousand Dollars," five reels, with Edward Earle.  
 July 15—"Love Watches," five reels, with Corinne Griffith.  
 July 22—"To the Highest Bidder," five reels, with Alice Joyce.

July 29—"A Gentleman's Agreement," five reels, with Nell Shipman and Alfred Whitman.  
 Aug. 5—"All Men," five reels, with Harry Morey and Betty Blythe.  
 Aug. 12—"Wild Primroses," five reels, with Gladys Leslie.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova and J. Frank Glendon.  
 Aug. 26—"The Clutch of Circumstance," five reels, with Corinne Griffith.

### WORLD FILM CORPORATION PROGRAM

Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Greely.  
 May 6—"Masks and Faces," five reels, with Sir Johnston-Forbes-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Montagu Love and Barbara Castleton.  
 June 3—"The Interloper," five reels, with Kitty Gordon.  
 June 10—"The Cabaret," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.  
 July 29—"Joan of the Woods," five reels, with June Elvidge.

### SERIALS

Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Ace."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Web."  
 Universal, "The Lion's Claws."  
 Vitagraph, "A Fight for Millions."  
 Universal, "The Brass Bul lett."  
 Gaumont, "The Hand of Vengeance."

## "By Proxy" and "False Ambition"

### Two Triangle Features for July 21

"By Proxy," the first feature on the Triangle program for July 21, is the third in a series of the Henry Wallace Phillips "Red" Saunders stories with Roy Stewart starring. "False Ambition" is the second film for the week and features Alma Rubens as an oriental fortune teller.

None of the depressing moments which so frequently prevail in western plays, it is said, are apparent in "By Proxy." It tells of the clean, clear, brisk west with lots of fun and a romance in which through mistaken identity "Red" Saunders, the friend of a pal in distress, at last wins for himself a bride.

Roy Stewart is again "Red" Saunders with Maud Wayne as "the girl." The story was scenarioized by the Cinema Exchange, and the play directed by Cliff Smith, with photography by Steve Rounds.

The second film for the week, "False Ambition," directed by Gilbert P. Hamilton, from the story by E. Magnus Ingleton. It is a story of contrasting personalities and conflicting emotions.

Alma Rubens is supported by a cast of unusual length including Peggy Pearce, Edward Peil, Lee Phelps and Lee Hill. The photography of this production is said to be exceptional.

## General to Publish Oakdale Features

### At Set Intervals Begning July 20

A definite schedule for the Oakdale productions featuring Gloria Joy is announced this week by General Film Company. "The Locked Heart," the first subject in the series, will be issued the week of July 20, and the five remaining subjects will follow at fortnightly intervals. The second of the series will be "No Children Wanted," following which will come "Miss Mischief Maker." The titles and order of the three remaining subjects will be announced shortly by General Film Company.

Wide popularity for the Oakdale Productions is predicted by General Film Company because of the highly artistic production which has been given the series. Gloria Joy, the little star, is said by critics to be one of the most talented child actresses in the film world, and her work in these pictures has lifted them far above the average. A notable cast of grown-ups handles the heavier of the stories in these dramas, each story having a domestic tinge of great appeal.

## "Temple of Dusk" Nears Completion

James Young, who is directing "The Temple of Dusk," the second of the Hayakawa productions, is nearing the completion of the picture. The final scenes, which are to be made away from the studio, will be filmed probably by the end of the present week. The third vehicle for Hayakawa is receiving its finishing touches and George Stout, manager of the Hayakawa studio, says it will be ready for starting withing a few days.

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# SYNOPSIS OF CURRENT PUBLICATIONS

## "THE GREAT LOVE."

Seven-reel drama.

Featuring ROBERT HARRON and HENRY WALTHALL.

Produced by Artcraft.

Director, D. W. Griffith.

STORY: Aroused over the atrocities inflicted on the Belgians by the Germans, Jim Young enlists with the British army and soon finds himself over there and in training. He meets Susie Broadplains, an Austrian girl, and their friendship ripens into love. Susie falls heir to a large sum of money. Jim is called to the front and Sir Roger Brighton, a fortune-hunter, enters the field to win the fair Susie. The ending is entirely satisfactory.

## "THE DANGER MARK."

Five-reel drama.

Featuring ELSIE FERGUSON.

Produced by Artcraft.

Author, Robert W. Chambers.

Director, Hugh Ford.

STORY: A victim of heredity, Geraldine Seagrave is addicted to the liquor habit. She confides her secret to Duane Mallett, who loves her, and he gives her a ring as a sort of talisman. When he overhears Geraldine's plan to elope with Jack Dysart, he writes her that all is over. Geraldine is about to return to her old habits, when the sparkle of Duane's ring stops her. It is more interesting to see the ending.

## "WINNER TAKES ALL."

Five-reel drama.

Featuring MONROE SALISBURY.

Produced by Bluebird.

Author, G. W. Ogden.

Director, Elmer Clifton.

STORY: When Alan MacDonald takes up a homestead, the rich cattle barons surrounding him resent it and endeavor to rid themselves of him. A price is placed upon his head, the successful man to get the money. A masquerade is given, and in the midst of the frivolity Alan appears on the dance hall floor. Consternation reigns and Alan soon becomes the center of flying bullets. The story's denouement is unusual and interesting.

## "HER PRICE."

Five-reel drama.

Featuring VIRGINIA PEARSON.

Produced by Fox.

Director, Edmund Lawrence.

STORY: Starting out with the ambition to become a great musician, Marcia Calhoun finds her funds have given out and finally bends to the inevitable. She goes to Italy to finish her career. Here she meets true love, but, realizing her past life, she hesitates and steals herself for the time when revenge is near at hand. And then comes a surprise.

## "HER MOMENT."

Seven-reel drama.

Featuring ANNA LUTHER.

Produced by General.

Director, Frank Beal.

STORY: Jan leaves his sweetheart Katinka and goes to America. After his departure Katinka falls into the hands of Dravich, who takes her to a little village,

## For Your Program

Synopses of the following plays are given in this week's issue.

Danger Mark, The  
Glorious Adventure, The  
Great Love, The  
Hell's End  
Her Moment  
Her Price  
Impossible Susan  
Less Than Kin  
Marked Cards  
Vamp, The  
Winner Takes All  
Woman's Fool, A

Synopses appearing last week:

Annexing Bill  
City of Dim Faces, The  
Deciding Kiss, The  
Everywoman's Husband  
Finger of Justice, The  
Good Loser, A  
Heredity  
Mortgaged Wife, The  
No Man's Land  
One Thousand Dollars  
Opportunity  
Tangled Lives  
Uncle Tom's Cabin  
We Can't Have Everything

where, after a volcanic eruption, they depart for America. In the west Katinka sees Jan, but does not have the heart to reveal herself. The death of Dravich frees her and she goes to New York, where happiness awaits her.

## "THE GLORIOUS ADVENTURE."

Five-reel drama.

Featuring MAE MARSH.

Produced by Goldwyn.

Director, Hobart Henley.

STORY: Having decided to go visiting, Carey Wethersbee leaves home after the death of her aunt and arrives at the home of Hiram Ward, where she plans to remain, though Hiram is not very well pleased with the arrangement. But fate takes a hand and Hiram's affairs pan out differently than he had expected.

(Review in this issue.)

## "IMPOSSIBLE SUSAN."

Five-reel comedy-drama.

Featuring MARGARITA FISHER.

Produced by American.

STORY: An unsophisticated country girl, Susan Gaskell, goes to the city to live with her aunt upon the death of her grandfather. Her aunt is housekeeper for a cynical bachelor, who at first objects to the girl's presence and then finally arranges for her to remain. Cynicism has rooted itself deeply in the heart of the bachelor, but Susan has a way with her and wins in the end.

## "THE VAMP."

Five-reel drama.

Featuring ENID BENNETT.

Produced by Paramount.

Author, C. Gardner Sullivan.

Director, Jerome Storm.

STORY: Believing she can speed Robert Walsham up in proposing to her, Nancy Lyons, a wardrobe girl, decides to play the part of a "vamp." She so charms Robert that he proposes, is immediately accepted and, after marriage, they take charge of a home for miners. Again Nancy is forced to play the part of a vampire and her success provides an interesting climax.

## "LESS THAN KIN."

Five-reel drama.

Featuring WALLACE REID.

Produced by Paramount.

Author, Alice Duer Miller.

Director, Donald Crisp.

STORY: To escape punishment for accidentally killing a man, Lewis Viekers flees to Central America, where he finds Robert Lee dying. The resemblance between the two is so strong that after his death Lewis decides to assume Robert's place. Here he begins a thrilling career, which ends in a surprising fashion.

## "HELL'S END."

Five-reel drama.

Featuring WILLIAM DESMOND and JOSIE SEDGWICK.

Produced by Triangle.

Author, A. Steve Richardson.

Director, J. W. McLaughlin.

STORY: Childhood friends, Mary Flynn and Jack Donovan part when Mary becomes a society leader and Jack the leader of a notorious gang in Hell's End, Mary's former home. On a slumming party, Mary and Jack again come together. Through the jealousy of Belle Burns, Jack is injured. And then the story takes a new turn.

## "MARKED CARDS."

Five-reel drama.

Featuring MARGERY WILSON and WALLACE MACDONALD.

Produced by Triangle.

Author, Adela Rogers St. John.

Director, D'Elba.

STORY: Ellen and Ted love each other, but Ellen is the daughter of a former hoddie carrier. The aristocratic mother of Ted does not approve of the match, and Ted continues his dissipated mode of living, while Ellen attends a fashionable boarding school. Then the day comes when Ted stands trial for the murder of a man. Though he is innocent, it looks pretty dark for Ted. Here the unexpected happens.

## "A WOMAN'S FOOL."

Five-reel drama.

Featuring HARRY CAREY.

Produced by Universal.

Author, Lin McLean.

Director, Jack Ford.

STORY: Sympathy enters the heart of Lin McLean when he sees Katy working in a restaurant, dissatisfied with her job. He offers to take her west and give her a good home, and Katy goes. Then Lin becomes the victim of a fakir, who claims he can make it rain for a certain length of time. It rains and Lin loses all his money, and right here he learns a lot about Katy.

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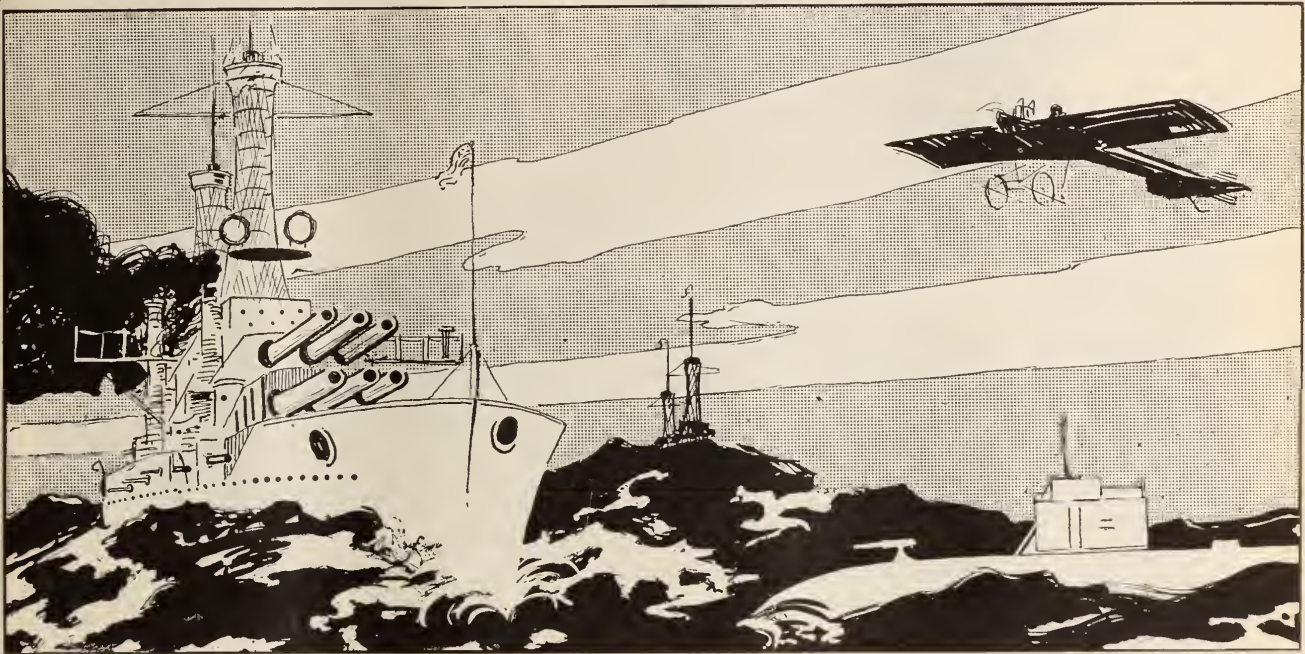
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Mr. Balshofer has retired as president and director general of the Yorke Film Corporation and as director of the Harold Lockwood productions to devote his entire time to his greater work. Among the Lockwood successes he personally directed were *Pidgin Island*, *The Haunted Pajamas*, *Paradise Garden*, *The Square Deceiver*, *Lend Me Your Name* and *A King in Khaki*

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# THE SECOND CHAPTER

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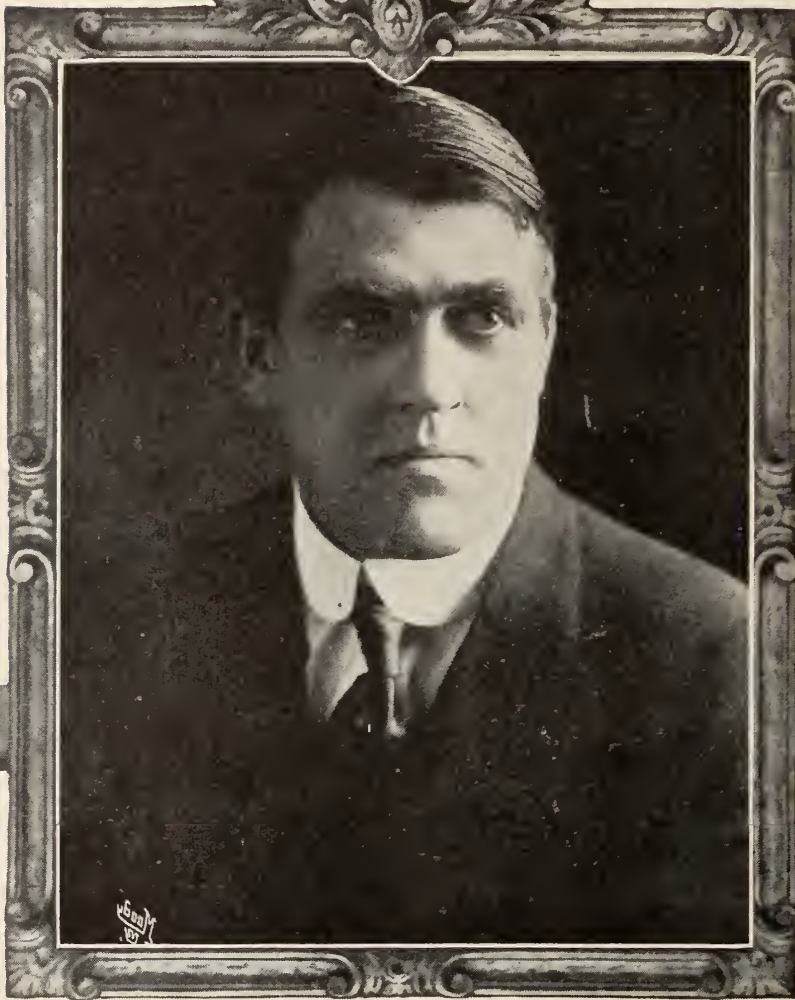
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# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

AUGUST 3, 1918

Number 6

## The Two Conventions

**T**HE conventions of the National Association and the Exhibitors' League are over, the officers duly elected for the coming year, the delegates and guests have shaken the hospitable dust of Boston from their feet, and the industry now has time to settle back and gauge the possibilities of benefit and future progress which may accrue.

This being the case it may not be amiss to analyze to some extent the situation as it now exists. The coming year promises to be a big, vital one for the motion picture industry and no opportunity for constructive effort and patriotic performance should be overlooked, while all possible pitfalls should be carefully avoided.

Certain facts stand out and are self-evident to all those who attended both conventions.

One is that the Motion Picture Exhibitors' League of America is still a big factor to be reckoned with in all calculations concerning this industry, and this despite the serious differences which divided its councils during the past year and the severe handicaps under which the present convention was held.

The selection of a man of the type of the League's new president, Peter J. Schaefer, the dignity, loyalty, and sound common sense which marked the discussions of the delegates, the importance of the resolutions adopted, the many evidences of a desire to meet more than half way any move looking toward amalgamation with the American Exhibitors' Association, and the removal of the causes which led to the severance of relations with the exhibitors forming that body, all indicate that the Motion Picture Exhibitors' League of America is preparing efficiently to meet the great opportunities and still greater responsibilities which the present year will bring.

There was, too, a unanimity of action, a spirit of co-operation and a desire to render unselfish service evident in all the deliberations of the League, which bodes well for the future.

Contrast this with the meeting of the National Association at the Copley Plaza. Here, it was painfully

apparent to all that the gathering was a purely perfunctory affair and barely representative.

Indeed, had it not been for the exhibitor delegation, which arrived by special request some time after the meeting was called to order, there would not have been present as many delegates as there were officers to elect and in consequence no quorum would have been possible.

This sudden lack of interest on the part of many of the leading concerns in the industry, who last year gave to the National Association their full and unqualified support, possesses features which are distinctly disturbing. They are the more so because never before has there been such a need for a united industry.

We have no wish to go into the merits of the situation now. We simply wish to record the fact. Yet some action must speedily be taken.

The time has come when the motion picture should come into its own.

During the next twelvemonth, the screen, by reason of its capacity for patriotic service, should attain to a dignity and importance never before accorded it.

But it cannot render a tithe of its real usefulness, much less 100 per cent performance, without 100 per cent co-operation.

And from all external evidence, the exhibitors alone seem ready and willing to render the full measure of patriotic service needed. Moreover, as they point out, they are in a position to do it either with or without the National Association as an adjunct.

As one exhibitor put it: "How long will the tail have to wag the dog?"

Controlling the screen of the country, the exhibitors feel that they should have a 50 per cent representation in the membership of the National body or that they should withdraw altogether and act independently.

We are inclined to agree with them in this contention.

We hope, however, that some means will be found which will form a basis for more effective co-operation and mutual support and that the other elements in the

# EXHIBITORS HERALD AND MOTOGRAPHY

industry will awaken to a realization of the situation before it is too late.

The important thing after all is that the screen should receive the recognition due it, and render its full meed of patriotic service, whether the Exhibitors' League, independently, is responsible for it or is so in conjunction with the National Association.

## The Branch Manager

**T**HE branch manager is a neglected factor in the motion picture trade. Without question the success or failure of a product is greatly dependent upon the efforts of branch managers who are called upon to maintain the intimate contact with exhibitors which is so necessary to thorough sales exploitation.

Among the branch managers of the country there are a large number of progressive, clear-thinking men who are greatly instrumental in the success of their companies. Also, there are many who are gross detriments to the business, whose constant and unreason-

able violation of their word to exhibitors continually creates friction between the exhibitor and the company.

Among the latter type there are a number who move about from exchange to exchange, not able to retain a position for more than a few weeks or a few months. One week they are deerying a program and the next week they approach the exhibitor with the same product, endeavoring to establish its merits. This situation discourages confidence on the part of the theatreman and results in the loss of sales to the company.

For the proper development of this business the branch manager must be given greater recognition. Where incompetents now occupy this position a change must be made. With the present organization of the motion picture trade it is a tremendous error to allow the important position of territorial representative to be occupied by a mere exalted clerk. And those men who are really qualified for the position should be given greater latitude in order that they may be able to establish a close relationship with the exhibitor which is not always possible via the home office.

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# Boston Convention Has Whirlwind Finish

## President Schaefer Pledges Himself to Work For Amalgamation with Aid A. E. A.,— This May Be the Greatest Result of the Session

BY MEPRITT CRAWFORD

From Sunday, July 14, when the delegates to the eighth annual convention of the Motion Picture Exhibitors' League of America first began to gather in the lobbies of the Lenox and Copley Plaza until the wee sma' hours of last Saturday, when the big exhibitors' ball frazzled out, Boston was the playground and the battlefield for a host of motion picture folk.

Although in many ways the gathering was markedly different from that which took place in Chicago last year, in results accomplished and forecast, it will rank high in importance in the history of this industry's development.

As announced exclusively in the last issue of Exhibitors Herald and Motography on Thursday Peter J. Schaefer of Chicago was unanimously elected president on the second ballot after a vain effort had been made to stampede the convention for William A. Brady.

### Brady Heads N. A. M. P. I.

On Friday, Mr. Brady, who had previously announced that under no circumstances would he accept office again, was re-elected president of the National Association of the Motion Picture Industry without opposition at the second annual meeting of the delegates of that organization in the Copley Plaza.

The attempt to foist Mr. Brady upon the convention of the exhibitors' league was the sensation of the session. It developed late Wednesday night following President Brady's impassioned plea for peace and harmony, made in his most familiar vein to the delegates at the Lenox convention hall. By Thursday morning its wings had sprouted sufficiently to send it flitting from delegate to delegate trying to alight.

### Brady Finds Favor

Sydney Cohen of New York, John Manheimer and Samuel Berman of Brooklyn, Colonel Kincaide of Massachusetts were among those who hearkened to its flutterings and sought to speed it on its way. The fact that Mr. Brady was not a member of the league and so was not eligible for office was called to their attention and forthwith a meeting was called of Manhattan Local and Mr. Brady was duly elected to membership.

Later when the question of Mr. Brady's eligibility was raised on the floor of the convention the chair ruled that he was not an exhibitor and so not eligible. An appeal was taken from this ruling and upon a roll call the chair was sustained 118 to 15, one delegation not voting, and the short-lived boom faded.

### Brady Names Conditions

In justice to Mr. Brady it should be said that his sponsors acted contrary to his express stipulations. In a letter to Mr. Ochs, which was read from the chair, Mr. Brady, after stating that he was not a candidate for the office, asked that his name should not be used except under the following conditions:

"1. That it be a unanimous choice

backed by Messrs. Schaefer, Horstmann and Hesper.

"2. That the A. E. A. amalgamate and endorse your choice.

"3. That if I am chosen president of the National Association I shall be free to accept it."

As his backers had been previously assured that under no circumstances would his choice be unanimous, they should have withdrawn his name. Their failure to do so led to the vote above recorded and the consequent rejection of Mr. Brady's candidacy.

### Balloting Is Held

The balloting for the presidency then took place. On the first ballot the vote was recorded as follows: Peter J. Schaefer, 51; Ernest H. Horstmann, 42; Dr. Charles Hesper, 39. Both candidates threw their strength to Mr. Schaefer on the second ballot, giving him the solid vote of the assembled delegates.

At the very opening of the convention there was a marked sentiment in favor of taking drastic action against the National Association for the way in which that organization had handled the tax situation at Washington and for its action in withdrawing from the exposition at the eleventh hour and thus compelling its abandonment.

Summary action was demanded by many, but wiser counsel prevailed and it was agreed that President Brady be given an opportunity to appear before the executive committee to explain the reasons for the National Association's sudden change of front.

### Ultimatum to N. A. M. P. I.

Nevertheless, a resolution, which practically amounts to an ultimatum, was drawn up by the committee after a long and decidedly strenuous session lasting far into the night and this resolution was later adopted by the convention. The resolution was as follows:

"Resolved, That the members of the National Association of the Motion Picture Industry elected at this convention refrain from taking any part in the affairs of the National Association of the Motion Picture Industry until the Motion Picture Exhibitors' League of America receive a fifty per cent representation on the Board of Directors and all committees or until a reorganization is made on the basis in which the exhibitor members therein will have a fifty per cent representation, and in the event of the failure so as to do the executive committee is hereby given the full power to act in such manner as they see fit.

Next in importance to this resolution was one which provides a way for the amalgamation of the American Exhibitors Association with the league. The executive committee, under its terms, empowered to elect ten additional members, increasing its membership to twenty-one, thus enabling the two bodies to come together.

### Liberty Loan Aid Planned

Another important resolution was that authorizing President Schaefer to place

the motion picture theatres and the screens of the country under the direction of Adolph Zukor as the direct representative of the secretary of the treasury in the next liberty loan campaign. The members of the league were urged further to co-operate with Mr. Zukor in every way possible in this highly important and patriotic work.

Probably the most popular resolution passed by the convention was one calling for an investigation of the fifteen cents per reel per day charge by a committee appointed for the purpose. It was asserted that several distributors had collected sums far in excess of the government tax under this charge and the committee was directed to investigate the whole matter thoroughly. In the event that the facts bore out the contentions, this committee was authorized to advocate that the money paid out over and above the government tax be returned.

### "Ad" Matter Frowned On

Another resolution was passed urging exhibitors to eliminate all advertising matter from films before showing them to their audiences and those manufacturers who had sold advertising privileges to national advertisers were strongly condemned. Resolutions were also passed calling on state leagues to inaugurate local legislation legalizing Sunday opening and authorizing representation at Washington to present the interests of the league to the Senate finance committee.

The per capita tax was increased from \$1 to \$4 per year after a brief discussion. It was also decided to hold the 1919 convention of the league in St. Louis.

An incident which occasioned little comment was the surrender by the league of its stock in Exhibitor's Trade Review, the ownership of which led to much of the friction that existed last year and was in part responsible for the bolt from the Chicago convention hall of many delegates, who later organized under the banners of the American Exhibitors Association.

### Trade Paper Committee

A committee, headed by Hector M. E. Pasamezoglou of Missouri, and including Morris Needles of New York, Louis De Hoff of Maryland, Edward J. Fischer of Washington state, A. H. Nace of Pennsylvania, and John Manheimer of Brooklyn, recommended that the stock be returned to Louis F. Blumenthal of New Jersey, who is now the principal owner of the paper.

No consideration was asked or received by the league for its stock, although it was pointed out that in the event of the league having any unsatisfied creditors this disposal of an asset might be criticized. It was pointed out also that if the paper should change hands its attitude might not be as friendly to the exhibitor as would be the case if the league retained its stock, but the fact that Blumenthal was a member of the executive committee reassured the

committee on this phase of the matter, although many of the other delegates remained somewhat dubious about it.

Nevertheless the recommendation was railroaded through in record time and the league is now no longer a participant in the fortunes of the trade journal which it did so much to foster and which its endorsement so substantially aided. There are those, however, who will watch the result of this action with feelings of distinct interest.

**Wednesday Gala Day**

Wednesday was the gala day of the convention. There was a bit of a battle in the morning in the New York delegation over the eligibility of delegates, which was straightened out later by the credentials committee by abrogating the unit rule and allowing each delegate to vote for himself, and after a brief morning session the convention adjourned and the delegates motored to the water front, where they boarded a steamer as the guests of Mayor Andrew J. Peters.

In the harbor they were given an entertaining exhibition of the work of the Boston fire-boats and following this were taken to Nantasket Beach, where the delegates were the guests of Ernest Horstmann at a short dinner de luxe in Paragon Park. While the delegates dined, the palm garden cabaret gave a special performance which got almost as much applause as Mr. Horstmann received at the conclusion of the entertainment. Following the dinner the delegates returned to the Lenox to attend the first night session.

**Pettijohn Is Speaker**

Two events of importance occurring during the evening were Mr. Brady's speech, urging the necessity for complete harmony among the exhibitors of the country for their individual welfare, for the sake of the industry and, at this time, for the sake of the nation, and the address of Charles C. Pettijohn, formerly

general manager of the American Exhibitors' Association, discussing amalgamation.

Mr. Brady's speech, which was in his best vein, indirectly led to his nomination on the following day and, unfortunately for him, to the ensuing embarrassment, but it struck a strong and responsive note in the breasts of every one present. Mr. Pettijohn's offer of the olive branch to those whom he opposed so ably last year also produced a decided effect and should grease the ways for a reconciliation of the two bodies in the near future.

Following the election of President Schaefer Thursday afternoon, the balance of the officers were elected by acclamation as follows: First vice-president, John Wittmann of New York; second vice-president, J. Lewis Rome of Baltimore; third vice-president, W. E. Sprague of Connecticut; fourth vice-president, A. J. Fischer of Washington; secretary and treasurer, Ernest Horstmann of Massachusetts.

**N. A. M. P. I. Directors Chosen**

Messrs. Schaefer, Ochs, O'Donnell, Hesse, Levine, Black, Lourie, Horstmann, Goodwin, Eager, Clarke, De Hoff and Von Herberg were elected by acclamation as members of the board of directors of the National Association of the Motion Picture Industry. The convention also voted that in the event that it should be impossible for any of these men to attend any meetings that the president, in his discretion, should be empowered to appoint temporary substitutes.

The announcement of the executive committee for the ensuing year was made by President Schaefer immediately after his opening address. They were: Lee A. Ochs, John O'Donnell, D. W. Chamberlain, Hector M. E. Pasemzoglou, Frank Eager, Alfred Hamburger, N. C. Rice, Alfred Black, Thomas Furniss and Dr. Charles Hesse.

President Schaefer in his initial speech stated that he would do all in his power to bring about an amalgamation in Chicago at the meeting of the American Exhibitors Association. He said that he had not sought the election, but now that it had come to him he would do all that he could for every exhibitor in the organization. He closed with a strong plea for the active co-operation of every exhibitor in the country in the war work of the Government.

**New Committees**

At the conclusion of this address the convention adjourned sine die. Following is a list of the various committees:

War Service Committee—Alfred S. Black, Maine, chairman; Frank Eager, Nebraska; Herman Brown, Idaho; Robert Levy, Illinois; Ed Pohlman, Missouri; Louis F. Blumenthal, New Jersey; Louis DeHoff, Maryland; William Deeth, Minneapolis; E. M. Clarke, Mississippi; Ernest Horstmann, Massachusetts; John O'Donnell, Pennsylvania; N. C. Rice, Iowa; Samuel Harris, Arkansas; E. J. Fischer, Washington; C. H. Bean, New Hampshire.

Legislative Committee—C. H. Bean, New Hampshire, chairman; M. Silverman, New York; J. Lyons, New Jersey; W. B. Hartford, Rhode Island; R. Parker, Minneapolis; S. Berman, New York; D. Barrist, Pennsylvania.

Deposit and Uniform Contract—Sydney Cohen, New York, chairman; H. A. Gillman, Massachusetts; George Roberts, New York; Col. H. L. Kincaide, Massachusetts; A. Fisher, Pennsylvania; F. G. Beery, New Hampshire; Charles Steiner, New York.

Credentials Committee—Thomas Furniss, Minnesota, chairman; Hector Pasemzoglou, Missouri; E. J. Fisher, Washington; Fred Hartman, Illinois; John O'Donnell, Pennsylvania; N. C. Rice, Iowa; Dr. H. C. Hesse, New Jersey.

**M. P. E. L. CONVENTION DELEGATES ON AN OUTING AT NANTASKET**



AS GUESTS OF ANDREW J. PETERS, MAYOR OF BOSTON, ABOUT 200 VISITING DELEGATES AND FRIENDS ENJOYED A SHORE DINNER AND BOAT RIDE ON JULY 17.

## Brady Made President N. A. M. P. I. For Second Term at Boston Meet

### Copley Plaza Hotel Scene of Annual Gathering —Other Officers Elected and Many Matters Discussed

The second annual meeting of the N. A. M. P. I. was held at Copley Plaza hotel, Boston, on the morning July 19, at 11 o'clock. One of the principal questions discussed was the action of the Motion Picture Exhibitors League asking for a fifty per cent representation on the N. A. M. P. I. board of directors. William A. Brady was unanimously elected president of the association.

The work of various committees together with their reports was discussed and plans were formulated for increasing the association's activities during the coming year.

A special train from New York bore the members of the N. A. M. P. I. to Boston and many of them returned immediately following the ball at the Arena on Friday evening.

The following officers were elected for the ensuing year:

President, William A. Brady.  
Vice presidents, Peter J. Schaefer, Adolph Zukor, P. A. Powers, William L. Sherrill, Paul Cromelin, W. C. Smith, E. M. Porter.

Treasurer, J. E. Brulatour.  
Executive secretary, Fred H. Elliott.  
Executive committee, W. A. Irwin, chairman; Peter Schaefer, Lee Ochs, Alfred H. Black, representing the Exhibitors' League; P. A. Powers, William L. Sherrill, Arthur S. Friend, Samuel Goldfish, Paul Brunet, Paul S. Cromelin, J. E. Brulatour and Richard A. Rowland, representing the N. A. M. P. I.

Producers' Branch Committee—William A. Brady, D. W. Griffith, William L. Sherrill, Carl Laemmle, Adolph Zukor, Samuel Goldfish and William Fox.

Supply and Equipment Branch—J. E. Brulatour, J. H. Hallberg, W. C. Smith, Donald J. Bell, Walter J. Moore, J. F. Coufal and E. M. Porter.

Distributors' Branch—Walter W. Irwin, Richard A. Rowland, Paul Brunet, W. R. Sheehan, Arthur H. Friend, H. A. Powers and Richard Gradwell.

General Division—Paul H. Cromelin, John C. Flinn, James Hoff, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley and Fred J. Beecroft.

The nominations for directors were as follows: Exhibitors' League of America

—Peter J. Schaefer, Illinois; Lee Ochs, New York; John J. O'Donnell, Pennsylvania; H. Charles Hesper, New Jersey; Lewis L. Leven, New York; Alfred S. Black, Maine; Jacob Lourie, Massachusetts; Ernest R. Horstmann, Massachusetts; Charles Goodwin, Pennsylvania; Robert K. Levy, Illinois; Frank Eager, Nebraska; Eugene M. Clark, Mississippi; Alfred Hamburger, Illinois; J. H. Von Herburg, Washington.

## VITAGRAPH AGREES TO DROP MAYER SUIT

### Settlement of Anita Stewart Contract Reached in Boston Courts

Following a series of conferences between attorneys representing the Vitagraph Company of America and Louis B. Mayer of Boston, it was announced July 17 that an amicable arrangement had been made whereby Vitagraph agreed to a settlement of the damage suit of \$250,000 which has been pending against Mr. Mayer and his associates in the courts of Boston, by the payment to Vitagraph of a very substantial sum.

It was also announced by Vitagraph that, owing to the time lost through the automobile accident in which Miss Stewart figured, it has been determined that the period of her services left to them was too limited to carry out the production plans, and that it had agreed, as part of the settlement, to let Mr. Mayer have her now instead of on September 3, when she would go to him under a contract signed last year, and which was to take effect when the time expired on that date with Vitagraph.

Mr. Mayer said that in consideration of the settlement of the Boston litigation and in consideration of Vitagraph's fairness in letting him have Miss Stewart's services, he being particularly anxious to get her at once, has agreed to the payment of a substantial sum of money to the company. Thus ends a legal controversy which has continued for almost a year, with friendly relations now existing between all parties to it.



THEDA BARA  
in the Re-issue of the Fox Production "The  
Clemenceau Case"

## Select's President Attends Boston Dinner

In order to help do honor to the famous "Tay Pay," T. P. O'Connor, Motion Picture, Cinema Censor for Great Britain, Lewis J. Selznick, president of Selects Pictures Corporation, went to Boston on July 18.

Mr. O'Connor was the guest of honor at the banquet tendered him at the Copley-Plaza Hotel in Boston, last Thursday night.

While in Boston, Mr. Selznick conferred with Charles R. Rogers, who recently took charge of the New England territory for Select Pictures, and who has already brought into camp many fine contracts, it is said. Mr. Selznick also attended the ball on Friday night.

## Hoffman Buys Crest Film For Greater New York

M. H. Hoffman has purchased the Greater New York and Northern New Jersey rights to Lillian Walker in the "Grain of Dust" from Carl E. Carlton of Crest Pictures.

The M. H. Hoffman Exchange, 729 Seventh Ave., under the direction of Hy. Gainsborg, will distribute "The Grain of Dust." Mr. Gainsborg reports one hundred advance bookings, which bespeak wide interest in David Graham Phillips' popular story.

## Exhibitors Herald and Motography Scores Big "Beat"

Beating all competitors in the field by a big margin the *Exhibitors Herald and Motography* was first in the trade with the story of Peter J. Schaefer's election to the presidency of the Motion Picture Exhibitors' League of America. Conversant at all times with the activities of the entire industry and with an active and intelligent staff patrolling the avenues of news, *Exhibitors Herald and Motography* has demonstrated once more its supremacy in the field of motion picture trade papers.

Dolores Cassinelli



CO-STARRING WITH E. K. LINCOLN IN "LAFAYETTE, WE COME," THE LEONCE PERRET PRODUCTION

## "Lightless Nights" Resumed; Eastern Exhibitors Hard Hit

### Outdoor Illumination Barred Two Nights a Week Everywhere and Four Nights Along North Atlantic Coast

"Lightless Nights," designed to save fuel and help win the war, are again in effect.

If you are an exhibitor in the New England states, New York, Pennsylvania, New Jersey, Delaware, Maryland or the District of Columbia, you will be barred from the use of outdoor illumination Monday, Tuesday, Wednesday and Thursday nights.

If you are an exhibitor elsewhere you will be enjoined on Monday and Tuesday nights only.

#### Orders Effective Wednesday

Orders for the "Lightless Nights" were issued by the Fuel Administration last week and became effective Wednesday, July 24. All business enterprises are included with the exception of outdoor motion picture shows, outdoor restaurants and roof gardens.

The regulations are practically those in effect last winter, but it is expected they will be supplemented this fall by more stringent orders. This is taken to mean that exhibitors in the Eastern states may be cut off from outdoor illumination altogether and that the exhibitors in the rest of the country may be cut off almost, if not entirely.

#### News No Surprise

News of the resumption of "Lightless Nights" comes as no surprise as it had been hinted for several weeks that the

Fuel Administration was considering such a move. Exhibitors like the majority of business men will comply with the Government's wishes without grumbling. At the same time many regret that the Fuel Administration could not have waited a month or two longer.

Exhibitors at present are going through the hardest season of the year, when their worst rival, the great outdoors, beckons to the fans and succeeds in wresting many away from the box office.

It is hard enough to get a house with all the aids at hand, without being compelled to go without one of the greatest—outdoor illumination.

#### Exhibitors Are Patriotic

But exhibitors are patriotic to the core and undoubtedly every one will accept the Fuel Administration mandate without further thought. Probably many will take the stand that no matter how hard it is, it might be harder.

There is one advantage in the situation. Everyone is treated alike. While an exhibitor's theatre may resemble a morgue from the outside, his rival's will resemble a morgue, too.

#### Clusters Under Ban

Inside the exhibitor will be guided largely by his conscience. Cluster lights are under the ban, but there is no specification as to the exact number of single

bulbs that may be left lighted. The Fuel Administration says only that cluster lights shall be reduced "to such portion only as is necessary for safety."

The national, state and local divisions of the Fuel Administration will have charge of enforcement of the order in cooperation with municipal officials.

## Mme. Petrova Talks at The Metropolitan and Orpheum Theatres

Mme. Olga Petrova visited Chicago last week in the course of her nationwide tour in the interest of War Savings Stamps. Appearing Friday at the Orpheum and Metropolitan Theatres and the Art Institute, the star sold more than \$20,000 worth of stamps, it is said, achieving what was regarded by many as a great success.

Mme. Petrova made her first appearance at the Orpheum, a Jones, Linick & Schaefer house, located on State street, near Monroe. There, according to her personal representative, she sold nearly \$10,000 worth of stamps. Next she appeared at the Art Institute, selling enough there to pass that mark.

Then she appeared at the Metropolitan, a house at Grand boulevard, near Forty-seventh street, controlled by Ascher Brothers, where she sold as many stamps as she had at the Orpheum and the Art Institute. The sale of autographed photographs helped swell the total at the Metropolitan. Several of the photographs brought \$500.

As Madame Petrova was leaving the stage a man offered to buy \$500 worth of stamps if she would recite a poem. She recited "Curse the Makers of War" and put everyone in tears.

Leaving Saturday morning, the star went to St. Louis. From St. Louis she returns to New York, making several stops en route.

## Gets "Stolen Orders" For State of New York

Lewis J. Selznick has purchased the New York state rights to "Stolen Orders" from William A. Brady and the picture will be distributed in that territory by Select.

W. E. Drummond of Knoxville, Tenn., has bought the rights for Tennessee and Alabama.

## "What the Picture Did for Me" Starts on Page 37 In This Issue

"What the Picture Did for Me" starts this week on page 37.

As in every week's issue of EXHIBITORS HERALD AND MOTOGRAPHY since these two well-known trade papers were merged under the one banner, the reader will find interesting comment on the true box office value of all the principal pictures in the market.

Every shade of opinion is represented, from that of the exhibitor with a house at the busiest corner of the world to the exhibitor in the rural community.

Hundreds of exhibitors are depending entirely upon this department to book their pictures. Why not you?

# SHORT TAKES AND LONG SHOTS AT BOSTON

By "M. C."

**N**CW that it's all over—

Everybody remembers something they forgot to say.

Meanwhile—on to St. Louis in 1919.

To President Schaefer we extend our hearty felicitations and the assurance of our cordial support in the strenuous days ahead.

We are *for* you, Pete—strong—but you may take it from us, yours is a regular, man-sized job.

Missionary among the wild and untamed Bolsheviki is not all that some fancies might paint.

If you don't believe it, ask Lee Ochs!

The job is a big one, a trying one, but wonderful in its possibilities.

Go to it and make good!

As the original Schaefer paper and the first to announce your election, we're betting on you, Pete.

Right here a ward for Ernie Horstmann, the good, game sportsman, who put aside his personal ambitions for the sake of giving the majority's choice unanimous support.

Let it be remembered that if Ernie had listened to the cajoleries of those who had been suddenly bitten by the Brady bug, he might have forced a deadlock or at least caused a delay which would have had elements of danger.

But he didn't!

By the way, what *did* happen to that Brady boom, anyway?

William A. must wonder, himself.

He ought to be satisfied with having the National Association as his little side show, without annexing the exhibitor organization for ballyhoo purposes.

For our part, even now we cannot quite believe he was responsible for having his name presented to the convention.

It was all so very *raw*.

Transmogrifying overnight a perfectly good little theatre-owner, with all the money in the world, into a humble down-trod motion picture exhibitor, admissions-ten and fifteen-cents-including-war-tax-and-fillum-going-up-all-the-time, sounds to us like a pretty sizeable sleight-of-hand feat.

It's no wonder they didn't get away with it.

And for this reason we hesitate to credit the report that Mr. Brady sought the nomination.

His modesty would prevent him from accepting anything less than a unanimous election by acclamation.

And now that he has again been forced to accept the presidency of the National Association by unanimous acclaim this attitude is fully vindicated.

To the devoted dozen or so, who sought to save the screen by stampeding the convention for him, we recommend the perusal of a well-known, uncopyrighted book, film-rights obtainable on application, which says something to the effect that "the leopard cannot change his spots, nor the Ethiop his skin."

Mr. Brady is spotless, as far as we know, or at any rate if he has any spots they are only high ones, and his cuticle switching gifts, if any, are unfamiliar to us.

He is an orator and a lot of other things, but he is *not* an exhibitor.

If this fact had been realized a bit sooner, a whole lot of embarrassment and hard feeling might have been avoided.

We are sorry for Mr. Brady in this instance, and do not hesitate to say so, and we can only say for him that we hope misguided friends and admirers will not again place him in a false light before his well-wishers, including the film industry.

As a good, two-handed fighter, we are for him and we want to see him get along.

But *our* paramount and pre-eminent desire is to see that he keeps his identity as William A. Brady, theatre-owner, producer of successful stage-plays and motion pictures, public spirited citizen, etcetera, etcetera.

To sacrifice all these things to become in name a mere fillum showman is a sacrifice too great to be demanded of him.

It is too unselfish and unnecessary.

Keep right on being William A. Brady, Bill, and everyone will be happy, including yourself.

Speaking about the convention, there were a lot of things that ought to be told, but can't.

F'rinstance, there's that story about Tom Howard reporting in his pyjamas.

Or were they pyjamas?

And if they weren't, what were they?

Then there's the yarn which everyone present denied, about twelve delegates in one of the committee rooms at the Lenox, busily engaged in listening to Alf Hamburger's poetry.

Enter a bellhop, announcing in a hoarse whisper, "The young lady's ready."

Whereupon, eleven of the aforesaid twelve, it is authoritatively stated, rose and made a bolt for the door. N. B. Name of twelfth man furnished on request.)

Old Doc Hesse, the wild Jerseyman, who was formerly in the cattle-herding business, was one of the most ardent boosters for Atlantic City for 1919—or was it 1920?

Incidentally, Doc also won considerable notice as a runner-up for the presidency.

Hector M. E. Pasemezoglu (pronounced pass-me-the-prunes) was the standard bearer of the St. Louis delegation in the battle for the convention next year.

As Greek consul in the city surrounded by the United States, Mr. Pas—oh, say it yourself—is said to have spent over eleven thousand oboli, whatever they are, in promoting the cause of his home town.

Doc Hesse having nothing but real money could not complete and so Atlantic City lost out.

In addition to this prodigality, Mr. P. was chairman of the committee which gave away the League's stock in the Exhibitor's Trade Review, a proceeding which received the enthusiastic sanction of Louis F. Blumenthal, who will now be able to buy another theatre.

John Mannheimer of Brooklyn, who represented the A. E. A. on this committee, is a short, stocky man with a good natured face.

Charlie Pettijohn, who discovered Frank Rembusch in Indiana, made a big hit on Wednesday night by his olive-branch speech.

D. W. Chamberlain of Minneapolis developed a strong predilection for the native fruit of the Hub and Tom Furniss, Clyde Hitchcock and one or two others nearly had their clothes torn, when they declined to accompany the bean-mad delegate for a gorge on Boston's favorite confection.

F. G. Berry of Manchester, N. H., should not be confused with C. H. Bean of the same state, although both voted for Ernie Horstmann on the first ballot.

Sydney Cohen led one end of the bucking New York delegation and Billy Hilkemeier, the other.

So rapidly did it gyrate at times that it was difficult to tell which end Syd was on and which Billy, and when the dust had settled, both were found to be a little out of breath, but otherwise unharmed.

(Continued on page 28)

# Extensive Bill Board Campaign Ushers in Newest Pathe Serial

## Paul Brunet, Vice-President and General Manager Signs for Comprehensive Exploitation of "Hands Up"

Contracts just signed by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., assure to "Hands Up," the new Pathe serial in which Ruth Roland stars, and which will be published on August 18th, the most pretentious direct-to-the-public advertising campaign which has ever been conducted on a Pathe serial.

Practically every city and town of any size in the entire United States will be extensively posted with what competent critics declare to be a model 24-sheet, printed in six colors from a sketch by Burton Rice. The poster shows the Phantom Rider, the mystery character of the serial, with Ruth Roland in his arms, escaping from pursuing Indians, his big black horse coming at top speed almost directly at the observer. Included in the lengthy list of places which will be posted with this paper are:

### Many Cities Named

Birmingham and Montgomery, Ala.; Jacksonville and Tampa, Fla.; Atlanta, Augusta, Columbus, Macon and Savannah, Ga.; Nashville, Chattanooga, Memphis and Knoxville, Tenn.; Austin, Beaumont, Dallas, El Paso, Ft. Worth, Galveston, Houston, Port Arthur, San Antonio and Waco, Texas; Aurora, Batavia, Downers Grove, Geneva, Montgomery, Naperville, North Aurora, Oswego, St. Charles, Yorkville, Chicago, Decatur, Birchwood, Evanston, Kenilworth, Rogers Park, Wilmette, Winnetka, Austin, Berwyn, Clearing, Elmhurst, Forest Park, Glen Ellyn, Harlem, Hawthorne, Hinsdale, La Grange, La Verne, Lombard, Maywood, Melrose Park, Oak Park, Riverside, River Forest, South Riverside, Summit, West Chicago, Wheaton, Peoria, Rockford, East St. Louis, Quincy and Springfield, all of Illinois.

Also are Fort Wayne, Crown Point, Dyer, East Chicago, Hammond, Hobart, Indiana Harbor, Robertsdale, Valparaiso, Whiting, South Bend, Evans-

ville, Muncie, Indianapolis, Indiana; Davenport, Dubuque, Cedar Rapids, Des Moines and Waterloo, Ia.; Covington, Lexington, Louisville, Newport, Ky.; Charlestown, Wheeling and Huntington, W. Va.; Cincinnati, Columbus, Dayton, Hamilton, Springfield, Akron, Canton, Cleveland, Lima, Lorain, Toledo, Youngstown and Zanesville, O.; Albany, Amsterdam, Binghamton, Syracuse, Troy, Utica, Whitesboro, Schenectady, Auburn, Buffalo, Elmira, Jamestown, Rochester and Niagara Falls, N. Y.

### New England Campaign

In New England are Bridgeport, New Haven, Stamford, Waterbury, Hartford, New Britain, Conn.; Adams, North Adams, Boston, Brookline, Brockton, Cambridge, Everett, Fall River, Fitchburg, Leominster, Haverhill, Holyoke, Lawrence, Lowell, Lynn, Malden, New Bedford, Pittsfield, Quincy, Salem, Somerville, Springfield, Taunton, Waltham and Worcester, Mass.; Newport, Pawtucket, Providence and Woonsocket, R. I.; Manchester, N. H.; Bangor, Brewer, Portland and South Portland, Me.

Farther south are Charleston and Columbia, S. C.; Asheville, Charlotte, North Charlotte, Durham, Raleigh, West Raleigh, Wilmington and Winston-Salem, N. C. In the west, Colorado Springs, Denver and Pueblo, Colo.; Bay City, Flint, Grand Rapids, Jackson, Kalamazoo, Lansing, Green Bay, Muskegon, Saginaw, Calumet and Detroit, Mich.; Kansas City, Topeka and Wichita, Kan.; Joplin, Kansas City, Springfield, St. Joseph and St. Louis, Mo.

### West Coast Cities

On the Coast are Los Angeles, Pasadena, South Pasadena, San Diego, Santa Monica, Venice, Berkeley, West Berkeley, Fresno, Oakland, San Francisco, San Jose and Sacramento, Cal. In the Middle West are Kenosha, Madison, Milwaukee, Oshkosh, La Crosse and Racine, Wis.; Duluth, Minneapolis and St. Paul, Minn.; East Orange, Newark, Orange, Passaic, Paterson, Perth Amboy, Elizabeth, Atlantic City, Jersey City, West Hoboken, Bayonne, Hoboken, Camden, Trenton, N. J.; Mobile, Ala.; New Orleans and Shreveport, La.

Back to the East are Auburndale, Bayside, College Point, Corona, Elmhurst, Flushing, Great Neck, Maspeth, Manhasset, Port Washington, Whitestone, Winfield, Woodside, Far Rockaway, Forest Hills, Freeport, Glen Cove, Hempstead, Hicksville, Hyde Park, Jamaica, Kew, Long Beach, Lynbrook, Mincola, Ocean Side, Queens, Richmond Hill, Rockville Center, Roslyn, Springfield, Valley Stream, Long Island City, Mount Vernon, Tuckahoe, Beacon, Cold Springs, Cornwall, Dutchess Junction, Haverstraw, Nyack, Storm King, Walden, Bronxville, East Chester, Elmsford, Harrison, Larchmont, Mamaroneck, Mount Kisco,



BETTY HOWE

Who Appears in the Leah Baird Serial Now Being Produced by Western Photoplays, Inc.

Mount Pleasant, New Rochelle, Pelham, Pleasantville, Port Chester, Rye, Scarsdale, Silver Lake Park, White Plains, New York City, Poughkeepsie, Staten Island, Yonkers, N. Y.; Muskogee, Oklahoma City and Tulsa, Okla.; Ft. Smith, Ark.; Lincoln, Omaha and South Omaha, Neb.; Wilmington, Del.

### Other Points Posted

Other cities are Allentown, Bethlehem, South Bethlehem, Chester, Easton, Harrisburg, Lancaster, Norristown, Philadelphia, Reading, Scranton, Wilkes-Barre, Williamsport, York, Altoona, Erie, Johnstown, McKeesport, Newcastle, Allegheny, Carnegie, Carapopolis, Edgewood, Etna, McKees Rocks, Millvale, Mount Oliver, Pittsburgh and Sewickley, Pa.; Boise, Idaho; Ogden and Salt Lake City, Utah; Bellingham, Everett, Spokane, Seattle, Tacoma, Wash.; Portland, Ore.; Butte, Mont.; Washington, D. C.; Baltimore, Md.; Lynchburg, Norfolk, Portsmouth, Richmond and Roanoke, Va.

### Lytell May Join Army

Bert Lytell, Metro star, has joined the Hollywood Officers' Training School, with the intention of trying for a commission in the artillery in a few months.

### INTERESTING SCENES FROM FOREIGN LANDS



LEFT—THE PLAZA, VENICE, WITH SAN MANO IN THE BACKGROUND. CENTRE—CEYLON NATIVE CHILDREN. RIGHT—COLOMBO, CEYLON, TAXI SERVICE. (DWIGHT L. ELMENDORF PICTURES TO BE DISTRIBUTED BY EDUCATIONAL FILMS CORP.)



## Actors May Lose Their Exemption From the "Work or Fight" Decree

### Baker Expresses Desirability of Extending Order To Include Players and Singers as Well as Baseball Men

The motion picture industry faces a reversal of some, if not all, of the exemptions granted skilled men in the trade by Provost Marshal General Crowder from his "work or fight" decree.

Announcing his decision to deny exemption to professional baseball players, Secretary of War Baker expressed the desirability of extending the order to include actors and singers, contending that the public can adjust itself to the situation in view of the nation's war needs.

Coming on the heels of General Crowder's exemptions to these men, the motion picture industry was severely shocked, and on all sides fear is being expressed over the outcome if Secretary Baker makes good his intimations, or includes all others previously exempted.

#### Production Could Continue

That the industry would be dealt a severe blow by a reversal of the proposed exemptions is a fact that will be conceded by all, but it does not follow that the consequences would be disastrous.

Bereft of actors of the draft age, producers would suffer a severe setback, but production would not necessarily cease. Players under and above the draft age would have to substitute for the actors compelled to find other employment, and while this undoubtedly would lower the standard of productions, and even reduce the producing schedules of some companies, activities could continue uninterrupted after the necessary readjustment.

#### Studio Assistants Necessary

This, however, is dependent upon the ability of the producers to find sufficient studio assistants. While the Secretary of War has not hinted that exemptions will be withdrawn in the cases of any but actors and singers it is regarded as likely that studio workers at least would be included. In the event they are substitutes would have to be obtained some way.

Exhibitors would be affected little directly, for only their singers would be withdrawn and very few houses employ singers any longer. Replacement of singers would be a minor problem any way. But should operators and musicians be included the theatre men would confront a serious problem.

The musician question would not be a hard one, it is believed, for in an extremity women could be substituted entirely if younger or older men were not available, but the replacement of operators would be a difficult matter.

#### Operators Hard to Get

Operators are highly skilled men and if those of draft age were compelled to seek other employment those theatres losing their services would suffer greatly by having to employ untrained men or women. Not for months would the projection room attain the efficiency which every manager recognizes is essential to his business if he is to keep his patrons and get new ones.

That General Crowder will reverse his ruling even in part at the request of Secretary Baker is a question that only time will solve.

The National Association of the Motion Picture Industry, the Motion Picture War Service Association, composed of players and studio workers in general, the American Exhibitors' Association and the Motion Picture Exhibitors' League of America, undoubtedly will make representations to the War Department at once and may save the day. But to do so will mean the hardest kind of work and every member of the industry will have to help.

#### Write to Congressmen

In this connection, many exhibitors are saying, theatremen everywhere should write to their representatives and senators at Washington protesting strongly against any reversal of the exemptions. Exhibitors also might draw up petitions to be signed by their patrons and send them on to their representatives and senators.

Nothing, it is contended, so influences members of Congress as to hear from home. Silence to the congressman means indifference, while protest or approval stirs him to become active and committed one way or the other.

The question undoubtedly would go to President Wilson before any decision was reached, and in this fact lies hope, for it is generally believed that the exemptions were made at the request of the President.

#### Wilson Is Friendly

Mr. Wilson, it is known, is a firm friend of motion pictures, and realizes that they are an agency equal to the press, if not greater, in disseminating information and instruction. In view of



MADELYN CLARE

Cast in the Leading Feminine Role of "Young America," the George K. Spoor Feature.



ENRICO CARUSO,

Famous Tenor, Who Has Signed a Contract to Appear in Two Arterraft Pictures this Summer.

this the industry can hope for the best, despite what the Secretary of War may think advisable.

Mr. Baker's attitude caused great surprise to those who have followed the relations of the industry and Washington since the outbreak of the war, because of the consideration extended in the exemptions and in many other ways.

#### No Hasty Action

Members of the industry express the opinion generally that the Government will go slow and that no action will be taken without hearing from all branches.

While greatly desirous of escaping the "work or fight" order, believing that it is fully justified in so doing, the industry is willing and eager to abide by any decision that may be finally reached. But every man in the business, it is believed, will be a unit in deploring any reversal of the exemptions, on the ground that it will not only do them harm, but the Government as well.

### Chaplin and Petrova Meet at Los Angeles

A few years ago Mme. Olga Petrova and Charles Chaplin were stage players under the management of Fred Karno, the English producer. Today they are stars of the first magnitude and appear under the same banner—that of the First National Exhibitors' Circuit.

These facts were recalled vividly on the occasion of Mme. Petrova's visit to Los Angeles during her nation-wide tour in behalf of War Savings Stamps—recalled by both the stars and their friends, for the two were brought together at the Chaplin studio, where the Polish star watched the comedian enact a scene for his next subject, "Shoulder Arms."

"Mr. Chaplin is not only the greatest artist of the screen, but he is one of the greatest artists of the dramatic world," said Madame Petrova at the close of her visit. "It was largely he who converted me from a feeling of hostility towards the films to a realization of their great possibilities."

**SHORT TALKS AND LONG SHOTS AT BOSTON**

(Continued from page 23)

New Hampshire sent two members of the fair sex as delegates—Mrs. L. W. Pierce and Mrs. Cora L. Reed of Manchester.

Other lady exhibitors present were Mrs. Nellie E. Dolan of Dover, N. H., and Mrs. Marcellus S. Hyer of Boston.

Frank J. Howard, who is said to be the first man to present motion pictures in Boston, but doesn't look that old, had a front seat in the Lenox lobby.

Edward R. Gregory is sponsor for this statement, which at the time was unchallenged.

Besides helping to put Algona, Iowa, on the map, N. C. Rice made a big hit at the Palm Garden, Paragon Park, where he was seen eating a lobster with one hand on the first night of his arrival.

Friends of Fred P. Elliott of Albany, N. Y., wish it stated emphatically that he is no relation.

Charlie Pyle, who plays both the Bartola and Chicago, made a speech seconding the nomination of Pete Schaefer.

We would like to say more, but we may meet Charlie again some time.

Earl Gulick, the human twenty-four sheet, was the principal poster at the convention.

If Earl could only forget that he worked once for W. R. Hearst!

The Bronx phalanx, headed by John Wittman and Henry Cole, arrived in time to tie the feed bag on at Mayor Peters' select little party.

Or they didn't—we are not quite sure—but be that as it may, they were there with bells on.

And by the way that was *some* party!

Dolly, Vivian, Lottie, Mabel and Big Edna all said it was and that makes it unanimous.

But who was it that passed Pasemezoglu's cards around and invited the whole cabaret to Saint Louis next year?

John Goodwin, Fred Eugley and Billy P. Gray, all State of Maine men, without consulting Alfred Black, are authority for the statement that Augusta is a dry town.

Bridgeport, Conn., was well represented by John and Peter Dawe and M. B. Willoughby.

Sartorial honors were divided between Alfred Hamburger of Chicago in his ice-cream suit and Ike Hartstall of Brooklyn, whose vests were the envy and admiration of all observers.

Bill Sweeney, who slept with Fred Hartman, says he doesn't believe that early rising is healthful.

Take it from us, Bill, we'll bet you don't know whether Fred was coming in or going out—he had to catch up on that first night, you know.

We present a medal for valor to the following: Louis Stephens, Joe Mogler, Ed. Pohlman, Tom Lavine, Fred Wehrenberg and Special Saint Louis Booster Hatfield.

Led by their gallant Greek standard bearer, whose name the proofreader refuses to set again, they came they saw, they conquered.

And next year St. Louis will appreciate their devotion.

Maybe!

Judge J. J. O'Donnell, who brought the Pennsylvania exhibitors into one organization and who played a prominent part in the convention, is worth while watching.

Like Frank Eager of Nebraska, who was unable to attend the Boston gathering by reason of an automobile accident in which some of his relatives were injured, O'Donnell is a comparatively new member of the League.

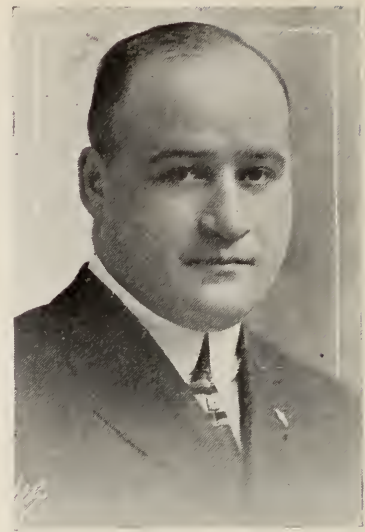
But next year, when the time comes to elect a successor to President Schaefer, both will have to be reckoned with in any forecasts that are made.

And now let everybody put aside past differences and get together.

Lee Ochs wasn't such a bad fellow after all.

Besides, he's out.

Pete Schaefer, whom everybody likes and respects, is in.



LEE A. OCHS.  
Retiring President of Motion Picture Exhibitors League of America.

He has brains.

He has tact and executive ability.

He has ample means and leisure.

He has no entangling alliances.

And the road is clear and straight to the big meeting of the A. E. A. at the Sherman House, Chicago, September 3-7.

Boys, get together.

Bolsheviking is getting out of date.

**SCENE FROM A VITIGRAPH BLUE RIBBON PLAY**



A TENSE MOMENT FROM "A GENTLEMAN'S AGREEMENT," STARRING NELL SHIPMAN AND ALFRED WHITMAN.

# "OVER THE TOP" with J.B.

Now that the peerless publicity press representative, Ed. Rosenbaum, is with the Fox Film Corporation, we may expect to see some of those live items from the "Ash Can," of which Ed is the editor, slipped over in the daily press copy. William Fox is a good picker of plays and when it comes to finding men to handle them he shows rare judgment.

\* \* \*

Hammond Herrick is now doing the publicity work for the Division of Films, Committee of Public Information. This is a step in the right direction. Hammond can run a typewriter hot when he gets into action, in fact he can put it "Oliver" most of 'em.

\* \* \*

Charley Burrell of the First National Exhibitors Circuit is a very busy man, but in spite of the fact that he works long hours at his desk he finds time to have a bit of fun on week ends, down at his studio in Jersey, the studio being located on the Anophaeles river.

\* \* \*

Speaking of mosquitoes reminds of the fact that anyone taking pictures in the environs of Coitville, N. J., should wear a wire helmet, or run the risk of getting stung on the entire proposition.

\* \* \*

Harry Poppe is one of the liveliest members of the press club just about this time. Is it any wonder when Harry has had six months of the finest travel series vacation. Some of the boys have to go to the movies and see the Educationals to convince themselves that they have had any vacation.

\* \* \*

Lillian Walker is one of the star attractions at New Rochelle, N. Y., at



JEWEL CARMEN

Star of the Fox production "The Fallen Angel," Based on Gouverneur Morris' Story.

which place she is working in the Than-houser studio. The natives are anxious to see Lillian in one of the bathing scenes, as per the "Lust of Ages" and since Lillian has not as yet put in an appearance at the beach in Hudson Park or Rye beach, there is much disappointment.

\* \* \*

There has been considerable speculation as to who posed for the still in "Lafayette, We Come," called "Belgium," and we have heard that the poser's name is Horlick.

\* \* \*

Ed. Corbett has shaken the "Eleventh Comandment" and is following the desires of his own heart.

\* \* \*

Charley Condon is off to the front with the last of class A, and when Charley reaches the other side some of the Huns will have to take to the tall timber or go down for the count. Charley packs a full grown right hander and can throw "Dollar Dead" three hundred feet.

\* \* \*

"Them Babies" is gointer meet in September. Keep your eye on Chicago and let it be your weather eye.

\* \* \*

The other day G. W. Landon who does publicity stunts for the Nicholas Power Company, drifted into our sanctum. G. W. isn't very long for this world (about 63 inches in fact). In an idle moment we breezily informed him of this, whereupon he snorted that our feet were just as close to earth as his.

As this retort rather impressed us, we suggested that he help us out a bit on our weekly stint. He thereupon borrowed our best pencil, carefully sought out a copy of one of the trade papers and turning to an ad of a rival concern he scribbled these things on it, which are here set forth for better for worse (we wonder):

Many a "star" would shine more brightly—and be less of a "shine"—if they would sidestep the "close-up." "Familiarity breeds contempt."

It were easier to crawl through the eye of a needle than to enumerate the good points of many a performer.

You can kill much quicker with a lance than with a harpoon—and it is far more mercifully and artistic.

We know some columns that are reprehensible things—they represent contributory negligence—as in this particular case.

After the panning, old Doctor Frank Crane got, we have decided never to be a M. P. critic. Yet, somehow, Doc is still "there."

For a refined business, this profession makes more "exhibitions" of itself than any other we know of.

By this time the pencil was worn out. As we had no knife G. W. was without tools. So he shut up shop, pocketed our property and vanished into the night.



HAROLD LOCKWOOD

Who Will Appear in a Screen Classics Play "Pals First" (Metro)

## Educational Signs

### Dwight L. Elmendorf

The Educational Films Corporation of America announces a series of Dwight L. Elmendorf's pictures—many of them closely connected with scenes where the war is being fought—to be published every two weeks beginning late in August or early in September.

Each picture will be of one reel length, but five or six units of kindred topics may be grouped together as desired if the feature mode of presentation is preferred.

Mr. Elmendorf has 50,000 feet of negative available, representing an accumulation from twenty-two years of picture taking.

## New Doris Kenyon Picture

The next Doris Kenyon picture to be distributed by the William L. Sherry Service will be "The Inn of the Blue Moon," a romantic story by Louis Joseph Vance. A leading magazine thought so much of the tale that it purchased the fiction rights before the production was filmed. Miss Kenyon is now appearing in "The Street of Seven Stars."

## Will C. Smith Honored

Will C. Smith, general manager of the Nicholas Power Company, has had additional honors conferred upon him. At a meeting of the M. P. M. O. I. A. T. S. E. Local 306, held July 17th, he was elected treasurer of that organization.

## Returns From Gotham Trip

Charles L. Stevens, general manager of Superfeatures Ltd., Toronto, has returned to that city after transacting business in New York.

Mr. Stevens is one of the oldest and best known film men in the Dominion.

## Huge Red Cross Benefit to Close Chicago A. E. A. Convention Is Plan

### Permanent Headquarters Opened in Hotel Sherman This Week—Dr. Sam Atkinson Selected as Platform Manager

Proceeds from the grand ball which will serve as a climax to the convention of the American Exhibitors Association to be held in the Hotel Sherman, Chicago, September 3 to 7, will, in all likelihood, be turned over to the Red Cross if arrangements for this can be made by the convention committee.

This suggestion was made by Jake Wells, president of the exhibitors' association, who wrote to Frank J. Rembusch, national secretary, embodying the idea in his letter. It is doubtful if Mr. Wells, because of ill health, will be able to be present at the Chicago meeting. In this case, Guy Wanders, vice-president, of Baltimore, Md., will preside.

Mr. Rembusch, who has been making frequent trips from his home in Shelbyville, Ind., to Chicago in the interests of the convention, has written the various state organizations asking that a list be sent him of all members in good standing. Oklahoma was the first to respond to the request and listed seventy-two names.

#### Platform Manager Appointed

One of the first steps to be taken by the committee on arrangements was the appointment of a platform manager.

### Screen Players Plan To Tour Country In Play for War Charity

Frank Campeau, the villain in Douglas Fairbanks' Artcraft pictures, is planning to form a company of screen players to take "The Virginian" on tour of the country for the benefit of a patriotic war charity.

Campeau created the part of "Trampus" in the play and has staged it for numerous stock companies.

Campeau has talked with Douglas Fairbanks, Dustin Farnum, Winifred Kingston, George Fawcett, Ruth Allen and Tully Marshall, who have consented to take part.

It is the intention of the troupe to play one night stands at every stop across the country with the exception of Los Angeles, Chicago and New York, where they will play one week engagements. The tour would consume two months' time.

### Metro Gets Rights To "The Warrior" For New York State

The Metro Exchange of New York has closed a deal with General Enterprises, Inc., whereby it will handle the distribution of "The Warrior" in New York City and state.

Under this arrangement the Italian film was presented for the first time, ex-

Dr. Sam Atkinson of Evanston, Ill., was offered the post and accepted. He is well known among exhibitors of the central west and is, according to the committee, one of the best men obtainable for this important position.

Dr. Atkinson will have charge of the schedule of speakers and other activities which will include programs to be conducted during the lunch hours which will be daily features of the convention.

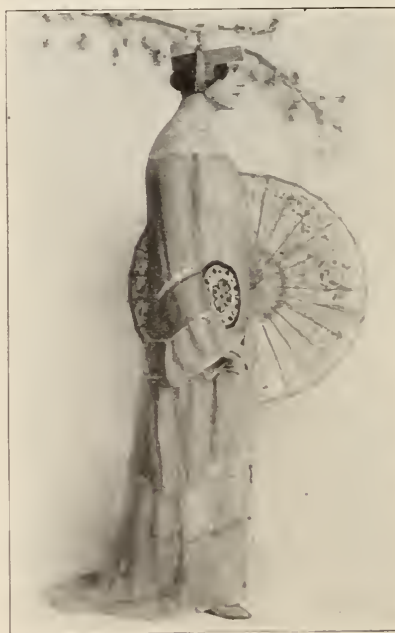
#### Rothacker Pledges Support

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, has written Mr. Rembusch assuring him of his hearty cooperation and suggesting that a visit to his north side plant be arranged, which occasion would be marked by a special program.

Among the principal speakers thus far obtained by the committee to address the convention is Henry B. Varner of North Carolina, who has been for years actively identified with activities of exhibitors' associations. Mr. Varner was appointed chairman of the Allied Legislative Committee in Washington last December and spent more than two months in the Capitol city investigating tax matters as applied to motion picture theatres. It is not unlikely that his address will be based upon tax matters.

cluding the special presentation at the Criterion last season, in the Marcus Loew houses on Monday, July 22.

"The Warrior" deals with the war on the Austro-Italian front. The star is Maciste, the hero of "Cabiria."



GAIL KANE,

Who Will Appear in Kane-Mutual Plays, Is a Designer of Costumes as Well as Screen Star.

## Marked Approval Greet's Goldwyn's Star Series Plan

### Twenty Territories Begin Closing Contracts, Company Announces

Instantaneous approval, according to an announcement by the Goldwyn company, has greeted the declaration that the film corporation will produce more than fifty pictures during the coming year.

"As was expected, instantaneous approval greeted the announcement of Goldwyn that for the company's second season its output of in excess of fifty productions would be released to exhibitors under the Star Series plan," reads the announcement.

"In twenty territories where Goldwyn maintains its sales offices the company's managers at once began closing contracts with big exhibitors, who declared this to be the finest move that Goldwyn could have made now that it has doubled its annual output.

#### More Farrar Pictures

"Two of the most noteworthy features of Goldwyn's greatly expanded plans for the coming year have to do with the making of six Geraldine Farrar productions and six Rex Beach stories. During her screen career the greatest number of pictures ever made by Miss Farrar in any year has been two and Mr. Beach's maximum has been one.

"Madge Kennedy's fall-time successes are guaranteed by 'The Kingdom of Youth,' by Charles A. Logue, the author of the most successful Madge Kennedy production thus far released, 'The Service Star.' This latter production was that much sought after ideal of the producer, 'the picture of the smile and the tear' and showed what a skilled dramatic actress this lovely young comedienne really is. Following 'The Kingdom of Youth' in the new season, Miss Kennedy will be starred in 'A Perfect Lady,' the successful play by Channing Pollock and Rennold Wolf. This play was one of the most successful vehicles Rose Stahl ever had and bids fair to give Miss Kennedy her biggest role."

#### Moore—"Exhibitor Made"

Goldwyn announces Tom Moore as one of the "star surprises" of the coming year. Moore has been made Goldwyn's first man star in direct response to exhibitor demand from every section of the United States, it is said. He has not been cultivated or especially promoted by Goldwyn, but has had half a dozen roles as leading man for Madge Kennedy, Mabel Normand and Mae Marsh in their first year Goldwyn productions. The first Tom Moore production under the Star Series plan will be "Just For Tonight," a story by Charles A. Logue and directed by Charles Giblyn. This picture is completed and soon will be shown in the various Goldwyn offices.

Mabel Normand is well under way in "Peck's Bad Girl," by Tex Charwate. Miss Normand is being directed by Charles Giblyn. Mae Marsh is more than half way through with "Hidden Fire," under the direction of Hobart Henley. In it she has been given a role of emotional and romantic interest

# REVIEWS

Gladys Hulette and Creighton Hale in  
**"WAIFS"**

Pathe comedy drama; five parts; directed by Albert Parker; published Aug. 4

As a whole .....	Very good
Story .....	Good
Stars .....	Excellent
Support .....	Good
Settings .....	Good
Photography .....	Good

Here is a feature that is worthy a place on the program of any house. It is not a world-beater, and no such claim is made for it, but it is exceedingly interesting and should please any class of patronage, especially young people.

Gladys Hulette and Creighton Hale always do creditable work and in this picture are cast in parts that seem made to order. Miss Hulette as the spoiled daughter of a millionaire and Mr. Hale as an enterprising young police reporter enact romantic roles with a deftness and adaptability that will make friends out of strangers.

The story is not out of the ordinary, and the outcome is apparent before the closing scene, but the interest of the spectators remains with the players throughout. It is a picture that is both light and entertaining, a mark which most of the producers are now aiming at.

*The story:* Marjorie Whitney, daughter of a millionaire, runs away from home to escape marriage with Elmer Poindexter, nephew of her father's business partner. She goes to New York and becomes the first lodger in a new rooming house. Her father locates her and schemes to have young Poindexter become a roomer there also, so that the two may fall in love. But his plans go awry and a young police reporter accidentally assumes the nephew's place. An ex-convict selects the same time to remove some securities he had cached in the house and the climax comes when Hale and the ex-convict have a fight and the convict escapes through thick-headed work on the part of the nephew, who is called to the rescue. Marjorie discovers that she loves her protector, who had fallen in love with her at first sight, and the picture ends with the hero invited to dinner at her father's mansion.

May Allison in

**"THE SUCCESSFUL ADVENTURE"**

Metro drama; five parts; directed by Harry L. Franklin; published July 15

As a whole.....	Excellent
Story .....	Entertaining
Star .....	Very Good
Support .....	Adequate
Settings .....	Very good
Photography .....	Excellent

There is everything about "The Successful Adventure" that should make it a successful venture for exhibitors. The story is an interesting one, has been handled in an intelligent manner with an idea to please and the players are all appropriately cast.

May Allison is charming in the role of Virginia Houston, a daughter of the South. Harry Hilliard as Perry Arnold is well cast, as were Frank Currier and Edward J. Connelly as the quarreling brothers, Christine Mayo and Fred Jones.

June Mathis, author of the story, has combined all the elements which tend to arouse interest in spectators. There are many amusing bits and there are places with just a touch of pathos, while the whole leaves a pleasing impression. The scene of the play is laid in the South and North and the exterior scenes are especially noteworthy.

*The story:* Virginia Houston endeavors to effect a reconciliation between her father and his brother, who have been estranged for years because her father won the girl both loved. This reconciliation would bring a sufficient amount of money to Virginia's father to replenish his depleted exchequer. She becomes a housemaid for the elder Houston and wins the love of Perry Arnold, her uncle's ward. When Rose Mason tries to steal a code book of Houston and then blame Virginia, Houston learns the identity of his housemaid and then Virginia tells her story. Virginia's father is sent for and when he sees his daughter with his brother he is about to leave in a rage, but after a little coaxing the brothers finally shake hands and Virginia and Perry make arrangements for their marriage.

Corinne Griffith in  
**"LOVE WATCHES"**

Vitagraph farce; five parts; directed by Henri Houry; published July 15

As a whole .....	Fair
Story .....	Light
Star .....	Good
Support .....	Good
Settings .....	Suitable
Photography .....	Very good

As a stage play, "Love Watches" served Billie Burke as a starring vehicle several years ago. It is a French comedy, and as a motion picture production will undoubtedly meet with sufficient favor to warrant its transition to the screen. Much of the original humor, however, has been lost in adapting it to the silver sheet.

Corinne Griffith makes her debut in this production as a full fledged star and bids fair to become an idol of the screen if given good stories. She does much toward making this picture a pleasure for those bent on light summery plays. One thing to contend with is the big supporting cast; Florence Deshon, Alice Terry, Denton Vane, Julia Swayne Gordon and Edward Burns. The photography, locations and handling are flawless.

*The story:* Though her aunt has planned that Jacqueline shall marry Ernest Augards, a bookworm, Jacqueline loves Andre and they are eventually married. But Andre has had



CORINNE GRIFFITH IN A SCENE FROM "LOVE WATCHES"  
 (Vitagraph)

a flirtation with Lucia Morfontaine and when Jacqueline hears of this she makes Andre promise never to see Lucia again. But Lucia calls on Andre when Jacqueline is out and, Jacqueline, angered, decides to pay him back, and starts a flirtation with Ernest, which arouses the jealousy of his lady secretary. However, Andre is confident of Jacqueline's constancy and when Ernest learns that the girl he loves used him as a dupe he readily turns to his secretary for consolation

**Gail Kane Completes "Love's Law"  
 To Be Distributed in September**

Gail Kane has completed the first of her new series of productions for Mutual under the title of "Love's Law." The new Kane offering was written by Joseph F. Poland. The scenario was prepared by J. Clarkson Miller. "Love's Law" will be published early in September.

The play is said to be finely staged and the photography is excellent, according to Mutual. The direction was in the hands of Francis J. Grandon.

Included in the cast of "Love's Law," are Courtney Foote, leading man; Reed Hamilton, Frederick Jones, Mathilde Baring and Emile La Croix.

## DIGEST OF PICTURES OF THE WEEK

**A**FTER all the story is the important thing about a screen play, and there seems to be a noticeable shortage along this line. The demand for good, clean interesting pictures is insistent. A great many of them are written apparently upon the spur of the moment. Some directors pride themselves that they never look at the script. As a result there is much repetition and the screen plays are trite and unusually commonplace. However, this does not hold good in all cases. For instance, this week we have a fair average of the better class.

Metro made a happy choice when they decided to star May Allison, for in "The Successful Adventure" and other plays, she has made good. In this week's play in the role of a Southern girl, she creates a pleasing and lasting impression and the feature is one that will fit in with any program.

Triangle's two screen dramas "Marked Cards" and "Hell's End" present this company's well-known stars, Margery Wilson and William Desmond, in plays of average interest. A trial scene figures in the former, while Desmond's starring vehicle is a typical western drama, presented with a well-balanced cast.

Barbara Castleton, surrounded by a strong cast of players, including John Bowers, Madge Evans, George MacQuarrie and Jack Drumier, makes a favorable impression in the World production, "Hereditry." This is a well-written story and a first-rate picture for the exhibitor who knows how to advertise.

"The Vamp" apparently was written by C. Gardner Sullivan especially for Enid Bennett, the Paramount star. At least the story fits the winsome little actress perfectly. An exceptionally well-chosen cast of players assist in working the play up to a strong climax and it is bound to please the most fastidious audiences.

Paramount has made a very pretentious production of Harriet Beecher Stowe's novel, "Uncle Tom's Cabin," and all the suspense, pathos, humor and charm of the book and stage play are embodied in the screen production. Marguerite Clark plays a dual role. It has been carefully handled and she makes of both little Eva and Topsy two very lovable characters.

Bluebird presents Edith Roberts in a play that has many unusual qualities. The plot of "The Deciding

Kiss" is unique and the whole makes fair feature for any house.

Wallace Reid is creating quite a following with his keen sense of humor upon the screen. In "Less Than Kin," he scores another triumph, in a story in which many another actor might have fallen down. His dual role work is very good and the trials of a young man who has assumed another's name furnish a pretty fair plot, of which Reid makes the most.

General presents Elizabeth Risdon in a six-part play, entitled "Hypocrites," which, though an old theme, under the careful direction of George Loane Tucker makes a good feature for adults.

Monroe Salisbury is presented in a pleasing Bluebird play, which contains an abundance of beautiful mountain scenery. Careless direction is responsible for several inconsistencies, but these no doubt will be overlooked by the average picture patron.

Creighton Hale proves that he can do other things besides bloodcurdling serials and in support of Gladys Hulette in "Waifs" his work stands out prominently. This is an out-of-the-ordinary story and as pleasing a feature as you will find in many a day's travel. Pathe is to be congratulated upon this delightful five-part comedy-drama.

Stage plays as a rule do not contain the punch necessary to make them successes upon the screen, and while "Love Watches" made a fair vehicle for Billie Burke several years ago, it took much maneuvering at the director's hands to make a suitable photoplay for Corinne Griffith out of the French comedy. Vitagraph's beautiful sets and careful photography do much toward making it an acceptable screen play.

Virginia Pearson hasn't had a good story in some time. "Her Price" contains little to lift it above the average class of photoplays and, though Director Lawrence has handled the plot with unusual care, it is not a very pleasing subject.

Gannont's serial, "The Hand of Vengeance," of which the first five episodes are reviewed in this issue, offers little that is new in serial screen fiction. It belongs to the "detective" type of story, with secret doors, mysterious chambers and marvelous escapes, some of which are not fully explained.

Margery Wilson in  
**"MARKED CARDS"**

Triangle drama; five parts; directed by D'Elba;  
 published July 14

As a whole.....	Average
Story .....	Good
Star .....	Good
Support .....	Capable
Settings .....	Appropriate
Photography .....	Good

Concerning the love affair of the daughter of a newly-rich contractor with the son of an aristocratic family, with the attendant obstacles usually present in a romance of this kind, "Marked Cards" is a good average program feature. There is a courtroom scene marking the trial of the young man for murder which is excellently carried out and contains a number of good dramatic situations.

Margery Wilson is up to her standard in the present production and is given excellent support by a capable cast. Wallace MacDonald in the leading male role makes a favorable impression. The photography and settings are of the usual Triangle merit.

*The story:* When Ted Breslin tells his mother of his love for Ellen Shannon, Mrs. Breslin frowns upon the match because of the fact that Pat Shannon was but recently a hod carrier while her family tree, as far as traced, was of the aristocracy. Ted, threatened with being disinherited if he continues the affair, plunges into debauchery and gambling. While he is in a sodden condition two gamblers quarrel and one shoots



MARGERIE WILSON IN A SCENE FROM "MARKED CARDS."  
 (Triangle.)

the other, putting the revolver in the hand of young Breslin. During his trial for murder, Ellen, who has seen the whole affair from an adjacent hotel window remains aloof until, overcome by her love, she relates her story to the court and Breslin is released. This throws down the social barriers and the young couple are given free rein.

Edith Roberts in  
**"THE DECIDING KISS"**

Bluebird drama; five parts; directed by Tod Browning;  
 published July 13

As a whole.....	Average
Story .....	Good
Star .....	Good
Support .....	Fair
Settings .....	Fair
Photography .....	Good

An unique plot mixture, containing stretches of light comedy, suddenly interrupted by moments of tense dramatic value, the whole moving rather slowly to an unexpected and somewhat disappointing ending, renders judgment of this play a delicate task. Edith Roberts shouldn't have been given the child role, but she handles it capably in spite of the miscasting. Hal Cooley and Thornton Church perform well in support, Winnifred Greenwood seeming to miss the spirit of the thing.

It deals with the adventures of a poor little orphan who is adopted by two couples, one of them married, who attempt, with the best of intentions, to rear her according to book rules. Promiscuous kissing of her two fathers, not so much older than herself, is responsible for the complication which makes the story. The novelty of the story is the one item which may redeem the offering.

*The story:* Eleanor Hamlin, living with an old and impoverished couple, is adopted by Mr. and Mrs. Sears, Beulah Page and Peter Bowling, young people who have read of cooperative parentage and wish to try out the theory. It works very well until Sears loses control of himself under the spell of his adopted daughter's kisses. This passes, however, and then Peter falls in love with her. Beulah then tells her that she is engaged to Peter, and the heart-broken little girl goes back home. When Peter fails to locate her, after an exhausting search, he becomes engaged to Beulah. Eleanor returns, sees the true state of affairs, and asks God to let her be always their little girl.

Marguerite Clark in  
**"UNCLE TOM'S CABIN"**

Paramount drama; five parts; directed by J. Searle Dawley;  
 published July 15

As a whole.....	Charming
Story .....	Famous
Star .....	Splendid
Support .....	Very good
Settings .....	Splendid
Photography .....	Fine

"Uncle Tom's Cabin," Harriet Beecher Stowe's famous story, has been made into a very acceptable screen play by the Paramount Company. The different elements of suspense and humor which made the play such a success have been deftly woven into the screen version and the work of Miss Clark in the dual role is especially pleasing. The other familiar characters, Uncle Tom, Eliza and Simon Legree, are well handled by a competent cast. Topsy, as played by Miss Clark, is the very embodiment of devilishness, and Frank Losee makes a very lovable character of Uncle Tom.

"Uncle Tom's Cabin" presents unlimited scope for advertising and exhibitors should reap a harvest with this production. Perhaps few books are as well known as this story. And who is there that is not anxious to see Marguerite Clark. These are valuable assets for an exhibitor and he should experience little difficulty in filling his theatre.

*The story:* Uncle Tom is on his way to the slave market. Eva St. Clair and her father are returning to their New Orleans home when Uncle Tom rescues little Eva from drowning. St. Clair buys the negro and he becomes the delight of Eva. Eva's declining health worries her parents and finally she dies. Shortly thereafter St. Clair is killed and the St. Clair slaves, including Uncle Tom, are sold. Topsy, given to Eva's aunt, is retained and taken north, where with one of the blonde curls of Eva as a talisman, she loses her wild, impish ways and becomes a treasured servant of Aunt Ophelia.

Barbara Castleton in  
**"HEREDITY"**

World drama; five parts; directed by William Earle; published  
 August 5

As a whole.....	Good
Story .....	Good
Star .....	Good
Support .....	Capable
Settings .....	Appropriate
Photography .....	Very good

The story of "Heredity" is an absorbing one and as handled by the World Company contains sufficient entertaining qualities to make it a good offering.

Barbara Castleton, John Bowers, Madge Evans, George MacQuarrie and Jack Drumier are all names which have been associated with good pictures and give exhibitors ample opportunity for advertising this production both from the standpoint of players, as well as emphasizing the fact that it is a well written story. Maravenc Thompson is the author.

Madge Evans gives a charming characterization as Nedda Trevor in childhood and Barbara Castleton takes up the thread of Nedda's life when grown to womanhood in a capable manner. John Bowers as the matinee idol hero has little to do but does that little well. Jack Drumier as the stepfather gives a forceful performance and George MacQuarrie as Nedda's employer does his part well. It is a well assembled cast and a well written story.

*The story:* The murder of her mother by her stepfather and his escape forces the guilt on Nedda Trevor and she is taken prisoner. Her story in the papers and the revelation of the fact that her ancestors had been befriended by Charles, King of France, recalls to the mind of Jack Winslow, wealthy young clubman, a certain young child whom he had befriended and he again befriends the young woman. He brings the stepfather to justice and with Nedda free there is a declaration of love on the part of both.

Elizabeth Risdon in  
**"HYPOCRITES"**

General Film drama; six parts; directed by George Loane Tucker; published special

As a whole.....	Well done
Story .....	Trite
Star .....	Convincing
Support .....	Good
Settings .....	Appropriate
Photography .....	Good

Although an old theme, George Loane Tucker's direction and the convincing performance of Elizabeth Risdon do much to put over "Hypocrites" and for the exhibitor using productions for adults only this picture should have an especial appeal. It is not a picture for young folks, however.

Weyburg, a small English village, whose chief asset is the manor of the Wilmore's, is the scene of the action. The exterior settings are typical of England's beautiful garden spots and the interiors harmonize with the exteriors. Cyril Raymond appears opposite Miss Risdon to good advantage.

*The story:* Lennard Wilmore is in love with Rachel Neve. But his family persuades him to marry Helen who is wealthy to recuperate the family's fallen fortune. Finally Lennard consents. The elder Wilmore seeks to force one of his serving men to marry Sarah Piper and save her from disgrace. Then he finds his son confronted with the same difficulty and endeavors to buy Rachel off, but his son is determined to marry Rachel. When the father of Helen learns the truth he agrees to straighten out Wilmore's financial difficulties and Rachel is accepted into the Wilmore home.

Monroe Salisbury in  
**"WINNER TAKES ALL"**

Bluebird drama; five parts; directed by Elmer Clifton; Published July 20

As a whole .....	Good
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Very Good
Photography .....	Good

"Winner Takes All" presents Monroe Salisbury in a pleasing picture that will interest most everybody. Photographed in beautiful mountain country, with lots of action, the film unfolds a story, which, while old, holds the attention of the spectator throughout.

There are quite a few inconsistencies in the picture. Some of the players, for instance wear puttees when the story is based on the homestead days of the west, and one appears in a silk shirt. At times, too, the story is hard to follow, but barring these minor faults, it is safe to say that the feature is worth booking.

*The story:* Saul Chadron, a land baron, determines to drive out the homesteaders and turns his cowboys on them to loot, burn and slay. Headed by Alan MacDonald, the homesteaders resist. MacDonald falls in love with Frances Landcraft, who is visiting Nola Chadron, Saul's daughter. When Nola is kidnaped Frances accuses MacDonald, but MacDonald finds her, regains Frances' faith in his integrity and incidentally her love. United States troops intervene in behalf of the homesteaders and their rights are restored.

First to Fifth Episodes of  
**"THE HAND OF VENGEANCE"**

Gaumont serial; to be published in ten episodes

As a whole .....	Fair
Story .....	Fair
Cast .....	Fair
Settings .....	Adequate
Photography .....	Good

This serial might have been made three or four years ago. It is that kind of picture. It also is possible that it was made "somewhere in Europe," as it has the foreign ear-marks in many places. It is one of those pictures where the hero-villian is constantly outwitting the persistent detective. It is a "detective picture" with floors that drop, floors that rise, secret doors, secret signs and secret organizations.

One episode of the first five is on a par with the others, they neither increase nor decrease in quality or entertainment value.

There are several inconsistencies. For instance, at the end of the third episode "Ultus" the hero-villian is in close quarters, locked in the same room with several detectives, but is free again at the beginning of the fourth episode and the sub-title says he "cleverly eludes his pursuers" without showing how he did it or explaining how his escape was accomplished.

*The story:* First episode: "The Sign of the Scar." After a struggle with his partner over a diamond Townsend leaves Morgan, whom he has cut across the back of his hand, presumably dying on the desert. Townsend becomes famous in London. Morgan returns and at the head of a band operates under the name of Ultus. With his confederates he rifles the Townsend diamond vaults. Townsend employs Bass, a detective whom Ultus notifies that he will steal Mrs. Townsend's diamond pendent at the ball.

Second Episode: "Scheming for Millions." Lady Townsend gives the diamond to the detective for safekeeping. Ultus appears, tussels with Bass, who calls for help, policemen arrive presumably his men, but later develop to be Ultus' confederates. Ultus learns that an ambassador is to buy a diamond from Townsend. He gains admittance to the ambassador's home, disguises himself like the ambassador. He warns Bass that he is to do something that day. Bass and his men accompany Townsend to the embassy.

Third Episode: "The Ambassador's Diamond." Ultus overpowers the ambassador and his attendants and impersonating the ambassador receives the diamond. One of the band becomes dissatisfied and turns against Ultus revealing his hiding place to the detective. Bass and his men surround the house and seemingly have captured Ultus, but he escapes.

Fourth Episode: "The Grey Lady." Ultus escapes after a fight with the detective. He now seeks the traitor. While dining in a restaurant he becomes interested in the "Grey Lady." She leaves her handbag on the table and Ultus returns it to her home. As he enters he finds a dead man on the floor with a dagger lying across his chest. The "Grey Lady" tells him her brother has been murdered by "The League of Silence." It is a trick of the league to obtain his leadership.

Fifth Episode: "The League of Silence." The league is also in search of the traitor as he murdered the "Grey Lady's" father. They plan to learn his whereabouts through Bass whom they tempt to raid the house where they are. Bass captures a fake Ultus and they capture Bass and learn of the whereabouts of the traitor and hasten with autos to capture him while Bass escapes and follows by fast train.

Wallace Reid in  
**"LESS THAN KIN"**

Paramount drama; five parts; directed by Donald Crisp; published July 29

As a whole.....	Excellent
Story .....	Delightful
Star .....	Excellent
Support.....	Very good
Settings .....	Elaborate
Photography .....	Excellent

Alice Duer Miller's story furnished the text for this delightful piece of screen fiction. It is a fitting companion picture to that other Paramount comedy-drama, "Believe Me, Xantippe," in which Wallace Reid scored such a success.

The present story is a romance of Central America and New York and revolves around the resemblance of one young man to another, and the difficulties it led him into when he tried to impersonate the dead son of an old New Yorker.

Wallace Reid has an excellent opportunity to display his keen sense of humor in "Less Than Kin" and he takes full advantage of it. Ann Little, stately and well groomed, as "the girl in the case," does some of her best work. The balance of the cast is excellent, including Raymond Hatton, Gustav Seyffertitz, Noah Beery, James Neil, Charles Ogle, Jane Wolff, James Cruze, Guy Oliver, Calvert Carter and J. Herbert.

*The story:* Lewis Vickers, a young American, languishing in South America because he is "wanted" in New York for a crime which was the outcome of an accident, runs across another American who greatly resembles him. The young man dies and Vickers to get back to the United States decides to impersonate him. He is taken into the family group upon his arrival in New York and soon finds himself possessed of many incumbrances and debts left by the former youth, which include a wife and three children. He is left a fortune, but discloses his identity and flees to Canada. En route he marries the ward of his benefactor, who has helped him to escape and who has hid in the tonneau of the automobile. Eventually he is cleared of all guilt and there is the usual happy ending.

**Ten Arbuckles In Next Year**

"Fatty" Arbuckle will produce ten comedies during the coming season, according to the Comique Film Corporation, the producers. All will be distributed through the Famous Players-Lasky Corporation and bear the Paramount trademark.



**William Desmond in  
"HELL'S END"**

Triangle drama; five parts; directed by J. W. McLaughlin;  
published July 14

As a whole.....	Fair
Story .....	Fair
Star .....	Good
Support .....	Strong
Settings .....	Fitting
Photography .....	Fine

"Hell's End" is a typical William Desmond picture with this virile Triangle star engaging in a number of fistic encounters of the hair-raising variety. The story, that of a worthless life being transformed into a useful cog of society through the love of a woman, has been used repeatedly but still contains the element of interest in the present treatment of the subject.

The settings are excellent and retain a convincing air of reality. Josie Sedgwick does good work and the balance of the cast furnishes excellent support.

*The story:* Mary Flynn and Jack Donovan parted in the tenement district of New York. Mary, through her father's increased fortunes became a society belle while Jack, succumbing to his environment, becomes the "boss" of "Hell's End" as the district has come to be called. On a slumming trip Mary meets Jack and the old friendship is renewed. In the course of the evening Jack is felled by a beer bottle and Mary has him taken to a hospital. During his convalescence he is given employment in the Flynn warehouse and gradually the marks of his old associations wear off. Once possessed of his old strength he returns to "Hell's End" long enough to demonstrate his supremacy over the man who has succeeded him in charge of its destinies and then forsakes the old life for more useful occupation and Mary's love.

**Enid Bennett in  
"THE VAMP"**

Paramount drama; five parts; directed by Jerome Storm;  
Published July 22

As a whole.....	Very good
Story .....	Pleasing
Star .....	Excellent
Support .....	Very good
Settings .....	Adequate
Photography .....	Excellent

C. Gardner Sullivan must have had Enid Bennett in mind when he wrote "The Vamp" for the big-eyed, demure, little Australian star fits the part perfectly. The story hinges upon the desire of a pretty wardrobe girl to win the man of her choice. She takes the advice of one of the more sophisticated members of the chorus and in a black spangled gown accomplishes her object.

From then on the story seeks more familiar paths and concerns a villainous person (very well played by Robert McKim)

who instigates a strike and winds up in the capture of a German spy.

The cast surrounding Miss Bennett is all that could be desired and director Storm worked the story up to a strong climax in the fifth reel. Altogether a picture that should please both young people and grown-ups.

*The story:* Nancy Lyons, a wardrobe girl with a musical comedy show is in love with Robert Walsham, a settlement worker. Nancy has heard much from one of the chorus as to how they "vamp" young men and old. She borrows a costly gown and succeeds in charming her fiance into a proposal. The bride and groom go to a small Pennsylvania town and Robert takes charge of a settlement house. Fleming, a German spy, and Weil, an agitator, try to promote a strike but Nancy secures a confession from Weil, while practicing her "vamping" methods upon him and Nancy is hailed as a heroine when Weil and the spy are arrested and taken away.

**Virginia Pearson in  
"HER PRICE"**

Fox drama; five parts; directed by Edmund Lawrence;  
published July 15

As a whole.....	Fair
Story .....	Average
Star .....	Good
Support .....	Ample
Settings .....	Good
Photography .....	Good

"Her Price" presents Virginia Pearson in an ordinary story with little to make it an outstanding feature and yet containing nothing that would put it in the class of poor pictures. To show this picture intelligently an exhibitor should study his audience and its tastes.

The story concerns a young girl studying music who runs out of funds and stoops to unusual depths to attain her object. The awakening of true love, the desire for revenge and her final falling in love with the man she sought to ruin, as handled by the director is along slightly different lines than most stories dealing with this topic.

Virginia Pearson makes the most of the opportunities that present themselves in the role of Marcia Calhoun, the music student; Edward F. Rosen as the tempter; Charles Martin as the lover and Victor Sutherland as the unfortunate brother upon whom Marcia wreaked her vengeance, only to regret it at a later day, are all well adapted to their parts. The story is by George Scarborough.

*The story:* Out of funds and anxious to continue her music studies, Marcia Calhoun allows Philip Bradley to take her to Italy and provide the funds for her education. Becoming a successful singer, Marcia wins the love of Weston King, who refuses to have anything to do with her when she confesses her past. She returns to America determined upon revenge. She learns that Philip is dead. She thereupon turns her attention to John, a brother, and before long she has him ruined. Instead of turning against her he condones her action and tells of his love. Entirely unprepared for this, Marcia is overcome and eventually finds happiness in John's love.

**EDITH STOREY IN TWO SCENES FROM "THE DEMON"**



THIS METRO PRODUCTION PRESENTS A STORY OF SOCIAL LIFE SET AGAINST A BACKGROUND OF THE PRIMITIVE AND, IT IS SAID, AFFORDS MISS STOREY A PARTICULARLY STRONG ROLE.

# The Periscope

Remember, every time you lick a W. S. Stamp you paste the Kaiser in the eye.

Well, another M. P. convention has passed into history, and according to reports from the Hub City it didn't create quite as much attention as a former tea party.

Would you call "Uncle Tom's Cabin" a colored picture?

Ohio won't stand for "Hell" in film titles. They will probably be glad to hear of "Hell's End." After that they won't need worry.

Gosh! Accordin' to Joe Farnham the motion picture bizness is awful. If Joe would only Harpoon a few facts and leave out the generalities somebody might believe him. He must have met some bad eggs in his studio travels. Where was yuh Joe? Out with it. A business as rotten as you intimate ought to be exposed.

## Dubb's Suggestions Praised

(That our peerless Stunt Suggestor from Oshkosh has the right dope when it comes to telling an exhibitor how to put a picture over, is evidenced by the thousands of testimonials received bearing on this important point of showmanship. We herewith print a few. Space does not permit publishing all.)



Dear Dubb: I tried your soap stunt and it worked great. I'm now behind the bars. A. MUTT.

My dear Mr. Dubb: I've tried all of your stunts thus far published, and though they are confining me in the violent ward at present, I hope to be let loose soon. A. JAY.

Mr. Dubb: What is it, this stund thing about which I read in the peper. How do you do it? My house it seats 300, but I don't hav it full half the time. Pls. send me your latest photo for my lobby. MARKMEOFFSKI.

Them Boston slickers thought they could put one over on us by holding the M. P. E. L. convention there and we wouldn't be able to get the dope on the election till it was stale. But when the EXHIBITORS HERALD AND MOTOGRAPHY arrived in their midst Friday, with Pete. Schaefer's election in it, and everything, they sat up and took notice, by cracky!

## Wadyerknow 'Bout That

The G. M. Anderson company is making a western picture which has a saloon in one scene, and which we have been reliably informed will not be known as the "Legal Tender," "Red Dog," or "Ace High."

Now that Terry Ramsaye is back in New York the N. Y. papers are of one voice in saying that Manhattan is the place to get the news and to make delivery. Still, when Mutual's peerless P. A. was turning out copy in the Windy City, it seemed to read all right, and furthermore everyone printed it.

After viewing some of the five-reel "features" offered by some of our best companies of late, one begins to realize that Doc. Frank Crane was about right when he said too much money is being paid the stars and not enough to the barbers writing the stories. J. R. M.

## Rockcliffe Fellowes Heads Cast In Madge Kennedy's Newest Picture

The atmosphere of smart society is admirably carried out, it is said, in Madge Kennedy's newest Goldwyn picture, "Friend Husband." This is accomplished not only by beautiful settings executed in Hugo Ballin's happiest manner, but a cast of finished players, each accustomed to roles such as are found in the Madge Kennedy play.

Again the star has a new leading man. He is Rockcliffe Fellowes, whose stage portrayals in the support of Ethel Barrymore are as well known as his screen work with Ethel Clayton and other stars. The part assumed by him in "Friend Husband" is suited to the actor.

George Bunny plays a lovable role in support of Madge Kennedy in "Friend Husband." Paul Everton also is a member of the cast. William Davidson, remembered for his amusing characterization in "Our Little Wife," one of Madge Kennedy's Goldwyn successes, is again with the star in "Friend Husband" and his role, while of an entirely different character promises some telling moments.

Although the production is rich in the extreme and the ensemble requires the services of many smartly dressed men and women, only two feminine players support the star. They are Victory Bateman, remembered for her Aunt Judith in Madge Kennedy's "Service Star," and Jean Armour, who makes her debut under the Goldwyn trademark.

## Kerrigan to Star in "The Swamper"

J. Warren Kerrigan has just finished "A Burglar for a Night" and after a two-day rest, his director, Ernest Warde, started work on his third feature under the management of Jesse D. Hampton. This bears the working title of "The Swamper," and is a screen version of the story of the same name by Kenneth Clarke.

There is a wealth of timberland locations in "The Swamper," and Mr. Hampton sent his star and director, together with two score of players, to the forests of Oregon for the proper locations. Lois Wilson continues to play the chief feminine roles with Mr. Kerrigan.

In "The Swamper," Walter Perry, for several years one of the chief character actors at the Triangle Culver City Studios, will be seen in a role that ought to add very considerably to his screen reputation.

## "Young America" Strongly Patriotic

The George K. Spoor feature, "Young America," according to information from the Essanay studio, where the production is being filmed, is rapidly taking shape under the careful guidance of Director Berthelet.

The picture shows the inherent love for the flag and country that is in every boy's heart, no matter what his condition or station in life. While it deals with particular boys, yet they are embodiments of the typical American youth—fun loving, full of mischief, and sometimes overstepping bounds, yet concealing an undercurrent of honor and loyalty that quickly responds either to individual kindness or the great moments such as call the boys to service of the nation.

It is a play in which every man will recognize his own boyhood and youth, Essanay declares, and every woman the constant inconsistencies of her sons.

## Charles Ray's Next "String Beans"

"String Beans" is the title of Charles Ray's newest Paramount, on which he is now at work. The story deals with the efforts of a couple of sharpers to start a string bean cannery on paper in a village and mulct the farmers. Ray is the boy who beats them to it.

## Jewel Carmen in Magazine Story

Jewel Carmen has begun work on "Above the Law," a production based on the magazine story of the same name by Max Brand. Miss Carmen is working under the direction of Robert Thornby, this being his second production for the William Fox forces.

# "What the Picture Did For Me"

## VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. If you need the information quickly, telegraph us. This department is open to all. Using form on page 39, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.

### Artcraft

**A Doll's House**, with Elsie Ferguson (Artcraft)—Fan business fair. Some do not like this type of story. It does not please the masses.—Charles H. Ryan, Garfield Theater, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Headin' South**, with Douglas Fairbanks (Artcraft)—A Fairbanks picture that is different and one of his best. Pleased fair-sized audience.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**The Judgment House** (Blackton-Artcraft)—Recommend this picture to high class audiences only. Title did not draw.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**How Could You, Jean?** with Mary Pickford (Artcraft)—Drew capacity business in face of fact that Evanston has given a great many men to the army and navy. Proof that Miss Pickford has not lost any of her drawing power.—Bodkin & Keane, Star Theatre, Evanston, Ill.—High class patronage.

**The Narrow Trail**, with William S. Hart (Artcraft)—Exceptionally good. Played it on Monday to big business.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

**The Little Princess**, with Mary Pickford (Artcraft)—This production did not draw, but picture was good. Probably too old a subject.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

**Shark Monroe**, with William S. Hart (Artcraft)—Picture enjoyed a week's run to satisfactory business. First time in long time that Hart has pleased public. Advertised heavily in all six papers. Charged 22 cents daytime and 25 at night and Sunday.—M. J. Weil, Castle Theatre, State street, near Madison (busiest corner in the world).—Pre-release house.

### First National Exhibitors' Circuit

**My Four Years In Germany** (First National)—Played to biggest business ever known here. Everyone pleased. Feature well advertised. No competition. Charged 40 cents. Weather good.

—H. G. Weeks, Electric Theatre, Arenzville, Ill.—Neighborhood patronage.

### Fox

**When a Man Sees Red**, with William Farnum (Fox)—Drew well on a hot night. Farnum always gets those who want to see a good fight. Book it.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**Jack and the Beanstalk**, with Francis Carpenter (Fox)—The best kid picture ever made. Medium sized towns can pull a big matinee if worked right.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**Brave and Bold**, with George Walsh (Fox)—Very good feature. Star draws well.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

### Goldwyn

**Joan of Plattsburg**, with Mabel Normand (Goldwyn)—Very good.—Gifts Theatre, Cincinnati.

**Blue Blood**, with Howard Hickman (Selexart)—Very good. Great story.—Gifts Theatre, Cincinnati.



WILLIAM S. HART

Whose Next Artcraft Production Will Be "Riddle Gawne"

**The Venus Model**, with Mabel Normand (Goldwyn)—In your program mention the fact that the star appears in a nifty bathing suit. Business good. Satisfied patrons. Title good. Star popular.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Glorious Adventure**, with Mae Marsh (Goldwyn)—This picture is characterized by very good support. Star good. Good business.—E. Barrett, Pastime Theatre, Madison, near Clark street, Loop, Chicago.—Transient patronage.

### Kleine

**Men Who Have Made Love to Me**, with Mary MacLane (Essanay)—Mary MacLane has the goods and knows how to deliver them. Direction excellent.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

### Metro

**Lest We Forget**, with Rita Jolivet (Screen Classics)—I have been an exhibitor for nine years and have had some big days, but "Lest We Forget" broke my house records by over \$30, and everybody was well pleased. I got 10 and 13 cents.—Rae Peacock, Mystic Theatre, Stafford, Kan.—Rural patronage.

**Social Quicksands**, with Bushman and Bayne (Metro)—Business good. Had no complaints on the picture. Did not view it myself, but from what I know about it, it is an average attraction. Much better than this team's previous vehicle, "Cyclone Higgins, D. D."—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Million Dollar Dollies**, with the Dolly sisters (Screen Classics)—A novelty, that's all.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**The Only Road**, with Viola Dana (Metro)—Very good picture. Drew good business.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

**Lest We Forget**, with Rita Jolivet (Screen Classics)—Truly a wonderful and timely picture. Great story. Wonderful action and photography.—Alhambra Theatre, Cincinnati.

**Paramount**

**Believe Me Xantippe**, with Wallace Reid (Paramount)—Great. Pleased all. Drew good house. Comedy drama you can safely recommend.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Huck and Tom**, with Jack Pickford (Paramount)—I advertised the author and it drew big Sunday. Pickford well fitted for this work.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**Pathe**

**Moral Suicide**, with John Mason and Leah Baird (Pathe)—Wonderful production and considering the weather nothing else could have got more money. Advertised in one paper. Charged 15 and 20 cents.—Star Theatre, Madison street, near Clark, Loop, Chicago.—Transient patronage.

**The Yellow Ticket**, with Fannie Ward (Pathe)—Just a fair story. Appeals to Jewish class.—Alhambra Theatre, Cincinnati.

**Select**

**By Right of Purchase**, with Norma Talmadge (Select)—A good picture spoiled by a suggestive scene in the fourth reel. Why, oh why, will producers insist on making suggestive pictures? Surely they do not consider it elevating the standard of motion pictures. Nor can I believe it is the class of pictures the public wants. Personally I consider them disgusting and avoid them whenever possible. Exhibitors in the majority of theatres, I believe, should take into consideration that a large percentage of their patronage consists of the younger classes, and such pictures tend more to embarrass rather than entertain. I sometimes question the dignity of an actress who will allow herself to be placed in such compromising scenes as are now being placed before the public. Perhaps, however, my opinion is prejudiced in this matter. Let's hear from some of the rest of you.—W. A. Peterson, Scenic Theatre, Mt. Vernon, S. D.

**The Secret of the Storm Country**, with Norma Talmadge (Select)—This picture more than pleased. Star splendid. Good business at 11 and 17 cents.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.

**The Safety Curtain**, with Norma Talmadge (Select)—Good box office attraction. Big business all week. Miss Talmadge will bring them in every time. Many compliments on picture. Great preponderance of women in audiences. Charged 6 and 15 cents until noon, then 6 and 22 cents. We do not advertise in the newspapers.—Sig. Faller, Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Pre-release house. Transient patronage.

**The Whirlpool**, with Alice Brady (Select)—Good society drama. Star good

as usual. Fair business. Good weather.—E. Barrett, Pastime Theatre, Madison, near Clark street, Loop, Chicago.—Transient patronage.

**Sherry**

**A Romance of the Underworld**, with Catherine Calvert (Frank A. Keeney)—Very good picture. Drew better than any picture at this house in four months. Star is a wonder. Patrons talk about her when they leave. Charged 20 and 25 cents. Advertised in four of six daily papers.—Bandbox Theatre, Madison, near LaSalle street, Loop, Chicago.

**Vitagraph**

**Over the Top**, with Arthur Guy Empey (Vitagraph)—Put special effort on this picture and did well with it. Had a prologue with trench scene on stage. Used illustrated song, had patriotic slides and some good punches taken from two news weeklies. Used a bugler and drummer to good advantage. Show ran one hour and fifty minutes. Ran five shows, starting at 2 p. m.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Love Watches**, with Corrine Griffith (Vitagraph)—Star is good. Good photography. Fair business. Weather warm.—E. Barrett, Pastime Theatre, Madison street, near Clark, Loop, Chicago.—Transient patronage.

**W. H. Productions**

**The Hell Hound of Alaska**, with William S. Hart (W. H. Productions)—A good heart interest story. Not up to Hart's standard.—Alhambra Theatre, Cincinnati.

**World**

**The Heart of a Girl**, with Barbara Castleton (World)—Weak in drawing power, but picture is O. K. Star is new to our patrons and may draw better when better known if her work attracts.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**State Rights and Specials**

**The Submarine Eye** (Williamson Brothers)—Very good. Well acted. Well produced.—Gifts Theatre, Cincinnati.

**Mothers of Liberty** (Monopole)—A wonderful production in six parts. Everybody well pleased. You can play this picture very strong from its patriotic standpoint. Should go big in any locality.—Julius Lamm, Schindler Theatre, 1009 West Huron street, Chicago.—Neighborhood house.

**The Garden of Allah**, with Helen Ware (Selig)—A great picture. Well acted. Appeals, however, to highest class audiences only.—Alhambra Theatre, Cincinnati.

**National Board of Review Reports**

**Joan of the Woods** (World)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, fair; moral effect, doubtful.

**The Million Dollar Dollies** (Screen Classics)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good;

SCENE FROM GERALDINE FARRAR'S FIRST GOLDWYN PLAY



"THE TURN OF THE WHEEL" HAS BEEN CHOSEN FOR THE NOTED DIVA'S INITIAL VEHICLE UNDER THE GOLDWYN BANNER.

photography, good; technical handling, good; scenic setting, fair; moral effect, fair.

**The Safety Curtain (Select)**—Entertainment value, excellent; dramatic interest of story, excellent; coherence of narrative, well knit; acting, excellent; photography, good; technical handling, fine; scenic setting, excellent; moral effect, good.

**The Fly God (Triangle)**—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

**The Mortgaged Wife (Universal)**—Entertainment value, good; dramatic interest of story, good; coherence of narrative, fair; acting, good; photography, good; technical handling, good.

**No Man's Land (Metro)**—Entertainment value, good; educational value, fair; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, good; scenic setting, good; moral effect, good.

**Three Mounted Men (Universal)**—Entertainment value, good; dramatic interest of story, good; coherence of narrative, clear; acting, good; photography, excellent; technical handling, good; moral effect, good.

**The Street of Seven Stars (Doris Kenyon)**—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, excellent.

**Her Price (Fox)**—Entertainment value, moderate; dramatic interest of story, insignificant; coherence of narrative, fair; acting, fair; photography, fair; technical handling, fair; scenic setting, adequate; moral effect, fair.

**Every Woman's Husband (Triangle)**—Entertainment value, fair; dramatic interest of story, moderate; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, fair.

**A Good Loser (Triangle)**—Entertainment value, fair; dramatic interest of story, insignificant; coherence of narrative, fair; acting, fair; photography, good; technical handling, sufficient; scenic setting, adequate; moral effect, fair.

**The Danger Mark (Arctcraft)**—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, sufficient; costuming, effective in costume episode; scenic setting, adequate; moral effect, good.

**And the Children Pay (Matrix)**—Entertainment value, good; educational value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, fair; technical handling, fair; scenic setting, fair; moral effect, good.

**The Golden Wall (World)**—Entertainment value, good; dramatic interest

of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, good; historical value, good; moral effect, good.

**The Glorious Adventure (Goldwyn)**—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, good; acting, excellent; photography, excellent; technical handling, good; costuming, good; scenic setting, fine; moral effect, good.

**To Hell With the Kaiser (Metro)**—Entertainment value, good; educational value, good; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, good; costuming, good; scenic setting, fair; historical value, fair; moral effect, good.

**Opportunity (Metro)**—Entertainment value, excellent; dramatic interest of story, excellent; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, good; moral effect, fair.

**Hell Bent (Universal)**—Entertainment value, good; educational value, fair; dramatic interest of story, good; coherence of narrative, good; acting, excellent; photography, excellent; technical handling, good; historical value, excellent; moral effect, good.

**The Ghost of Rosy Taylor (Mutual)**—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, adequate; moral effect, good.

**The City of Tears (Universal)**—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, good; scenic setting, fair; moral effect, fair.



BESSIE BARRISCALE  
in a touching scene from "A Wife's Conscience,"  
her latest Paralta play

## What Is the Picture's Box Office Value?

Is the film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Motography's "What-the-Picture-Did-for-Me" Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

.....

.....

Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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City and State.....

Sent in by.....

## Triangle Signs Taylor Holmes; Eight Companies Making Features

Big things are happening at the Triangle Culver City studios. In line with the new Triangle policy of doing some unusual pictures in the coming months, a new company, with Taylor Holmes as the star, will be added to the eight now working at Culver City. Holmes, one of the best known light comedy artists of the stage and screen, has signed a three-year contract and will soon leave New York with his director to begin a series of Triangle feature pictures.

Two pictures have been completed this week, and five stories put into production, several well known players having been secured especially for these features. Chief among these are Harry Mestayer, Broadway favorite, who left New York to create the role of the parson for Oliver Morosco in Jack Lait's new play, "One of Us," which had its premier recently at the Morosco Theatre, Los Angeles.

### Westayer in "High Tide"

Mestayer has been engaged for the leading role in "High Tide." In the play Mestayer is shown as a successful playwright and author, who has risen from a street "newsie" through sheer ability. The plot centers around his love for Jean Calhoun, a fresh young thing from the country, drawn to the city by the urge of ambition, and a conflicting affection for a show girl, Yvonne Pavis, who has really been the author's inspiration, and whom he finds in the end he cannot do without.

The stories which have been completed for the Triangle program this week include, "The Price of Applause," with Jack Livingston in the featured role, supported by Joe King and Claire Anderson, and a new Roy Stewart western thriller directed by Cliff Smith, "Cactus Crandall." In this photoplay, written by Stewart himself, Director Smith has secured some wonderful atmosphere of Mexico, it is said.

In addition to "High Tide," four other Triangle stories have been cast. They include, "The Mask," by E. Magnus Ingleton; "Wild Life," written by Mary V. Dearing, and adapted to the screen by Charles J. Wilson, Jr.; "Daughter Angelo," adapted to the screen by George Elwood Jenks from the original story by M. H. Stearns, and "Untamed," the work of Kenneth B. Clark.

"The Mask," a thrilling mystery story, will serve as a vehicle to feature Jack Livingston and Claire Anderson. "Wild

Life" is a western subject, in which William Desmond is cast as a "square gambler."

### "Daughter Angelo" War Story

Director William Dowlan has started filming "Daughter Angelo," a pretty romance with a new war angle, in which Pauline Starke will be featured.

"Untamed," Kenneth B. Clark's new Triangle photoplay, will serve as a vehicle for Roy Stewart, cowboy hero.

Director Christy Cabanne, one of the recent additions to Triangle's directors, has completed the interiors on "The Mayor of Filbert," and with a half score of principals is now working at Santa Ana on the exteriors.

### Immense Studio Set

Albert Parker, the new Triangle director, who is handling Gloria Swanson on her latest vehicle, "Shifting Sands," has been working this week on a set which covers an entire glass stage. It represents a fashionable modiste shop, and it is stated some wonderful gowns

were used in scenes centering in the shop. Supporting Miss Swanson in "Shifting Sands" are Joe King and Harvey Clark in the principal roles.

A bit of Naples has been transplanted to the Triangle studios for Alma Rubens' latest Triangle picture, "The Ghost Flower," and under the direction of Frank Borzage.

S. J. Warshawsky of New York has

just arrived at the Culver City studios and is working in the west coast publicity department of Triangle. Warshawsky has been identified with the advertising and publicity department of the Triangle Distributing Corporation for the past six months and believes his jump to the Triangle studios will greatly facilitate his work.

### Hart to Change Roles In Coming Production

William S. Hart is about to resume work at Hollywood under the supervision of Thomas H. Ince, following a brief vacation, on a series of offerings which, according to his press agent, "will mark a complete change" from his previous pictures. No hint of the change, however, is divulged. Wanda Hawley has been chosen for his leading woman in the first production.

### A Wail From A "Willun"

Robert McKim, the premier villain of the Thomas H. Ince studios, has a grievance. To quote the "villainous" Robert: "Here am I, a villain by profession! In the old days I was appreciated; I knew each morning that before night I would have been thrown out of windows, kicked out-of-doors, punched on the jaw, and left for dead. There was some zest in life then—and I was happy. Now what have I to look forward to? Sometimes I go for days without even being kicked! It's disheartening! Why, the last picture I saw myself in the audience actually cheered! They mistook me for the hero! It's all wrong! Give me the good old times when villainy was always properly rewarded and appreciated.

The Ince scenario department is to blame—for some months they have refused, or neglected, to give McKim a real bad part. Wishy-washy villains are not to his liking. Over McKim's dressing table, in big, black letters, are the following words:

"I do the dirty work—the nice, clean, dirty work;

Behind tree and shrubbery, that's where I like to lurk;

Ten, twenty, thirty work—bad all through—

I create the hero by the dirty work I do."

"That is—or was—my motto," said McKim, sadly. "But now I'm a nice clean villain, who wouldn't even harm a Hun, thanks to the overlords of the scenario department. It's all wrong!"

### Petrova Lengthens Nation-Wide Tour For Thrift Stamps

Due to the success that has attended her efforts in the East and South, Mme. Olga Petrova has decided to extend her nation-wide tour on behalf of War Savings Stamps, so that she will be making personal appearances at leading theatres until Sept. 1.

Many requests for her services have been received by the star from exhibitors, and in one instance at least a W. S. S. official has urged her appearance. State Director Wolfe of Ohio is the official.

Mr. Wolfe wrote to H. E. Benedict, executive secretary of the National War Savings Stamp Committee at Washington, asking him to have the star come to Newark by all means, as Mme. Petrova's husband formerly was a resident of that city. The proposition was put up to Mme. Petrova and it is likely that she will comply with the request.

Up to date the star has been responsible for the sale of more than \$250,000 worth of stamps. She is paying her own expenses and making her appearance in connection with the presentation of the productions of her own company, notably the last one, "Tempered Steel."



TAYLOR HOLMES

**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"Hell Bent" (Universal)—Reel 1, all scenes of stage holdup. Reel 4, two scenes of men working at safe; all scenes of holdup on coach. Reel 5, binding man to horse; three scenes of bandits in cabin shooting.

"To Hell with the Kaiser" (Metro)—Reel 2, subtitle: "Give the men free reign—you know what that means." Reel 3, subtitles: "These quarters are not so bad—all but the girls, of course"; "I'll take first choice"; "Morning—the lust of the war gods." Reel 5, subtitle: "You came here willingly, etc."

"Shark Monroe" (Paramount)—Reel 2, subtitle: "Prospering through the degradation of women." Reel 5, subtitle: "He's dead."

"The Branded Man" (Universal)—Reel 1, two scenes of heating iron and closeup of hot iron approaching man; second attack scene on Ewing; three holdup scenes. Reel 2, dividing spoils; holdup of man in cabin; two scenes of taking money from cabin; man shooting at posse.

"The Lion's Claws" No. 15 (Universal)—Reel 1, two closeups of man's bloody face.

"A Tight Squeeze" (Fox)—Reel 1, subtitles: "After a night of anguish, etc."; "A false friend"; second scene of duck squirting water into rooster's posterior; entire incident of man lying in water feeling back and looking at cow; view of stork with sign: "We satisfy"; first scene of feather duster landing in ram's posterior. Reel 2, two views of dancer's legs through curtain; first two scenes of dancer wiggling her posterior and first scene where she swings the same; two scenes of man looking through opera and spyglasses.

"Dad's Knockout" (Capitol)—Reel 1, two scenes of girl with butterfly on back facing camera; four views of girl in low cut gown; two scenes of same girl on stage. and one scene of girl bowing to audience.

"The Hula Hula Dance" (W. H. Prod)—Reel 1, vulgar scene of man scratching; shooting man with arrow and woman pulling it out; man striking girl with stone hatchet; scene of girl scratching herself. Reel 2, vulgar actions of men under tree after egg is shot from nest.

"Awake, America, Awake" (Diamond)—Reel 4, three scenes of rioting and subtitle: "Kill him, kill the rich"; subtitles: "He's escaped, let's get him at his house"; "But what can I do? Do you realize Bridgwell is the richest man in the state"; four scenes of mob running down street; two scenes of rioters approaching house; two scenes of rioters breaking door down; attack on girl; two scenes of throwing children out of window; attack on man in ballroom. Reel 5, two scenes of choking man; girl shooting man in back.

"Belles of Liberty" (L-Ko)—Reel 1, two scenes of girls ascending stairs with skirts raised above knees; scene of elderly girl in same action; all but last scene of nude statue in fountain; closeup of man looking at girl's leg. Reel 2, girl in low cut gown exposing her bust; subtitle: "There's a couple of soldiers out there getting fresh with Pixie and Trixie."

"No Man's Land" (Metro)—Reel 1, man shooting other man. Reel 4, stabbing Chinaman.

"Marked Cards" (Triangle)—Reel 1, man pulling card from sleeve.

"The Bird of Prey" (Fox)—Permit refused because the film features the degradation of a woman and contains repeated scenes of immorality, murder and other unlawful acts.

"It's a Great Life" (Jester)—Reel 1, scene of girl's clothes dropping to floor while dressing; scene of colored woman forming words: "What me?" with lips and white man winking at her; pulling girl's skirt off. Reel 2, two scenes of ice water dropping on girl's leg; all scenes of iceman holding girl's leg except a flash of last scene; four scenes of vacuum cleaner pulling girl's skirts up; scene of vacuum cleaner pulling man's shirt out of his trousers and pushing it in again; man and girl falling into bathtub; two scenes of woman in bed embracing minister.

"Every Woman's Husband" (Triangle)—Reel 3, subtitles: "For years my residence has been merely my address and not my home"; "I had his love"; closeup of nude statue; love scenes in Marshall's apartment. Reel 4, subtitles: "I think you are mistaken. I am his wife and you are merely his—"; "I have made him comfortable and happy."

"A Good Loser" (Triangle)—Reel 1, flash long gambling scenes. Reel 2, closeup gambling scene. Reel 3, flash last gambling scene. Reel 5, two shooting scenes.

"Opportunity" (Metro)—Reel 1, six prize fight scenes. Reel 2, two prize fight scenes. Reel 3, subtitles: "There's nothing slow about David. He settles down here at 12 o'clock and has a lady friend call at three in the morning"; "Shed those pyjamas Kid, and let me feel your muscles"; "I'm wise to your villainy—you always did love my wife." Reel 5, subtitles: "She spent the night here with that villain."

"The Elusive Prisoner" (Lea-Bell)—Pulling out broken dish from trousers and vulgar actions following.

"Other Men's Daughters" (Fox)—Adult only permit. Reel 4, man picking girl up from table and pulling her across divan. Reel 3, subtitles: "Give her to me"; "He's given you to me"; "You gave her to me—how was I to know she was your daughter." Reel 5, first two struggle scenes; subtitles: "I've lived to learn of my daughter's degradation"; "Let Trask take your daughter as you took mine"; "Don't worry—a jury of fathers would acquit me"; all but last two struggle scenes between Trask and girl where man is being forced back against window sill.

"The Safety Curtain" (Select)—Reel 3, subtitles: "Do you realize we are man and wife?" "Maybe later when I come back from the hills." Reel 4, subtitle: "Neither Vulcan nor anyone else need know, if—" and love scene following. Reel 6, closeup of dead man with foaming mouth.

"The Woman in the Web" No. 14 (Vitagraph)—Reel 1, shooting scene in which man falls. Episode 15, Reel 2, binding girl; closeup of choking man.

# Trade Shows

## CHICAGO

FOX, 5 S. Wabash Avenue, "The Fallen Angel," with Jewel Carmen, Wednesday, July 31, 10:30 a. m.

GENERAL, 207 S. Wabash Avenue, Current publications, titles not available, Wednesday, July 31, 2 p. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "Riddle Gawne," with William S. Hart, and "In Pursuit of Polly," with Billie Burke, Thursday, August 1, 10 a. m.

PATHE, 220 S. State Street, "The Ghost of the Rancho," with Bryant Washburn, Wednesday, July 31, 2:30 p. m.

TRIANGLE, 207 S. Wabash Avenue, "The Golden Fleece," with Peggy Pearce, and "Beyond the Shadows," with William Desmond, Thursday, August 1, 2 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "A Gentleman's Agreement," with Nell Shipman, Tuesday, July 30, 2 p. m.

WORLD, 207 S. Wabash Avenue, "The Beloved Blackmailer," with Carlyle Blackwell, Saturday, July 27, 1 p. m.

## ATLANTA

UNIVERSAL, New Tudor Theatre, "The Mortgaged Wife," with Dorothy Phillips, week of July 29.

## CLEVELAND

WORLD, Belmont Building, "Hereditry," with Barbara Castleton, Saturday, August 3, 2 p. m.

## MINNEAPOLIS

WORLD, Sixth Street and First Avenue, "The Beloved Blackmailer," with Carlyle Blackwell, Wednesday, July 31, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald, 417 S. Dearborn Street, Chicago, not later than Monday 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—Fox, "Other Men's Daughters," with Peggy Hyland.

BAND BOX—Universal, "The Scandal Mongers," with Lois Weber.

BIJOU DREAM—First National, "Tempered Steel," with Olga Petrova.

BOSTON—Screen Classic, "To Hell With the Kaiser," with Olive Tell and Lawrence Grant.

CASINO—Universal, "Hell Bent," with Harry Carey; Jewel, "Geezer of Berlin."

CASTLE—Paramount, "Uncle Tom's Cabin," with Marguerite Clark.

COLONIAL—Griffith, "Hearts of the World."

ORCHESTRA HALL—Arcraft, "We Can't Have Everything."

ORPHEUM—Paralta, "Wedlock," with Louise Glauin; Paramount, "The Vamp," with Enid Bennett; Goldwyn, "Back to the Woods," with Mabel Normand.

PLAYHOUSE—Kleine, "The Unchastened Woman," with Gracie Valentine.

ROSE—Arcraft, "Shark Monroe," with William S. Hart.

ZIEGFELD—Unity, "Berlin via America," with Francis Ford.

**Joint Committee  
Studies Chicago's  
Film Censorship  
Citizens and Aldermen  
Unite to Frame  
Ordinance**

A joint committee of citizens and aldermen is to be named to work out a motion picture censorship ordinance in Chicago. This was decided upon at a recent meeting of the judiciary committee of the city council. Alderman Kerner, chairman, will name the committee.

The new move was determined upon at a meeting of the judiciary committee held for the purpose of considering the revised draft of an amendment to the censorship ordinance backed by Alderman Maypole.

Ald. Maypole was the man who suggested the joint committee plan. He said that he believed the best results in determining what sort of censorship the city should have could be obtained through a thorough investigation of the subject by an unbiased investigating body after it had heard from all persons affected and interested in censorship.

**Maypole Gives Views**

"Those are my views," the alderman said. "I want nothing that will not bear the most searching inquiry. It is my opinion the amendment I have offered should be turned over to such a body for consideration. If something better can be worked out—something that is satisfactory to the citizens of Chicago—I shall be only too glad to support the substitute."

It was at this time that Ald. Maypole introduced his resolution calling for the appointment of a joint committee. It was unanimously adopted. It follows:

"Whereas, The city council of Chicago and its judiciary committee have given a great deal of time and serious consideration to the question of proper censorship of moving pictures, and it having appeared to this committee that there is a great divergence of view relative to this important question, and to the end that the question be given the fullest consideration and the city council receive the benefit of the best thought in the city on this question; be it

**Provision for Commission**

"Resolved, That this committee authorize its chairman to name a commission of fifteen laymen and as many aldermen as are deemed necessary to be fully representative of the citizenship of Chicago as may be possible, said commission to be requested to meet during the summer vacation and to recommend back to this committee such suggestions to be incorporated in a revision of the censorship ordinance as to that commission may seem determinative of the censorship problem."

The adoption of the resolution ended the session of the committee, which was attended by numerous representatives of civic societies, clubs and church organizations.

**Metro Hires Foss**

Darell Foss, who achieved quite a reputation under the Triangle banner, has been engaged by Metro to play opposite May Allison at the West Coast studios in "The Finding of Mary."

A SCENE FROM "BEYOND THE SHADOWS"



WILLIAM DESMOND AND JOSIE SEDGWICK DURING A DRAMATIC MOMENT FROM A FORTHCOMING TRIANGLE PRODUCTION.

**Spoor Springs  
Surprise With  
A New Chaplin**

**Made at Essanay Studio—  
Held on Shelf**

Essanay announces the publication of a new Charlie Chaplin comedy, "Triple Trouble." This picture is in the usual length of Chaplin comedies, two parts.

The comedy is new throughout, not a foot of it ever having been shown on the screen before, Essanay announces. Although Charlie Chaplin has not been working with Essanay for some time, the company states that this film is not a reissue nor a relash, but a new film in its entirety.

**Film Held Up**

The film was made when Chaplin was working with Essanay, but was not issued at the time as it was decided to hold it up for a more opportune time.

The comedy is declared to be full of the famous Chaplin antics, replete with Chaplin humor and brimming over with the genuine Chaplin fun.

The film was taken at the Essanay studios on the Coast and several thousand feet made. It has been carefully edited down to two reels so as to snap with action and life. It moves with a speed that is warranted to keep the most exacting Chaplin enthusiast roaring with laughter from beginning to end, it is claimed.

**Gets Kleine Distribution**

The comedy is being released through the George Kleine system, and prints have been shipped to all the branch offices and exhibitors invited to see the film for themselves.

The full amount of advertising is being put out on this comedy, more material in

fact than on the usual feature production. This will include a full line of paper with snappy scenes from the play, slides, window cards, lobby displays, 11x14 and 22x28, both in color and sepia, cuts of scenes, mats, stills, press sheets and advertising hints for exhibitors.

**Patriotic Score for  
"Lafayette, We Come!"**

Leonce Perret announces that arrangements have been completed for an elaborate musical score and settings for "Lafayette, We Come," his first independent production. The theme of the score has been written into a patriotic marching song which will bear the same title as the film, "Lafayette, We Come!" (Pershing '17).

Boosey & Company, the publishers of the song, are negotiating with the noted concert artist John McCormack to include the "Lafayette, We Come!" song in his repertoire.

About 15,000 copies of the song are now on the press which Mr. Perret will autograph and send complimentary to every exhibitor in the country.

**Cannibal Isle Trophies**

A remarkably interesting collection of war clubs, barbaric ornaments, idols, poisoned arrows, and other trophies from the Cannibal islands of the South Pacific has been installed at the Rivoli theatre, New York, this week, in connection with Mr. Rothapfel's presentation of the motion pictures Martin E. Johnson took in that part of the world during his trip of exploration a year ago. The pictures are being described in person by Mr. Johnson, at the Rivoli this week.





# CHICAGO TRADE EVENTS



## H. J. Bayley and W. R. Scates Leave Goldwyn and General Exchanges

### Action Takes Chicago Film Circles by Surprise —I. Von Ronkel and George N. Montgomery Succeed Them

Coming with a suddenness which considerably disturbed the summer passiveness of Chicago's film circles, two important changes in the management of film exchanges went into effect the first of this week.

W. R. Scates, manager of the General Film exchange, tendered his resignation, which was accepted. He is succeeded by George N. Montgomery, who has been special representative for the World Film Corporation.

I. Von Ronkel, prominently identified with Chicago's film history since the beginning, succeeded H. J. Bayley, last Saturday, as manager of the local exchange of the Goldwyn Company. Mr. Von Ronkel, who has been in retirement since last March, was appointed by President Goldfish.

#### Was Complete Surprise

It is impossible to estimate which of the announcements occasioned the most surprise. Both men have a wide acquaintance among local exhibitors, and many theatre owners visited the two offices in an effort to learn what it was all about.

Mr. Von Ronkel was at one time Chicago manager of the General Film Company from which position he resigned to align himself with the Vitagraph Company. Following this he became manager of the local Universal office, and when the Bluebird productions were first published he was given charge of this feature of the Chicago activities. He resigned early in this year to become associated with the manufacturing end of the game.

#### Scates a Veteran

In company with Maurice Fleckles, Mr. Von Ronkel was active in the formation of the Screen Classics Production Company.

Mr. Scates' first connection in the Chicago film business was with the General Film Company. After working in the local territory for a number of years he was transferred to Boston, where he was placed in charge of the General office in that city.

Following this he left, for a short time, the employ of this company, during which he was district manager for the Pathe Exchanges, Inc., and the World Film Corporation, successively.

About five years ago he again resumed the management of the Chicago office of General, which position he retained until his resignation, which went into effect last Saturday.

#### Bayley Out of City

W. W. Parsons, it was learned, has been appointed special representative of the World Film Corporation to fill the

vacancy left by the resignation of Mr. Montgomery.

Mr. Bayley was out of the city and nothing could be learned concerning his future plans. He has a large following among Chicago exhibitors. He has been head of the local Goldwyn exchange for three months, and previous to that time was manager of Vitagraph for nearly a year.

### Weil Scores a "Beat" on "Triple Trouble"

M. J. Weil of the Castle Theatre, State, near Madison street, is congratulating himself on a big scoop this week. By special arrangement with the Essanay and Kleine companies he is showing "Triple Trouble," the last Essanay Chaplin, which is just being put into distribution.

Kleine is running the picture in the Playhouse also, but this is a distributor and not an exhibitor presentation, so Mr. Weil considers he has scored a "beat." He expects to clean up on this and is opening at 8 a. m. daily instead of 9 in the hope of getting 100 per cent out of his possibilities.



DOUGLAS FAIRBANKS

Making Love Under Difficulties in the Artercraft Play "Bound in Morocco"

### "Unchastened Woman" Begins Chicago Run At Loop Playhouse

"The Unchastened Woman," the Rialto De Luxe production starring Grace Valentine and being distributed by the George Kleine System, began an indefinite run at the Playhouse, one of Chicago's loop theatres, Sunday, July 21.

After making several changes in the subtitling of the picture the Kleine office has been successful in securing what is known as a "white" permit for the picture and the management of the Playhouse reports that the picture went very well at the opening performances.

## PERSONALS

#### "By George"

As the reports filter in from the College Building we are again forced to comment on the general instability of the exchange manager's job. The average exchange manager is about as sure of his job as the Huns are of victory.

Up Minneapolis way we are told that a certain enterprising man with a gambler's instinct has opened a "book" with the names of the various film managers listed and bets placed on the length of their occupancy in the positions they hold. Us thinks our own little Chicago would furnish additional territory for extension of these activities.

Anyway when we went into the Goldwyn office to see friend Von Ronkel about his appointment to succeed Bayley, we had to fight our way through exhibitors who had heard the news and were busily congratulating the former Universal head.

We had just got back to the office when a telephone call notified us that Scates had withdrawn from General. Our informant advised to take our pad of paper and pencil, station ourselves in the lobby of the building and question them all as they went out.

Frank Tichenor, vice-president of the General Film Company, was a caller at the eighth floor of the College Building last week. Mr. Tichenor remained in the city for a few days.

C. W. Bunn, manager of the United Picture Theatres local office, is in New York on a business trip.

Out of the death, suffering and devastation "Over There" comes the report of the first casualty in Chicago's film colony. Charles Johnson, at one time connected with the shipping department of the Metro Pictures Corporation, has been seriously wounded doing his bit to teach the Huns the principles of democracy.

Anna Cushman, former booker for the

Paramount offices in Chicago, is now acting in a similar capacity for the local Metro exchange.

E. C. Blakeman, manager of the Kansas City office of the Triangle Distributing Corporation, was a visitor here for a few days last week, the guest of Friend Bradford. E. C. was on his way home from Atlanta, Ga.

James Dunton, a former exhibitor of Boone, Iowa, spent a few days in our midst last week. Mr. Dunton is interested in "Our Boys Over There" film for the Illinois and Iowa territory and will make a tour of the territory in his gas car.

A number of out-of-town exhibitors came into our city last week to take advantage of the well known lake breeze, among them being Fisher of the Alhambra, Milwaukee, who motored here; Henry Kaufman, manager of the Fuller Theatre, Madison, Wis., and Clyde Quimby, the "Oscar Hammerstein" of Fort Wayne, who incidentally controls the destinies of the Jefferson and Strand in that city, and the Quimby in Zanesville, Ohio.

An epidemic of silk shirt raffling is sweeping the film colony. Practically everybody you meet these days is one of those 1 to 35 affairs. S. Levy, over to Metro, shot over four beans on one card the other day trying to win a shirt and then saw it carted away by another who had pulled the one cent chance. Of course, if Levy is bound to get a shirt this way there is no end of cards to be had.

I. L. Lesserman, manager of the local Universal exchange, is in New York on business and expects to be gone about a week.

Ted Hardcastle, for some time territorial manager of the George Kleine system, has been transferred to the Philadelphia office, where he will act as manager. 'Bye, Ted, love to all the Quakers.

**On the Firin' Line**

While extreme heat may be good for the corn, it doesn't do much toward stirring up the boys of the firin' line to action worthy of mention. It might be here added that the new exchange managers have both used the old rubber stamp, "There are no changes contemplated in the staff, etc.," which remark usually precludes a storm of blue envelopes.

But, be that as it may, "Hippo" Meyers has returned to his first love, the Pathe Company, and will tour the well known south side. To his friends who know him as "Dutch" will say that this appellation has been dropped by request. The request came from "Dutch" himself.

After bidding an affectionate and somewhat tearful adieu to our friend, Albert, he leaving with some of the boys for a southern cantonment, we were surprised to find him back at his old job—booker for Goldwyn. The army physicians found him shy a couple of molars, he says, and shied him back to

Chicago. He was pretty sore, was Albert, and was gnashing his teeth when we found him. Of course, he ain't got as many teeth to gnash as some, but he was doing alarmingly well.

Ed Felix, formerly connected with the Paramount exchange in Milwaukee, has attached himself to a Pathe sample grip and will tour the Illinois, Michigan and Indiana territory.

Walter Altland of the local Four-square office, admits that selling film on the road these days is a mighty tough job. This makes it unanimous. We were just waiting for Walter to report.

W. M. Rutter, working out of the local William L. Sherry service exchange, reports a successful trip through Illinois, and exhibits any number of contracts to back his assertion.

**"Those Were the Happy Days"  
Some History Compiled by J. W.  
Brickhouse of the Pathe Sales Force**

**Do You Remember When—**

Joseph Hopp was a newspaper reporter on *The Workman* in Ottawa, Ill.

Col. Bill Selig had a hole in the wall at Peck Court and Wabash Avenue.

Max Lewis rented film at 1 cent per foot or up at 133 S. Clark Street.

R. C. Seery was the movie king (150 seats) of Allegan, Mich. (capital of the world).

"Big Bill" Sweeney managed the old London Museum.

Jim Mayer started the first moving picture theatre ever opened in Chicago at State and Harrison Streets, in 1904.

Aaron Jones and Adolph Linick opened their first penny arcade on State street.

Sam Schiller sold tickets at the old Kohl and Middleton Museum.

Adolph Meyers was the "Patsy" for Strand and Brown.

Ben Turpin did a "Happy Hooligan" in vaudeville.

Carl Laemmle tried to put over "talking pictures."

George Kleine "didn't care to rent films to exhibitors."

Paul Sittner coined the historical expression "You're shut."

Ludwig Schindler ran a "thirst emporium" where his present theatre stands.

Harry Wilson was operator at the Clark Street museum.

Frank Doyle closed his vaudeville act by singing "Do, Re, Mi, Fa, So, La, Si, Do."

William Swanson ran a "Black Top" with carnivals.

The writer of this opened the Vaudeville Theatre, 63rd and Halsted Streets, the first "10 and 20" opened in Chicago, and conceived and put into effect the idea of split week vaudeville—1904.

We ran one reel of film and one illustrated song to a show.

George K. Spoor started the Human Talking Pictures at the Haymarket.

R. E. Bradford was a telegraph operator.

C. J. Hite ran a restaurant.

F. J. Flaherty was a Parmalee employe.

Capt. Montague was publicity manager of the Marlowe Theatre.

Selig and Fitchenberg coined money with "The Great Train Robbery" first season White City opened.

"Two Orphans" was first filmed by Selig with May Hosmer and Francis Boggs as principals.

Aaron Jones traded a \$30,000 scenic railway for a merry-go-round.

Dan Mulvey ran a "Plantation Show" at White City.

V. C. Seaver and George M. Hoke opened the first independent film exchange in Chicago. (Wow!)

M. Lesserman bought the cigars for Altland, Greenwood, Flaherty and others at 5th Avenue and Lake Streets.

Claude Plough originated "Dollar a Reel" service over on Clark Street.

J. E. O'Toole sang "Simple Dotty Dimples" in vaudeville.

Lee Mitchell worked in a law office.

Daddy Hines wore Ham Lewis' whiskers.

E. H. Duffy was rustling telegrams in the pit of the Board of Trade for the Bartlett Frazer Company.

H. K. Moss sold Florida land.

"Red" Williams was telegraph operator for one day at Gardner, Ill.

H. E. Aitkin ran a theatre at State and Harrison Streets and Roy Aitken turned the crank.

H. E. Aitkin was selling life insurance in Wisconsin.

George Kleine exhibited the first real feature, "The Prodigal Son," at Muskegon, Mich., some 12 years ago with a 45 piece orchestra and took in \$13.

# SYNOPSIS OF CURRENT PUBLICATIONS

## "THE FALLEN ANGEL."

Five-reel drama.

Featuring JEWEL CARMEN.

Produced by Fox.

Author, Gouverneur Morris.

Director, Robert Thornby.

**STORY:** The death of her parents found pampered Jill Cummings and her two sisters without funds and they were forced to accept employment in a department store, where in a short time Jill attracted the attention of her employer, and when he showed her an easy and comfortable mode of life she accepted it and was thereafter shunned by her friends and sisters. And when she met true love in the person of Harry Adams, she regretted her past when he refused to marry her.

## "MISS INNOCENCE."

Five-reel comedy-drama.

Featuring JUNE CAPRICE.

Produced by Fox.

Director, Harry Millarde.

**STORY:** Dolores May, abandoned in infancy and reared in a convent, knows nothing of the world until she meets Lawrence Grant, and his tales of the outside world fire the blood of Dolores until she finally escapes and comes under the protection of Kale Loomis, a political boss, who soon tires of her. Loomis is murdered and Grant is accused of the murder. To save him Dolores is willing to sacrifice her good name, but the revelation of the true state of affairs comes as a surprise.

## "THE LOCKED HEART."

Five-reel drama.

Featuring GLORIA JOY.

Produced by Oakdale-General.

Director, Henry King.

**STORY:** The death of his wife embitters the heart of Henry Mason and he refuses to look upon the new-born baby. The nursery is locked and he goes abroad. One day he returns and rescues his child from chastisement because of a childish prank. The love of the child awakens his heart; he unlocks the nursery and finds there a letter from his wife which makes him regret his actions.

## "NO CHILDREN WANTED."

Five-reel drama.

Featuring GLORIA JOY.

Produced by Oakdale-General.

Director, Sherwood McDonald.

**STORY:** Very much like the poor little rich girl, Dot is unloved by her literary father and her society-loving mother. She is sent to a boarding school, while they take an expensive apartment where children are barred. The father becomes involved in a munition scheming affair and is only saved by his little daughter. And then comes light to the parents.

## "BACK TO THE WOODS."

Five-reel comedy-drama.

Featuring MABEL NORMAND.

Produced by Goldwyn.

Author, J. Clarkson Miller.

Director, George Irving.

**STORY:** Tired of society and society folks, Stephanie Trent begs her father to send her away, and under an assumed name she becomes a school teacher in one of her father's logging camps. Here she meets

## For Your Program

Synopses for the following plays are given in this week's issue:

As the Sun Went Down  
Back to the Woods  
By Proxy  
Cupid by Proxy  
Fallen Angel, The  
False Ambition  
First Law, The  
For Husbands Only  
Golden Wall, The  
Locked Hearts  
Love Watches  
Miss Innocence  
No Children Wanted  
Safety Curtain, The  
Scandal Mongers  
Successful Adventure, A

Synopses appearing last week:

Danger Mark, The  
Glorious Adventure, The  
Great Love, The  
Hell's End  
Her Moment  
Her Price  
Impossible Susan  
Less Than Kin  
Marked Cards  
Vamp, The  
Winner Takes All  
Woman's Fool, A

Jimmy Raymond, a newspaper man, and one day, when she goes to warn him of a plot, he attacks her. Frightened and angered, she denounces him, at the same time revealing her identity. And right here she learns some surprising facts.

## "AS THE SUN WENT DOWN."

Five-reel drama.

Featuring EDITH STOREY.

Produced by Metro.

Director, E. Mason Hopper.

**STORY:** The story of mining days, in which the gun was the law, and how this law straightened out the tangled affairs of the inhabitants of a small mining town, cleared the place of notorious persons and brought happiness to two young people, is thrillingly told.

## "A SUCCESSFUL ADVENTURE."

Five-reel drama.

Featuring MAY ALLISON.

Produced by Metro.

Author, June Mathis.

Director, Harry L. Franklin.

**STORY:** When the younger of two brothers wins the love of Virginia, a beautiful Southern girl, the elder brother becomes embittered. The brothers are estranged and, going north, the elder brother accumulates a fortune, while the younger becomes constantly poorer. His wife dies and leaves a young daughter, who, when grown to womanhood, endeavors to reconcile her father and uncle. She does and wins a bit of happiness for herself in the meantime.

## "CUPID BY PROXY."

Five-reel drama.

Featuring MARIE OSBORNE.

Produced by Diando-Pathe.

Director, William Bertram.

**STORY:** The suddenly acquired wealth of the Stewarts turns the head of Mrs. Stewart, and she forces her daughter Jane to give up her sweetheart because his parents are poor. Little Marie Stewart, seeing the unhappiness of her sister, conceives an idea that brings about everlasting happiness to everybody.

## "THE FIRST LAW."

Five-reel drama.

Featuring IRENE CASTLE.

Produced by Pathe.

Director, Lawrence McGill.

**STORY:** Believing herself to be married, Norma Webb refuses to accept the love of Hugh Godwin. But when she learns that the marriage is illegal and the man attacks her, she shoots him. Then she believes herself to be a murderess, and a detective encourages her in this belief. However, it ends happily.

## "THE SAFETY CURTAIN."

Six-reel drama.

Featuring NORMA TALMADGE.

Produced by Select.

Author, Ethel M. Dell.

Director, S. A. Franklin.

**STORY:** Believing her husband has died in a theatre fire, Puck, a dainty dancer, marries Captain Merryon, an English army officer stationed in India. They are very happy until the arrival of the fever season, when Puck is sent into the hills with the other women. Here she learns that her husband still lives and then starts a life of fear and terror which ends in an unusual fashion.

(Review in this issue.)

## "FALSE AMBITION."

Five-reel drama.

Featuring ALMA RUBENS.

Produced by Triangle.

Author, E. Magnus Ingleton.

Director, Gilbert P. Hamilton.

**STORY:** Obtaining some money from her sweetheart on pretense of purchasing her trousseau, Judith goes to the city and establishes herself as a seeress, catering to society people. She meets Paul Vincent, a wealthy young man, and strives to win him because of his wealth. How Paul detects her schemes and sets her on the right path is interestingly told.

## "BY PROXY."

Five-reel drama.

Featuring ROY STEWART.

Produced by Triangle.

Author, Henry Wallace Phillips.

Director, Cliff Smith.

**STORY:** In order to help his friend win the girl he loves, "Red" Saunders goes to the neighboring town, where the girl resides, and resolves to bring her to Aleck. When the girl is brought to Aleck she proves to be the wrong one, but, undaunted, "Red" brings about a happy ending.

**"FOR HUSBANDS ONLY."**

Six-reel drama.

Featuring **MILDRED HARRIS.**

Produced by *Universal.*

Director, *Lois Weber.*

**STORY:** Another one of those interesting Lois Weber productions which you have enjoyed so much. The title of the play comes from a little sketch which the villain puts on in an endeavor to spoil the happiness of the heroine in the eyes of the hero. His little scheme goes through, and when the hero comes home the heroine is very frightened, but when she learns the truth, she just laughs, and when you see this picture you will just have to laugh, too.

**"SCANDAL MONGERS."**

Five-reel drama.

Featuring **LOIS WEBER.**

Produced by *Universal.*

Author, *Lois Weber.*

Directors, *Lois Weber and Phillips Smalley.*

**STORY:** Scandal is the theme around which this interesting story has been woven. Daisy Dean becomes the center of some scandal mongers, when, through a sprained ankle, her employer is forced to bring the work to her home. Its ultimate result is vividly told in this play.

**"LOVE WATCHES."**

Five-reel farce.

Featuring **CORINNE GRIFFITH.**

Produced by *Vitagraph.*

Director, *Henri Houry.*

**STORY:** After her marriage to Andre, Jacqueline hears of his former flirtation with Lucia Morfontaine and secures a promise from him never to see the woman again. But Lucia decides to make a call at a time when Jacqueline is not at home. Hearing of it, Jacqueline's jealousy is aroused. The outcome provides the story with plenty of interest.

(Review in this issue.)

**"THE GOLDEN WALL."**

Five-reel drama.

Featuring **CARLYLE BLACKWELL.**

Produced by *World.*

Director, *Dell Henderson.*

**STORY:** With just enough money to pay off his father's debts, secure support for his sister for a year, and pay his passage to America, Charles, Marquis d'Aubeterre, as Charles Fontaine, becomes superintendent of the Lathrop estate. He falls in love with Marian, the daughter, but she, believing him to be a fortune hunter, treats him coldly. But matters take a turn and happiness comes at last.

**Our Boys' Camp Life  
Shown in Film Series**

Intimate and entertaining views of soldier life at Camp Dix are contained in the second film in the series of camp pictures which are being distributed for the Connecticut Film Company by General Film Company. New York, Delaware and Massachusetts soldier boys are shown at work and play. Among the interesting features of the reel are the breaking of camp by New York troops, instructions in making pack, a ball game between the Philadelphia Athletics and the Camp Dix team, a boxing match for the entertainment of the soldiers, and Mme. Schumann-Heink singing to her soldier boys.

SCENE FROM "A PAIR OF SILK STOCKINGS"



SELECT PRESENTS CONSTANCE TALMADGE IN THE CINEMA VERSION OF THE SUCCESSFUL STAGE PRODUCTION.

**"Her Only Way" Title  
for Talmadge Play**

It has been decided to give the title of "Her Only Way" to the production on which Norma Talmadge is working, to be issued by Select Pictures, following her current attraction, "The Safety Curtain." "Her Only Way" is from the pen of George Scarborough, the playwright, and was prepared for the screen by Mary Murillo, scenario writer for the Norma Talmadge Film Corporation.

This is the picture upon which Director Sydney A. Franklin has been working for the past few weeks, and in which it is said Miss Talmadge is supported by a brilliant cast, including Eugene O'Brien, Jobyna Howland and Ramsey Wallace. Miss Talmadge is working hard trying to complete the filming of the production during the fourth week of July, but the rainy weather of the last two weeks has greatly interfered with the filming schedule.

**First Starring Vehicle  
Is Chosen for Olive Tell**

"Secret Strings," from the pen of Kate Jordan, has been selected by Maxwell Karger, production manager of Metro's Eastern studios, as the first picture for Olive Tell as a screen star in her own right.

"Secret Strings" originally was a short story, appearing in Ainslee's Magazine. Later it was converted into a play for Lou Tellegen and now it has been scenarioized by June Mathis of the Metro scenario staff.

John Ince will direct.

**New U. S. War Feature  
To Receive Premiere  
In New York on July 29**

"America's Answer," the second official war feature of the American Government, a sequel to "Pershing's Crusaders," will be presented for the first time Monday night, July 29, at the George M. Cohan Theatre, New York, under the auspices of the Division of Films.

The picture is composed of eight reels and will depict the arrival in France of "the first half million," starting where "Pershing's Crusaders" left off.

Many activities will be shown. First there will be the transports on which the boys were taken oversea, then the building of 800 miles of railroad in France, the erection of enormous docks, storage warehouses and railroad shops where hundreds of American-built locomotives are assembled and all of the work which is being done for the maintenance of the troops.

The film was assembled from 30,000 feet of negative photographed by the Signal Corps.

**New Sherry Picture Soon**

"Out of the Night," the third picture to be distributed by the William L. Sherry Service, will be put in the hands of exhibitors for the first time probably July 28. Frank A. Keeny produced the picture. Catherine Calvert is the star. The author is E. Lloyd Sheldon, who wrote "The Forbidden Path" for Theda Bara.

# CANADIAN FILM NEWS

## Theatres Hard Hit In Smaller Towns By High Reel Tax

Many small-town exhibitors in various parts of Canada are complaining that the fifteen cent daily reel tax imposed by the Canadian Government places a severe burden upon them. Generally, they are of the belief that the weight of the tax falls more heavily upon them than upon the exhibitors in the large centres. In nearly every instance, it is declared that city exhibitors can curtail various items of expense to compensate for the daily reel tax whereby the country exhibitor cannot eliminate any expense details.

It is a fact that a number of exhibitors in small towns of Ontario have closed up shop since the enforcement of the reel tax order while very few exhibitors in Ontario cities have found it necessary to close down even for the summer months. Exchange managers of Toronto admit that the small-town exhibitor is feeling the effect of the reel tax.

One small-town exhibitor who has registered a complaint is John Kay, proprietor of the Grand Theatre, Ridgetown, Ontario. Mr. Kay criticizes the Ontario Moving Picture Exhibitors' Protective Association for inactivity at Ottawa, the Canadian capital, when the Government was framing the regulations for the reel tax. He points out that the Toronto Exchange Managers' Association soon had a delegation on the ground to protect its interests. He declares that he does not really want to criticize the exhibitors' association for its passive resistance but the organization missed a big opportunity, he believes, to make a name for itself.

A. J. Mason, a well-known small-town exhibitor of the Maritime Provinces, has also complained about the reel tax.

## "Tarzan" Film Plays To Capacity Houses

"Tarzan of the Apes" recently ran a whole week at Galt, Ontario, a city of only 12,000 people. The feature was presented by Manager John Green in the Temple Theatre. Green, who is one of Canada's best known exhibitors, declares that business jumped up from \$20 to \$30 each night during the week. "You cannot beat the word-of-mouth advertising in a small town," said Manager Green, in telling about the run of this picture. "But I am not afraid to spend money in the daily papers, however."

There were a number of counter attractions during the week of this picture including a band concert in the local park and a reception to his Excellency, the Duke of Devonshire, Governor-General of Canada. The reception somewhat detracted from the Saturday matinee performance.

## Modern Theatres Co., Toronto Corporation, Takes Over Houses

Announcement is made that it is the Modern Theatres, Limited, a Toronto corporation recently organized, which has taken over the Coliseum Theatre at 2215 Queen Street East, Toronto. The representative of this company in charge of the theatre is F. E. Stonge, formerly manager of the Oakwood and Garden Theatres, Toronto.

The Modern Theatres company has also acquired the Iola Theatre, Danforth Avenue, Toronto, and Mr. Jenks is the manager under the new control.

Various changes are to be made in the Coliseum Theatre. New equipment is to be installed and the house will be renovated. Manager Stonge is buying on the open film market at present. It is the intention of the company to acquire more local theatres, it is said.

## House Staff Moves To Summer Resort

The house staff of the Grand Opera House, St. Catharines, Ontario, has been transferred by Manager Odlum to Port Dalhousie, which is St. Catharines' summer outing centre. Manager Odlum has a summer pavilion where picture shows are presented and dances held each evening. Because of the daylight-saving arrangement, it has been found necessary to hold the picture portion of the nightly program until after 9 p. m. and the closing hour is 11:30 instead of 10:45. The Grand at St. Catharines will be reopened late in August.

## Toronto Exhibitors Find Newspaper Ads Very Valuable Aid

Toronto exhibitors are doing more newspaper advertising than ever before and with successful results. By an arrangement with the *Daily News*, no less than thirty-four local theatres are using a tabulated column daily which serves as a directory of current attractions at the respective houses. This directory gives the name and address of each of the theatres, the name of the feature and the name of the star. The lay-out of this column permits quick reference to each theatre on the list and each house gets a neat display in alphabetical order.

This is one of the best newspaper stunts for the average exhibitor yet seen in local film circles. The daily column is entirely in addition to the "News Photoplay Calendar" which occupies large space in the theatrical section of the Saturday edition of each week.

The local theatres which are using this calendar include the Allen, Allen's Beaver, Aster, Blue Bell, Brighton, Broadview, Carlton, Coliseum, Colonial, Doric, Dundas Playhouse, Eclipse, Empress, Family, Garden, His Majesty's, Imperial, Iola, Madison, Mary Pickford, Model, Monarch, Oakwood, Orpheum, Park, Peter Pan, Playhouse, Regent, Revue, Royal, Strand, Vermont, Willowvale and York.

Only one Toronto Theatre has been closed. This is the King Theatre, College Street and Manning Avenue. The date of reopening has not been set. All other local film houses are playing to good business.

## CHARLES GUNN BELIEVES IN SIGNS



THE POPULAR PARALTA PLAYER WHO IS SEEN IN SUPPORT OF LOUISE GLAUM IN "WEDLOCK" GETS LOST IN THE MOUNTAINS OF HOLLYWOOD, CAL.

## "Pershing's Crusaders" Plays Month In Boston

"Pershing's Crusaders," the First United States Official War film, compiled under the direction of the Division of Films of the Committee of Public Information has completed an engagement of four consecutive weeks at Gordon's Olympia Theatre, Boston, Mass. The run of the big war film at the Boston theatre proved very successful, capacity business having prevailed throughout the entire engagement.

N. H. Gordon, who controls the New England franchise of the First National Exhibitors' Circuit, has made arrangements to feature "Pershing's Crusaders" in the entire string of theatres which he operates throughout the New England states after which he will distribute the picture generally throughout his territory.

Mr. Gordon reports keen interest among New England showmen in "Pershing's Crusaders" and declares that he anticipates a record breaking demand for the picture, basing his judgment upon the scores of inquiries that are pouring into his office daily from exhibitors in his territory, seeking booking reservations for the film.

## Leah Baird Company Goes to Newfoundland

John A. Golden, director of the company producing the new Leah Baird serial, has taken his players to Newfoundland, where the sea episodes are to be filmed.

A small fleet of boats will be at the company's disposal upon their arrival. The principal actions will take place aboard a yacht which has been chartered by Mr. Golden and which is supposedly the property of Miss Baird, or rather the character in the serial she portrays.

During the company's stay, they will remain on board the yacht, this being one way to beat the high cost of hotel living.

## Select's Play Makes Hit in East and West

Constance Talmadge's recent Select Picture, "Up the Road with Sallie," has proved one of the most popular productions that this young star has made to date, Select announces. Reports have already been received showing how well the picture went with audiences in the East and West. At the Bijou Dream in Chicago, the picture scored immensely, as well as in New York, at the Loew Theatres and elsewhere.

Everything about this picture has been declared one hundred percent perfect. The star is reported in all reviews as doing faultless work; the direction is commended everywhere; the photography never fails to elicit generous praise, and the story itself seems to have pleased every type of audience.

## Stedman Not a Relative

Daniel Frohman of the Famous Players-Lasky Corporation states that a young film actor named Charles Frohman Stedman was a nephew of his brother, the late Charles Frohman, is incorrect, as Mr. Frohman had no nephew by that name.



CORINNE GRIFFITH

The Vitagraph Star, With Her Twin Amulet, a Gift From a French Soldier.

## New Vitagraph Serial Sets Booking Record

"A Fight for Millions," the new Vitagraph serial, featuring William Duncan, Edith Johnson and Joe Ryan, has set a new record for serial bookings, according to Walter W. Irwin, general manager of the Vitagraph distributing organization.

Scheduled for distribution beginning July 15, the serial had been booked by approximately 2,000 theatres ten days before that date, according to Mr. Irwin, and the publication date finds the number increased by more than 15 per cent.

Included in the list are several big circuits, among them the B. S. Moss Circuit in New York, Pantanges in the West and Northwest, and the F. & H. Amusement Company of Chicago.

## Five Big Paramounts Scheduled for August

Five feature productions, in nearly all of which comedy is the dominant element, are contained in the Paramount schedule for August. Three are Thomas H. Ince productions starring Charles Ray, Dorothy Dalton and Enid Bennett, while Pauline Frederick and Billie Burke will be seen as the stars of the other two.

In the order of publication they are: August 5, Charles Ray in "A Nine O'Clock Town;" August 12, Pauline Frederick in "Fedora;" August 19, Billie Burke in "In Pursuit of Polly;" August 26, Dorothy Dalton in "Green Eyes," and Enid Bennett in "Coals of Fire."

## New Singer at Gotham House

Owing to illness, Julia Beverly, contralto, who was to have appeared at the Rivoli, New York, last week, was unable to take her place on the program Sunday. Mlle. Madeline D'Espinoy, formerly soprano with the Opera Comique, Paris, substituted, and sang Massenet's "Elegie" all week.

## Huntley Gordon to Play With Ethel Barrymore

Huntley Gordon will appear opposite Ethel Barrymore when that actress returns to the screen in Metro's production of her stage success, "Our Mrs. McChesney." He will enact the part of T. A. Buck, Jr., younger partner in the firm making Featherloom petticoats, which Mrs. McChesney sells on the road.

Gordon was especially chosen for the part by Maxwell Karger, manager of productions, partly because he played the role opposite Miss Barrymore in the stage production, and partly because he has done creditable work in other productions bearing the parrot trademark.

## New Artcraft Special Is Started by DeMille

Cecil B. DeMille has started on his next Artcraft special. The picture has no name at present, but looms up as one of the most ambitious productions yet undertaken by this director. It is an original story by Jeanie MacPherson and deals with Belgium and the great war, but not from the battle angle. Further facts concerning the film will be announced shortly.

Meantime, a cast has been brought together, with Bryant Washburn for the leading male role and Florence Vidor playing opposite him. This will be the first picture made by Washburn for Famous Players-Lasky.

## Fox Adopts New Policy On Mutt and Jeff Films

A departure in the policy of selling Mutt and Jeff animated cartoons has just been put into effect by the Fox Film Corporation. Hereafter all cartoons that are eighteen weeks old will be sold on an open booking, non-contract basis.

The first cartoon to come under this ruling, it is announced, is "The Decoy," which was released March 24. This film will be eighteen weeks old July 28. August 4, "Back to the Balkans" will be in the same category, and, of course, every week thereafter will see another put on the same basis.

## "Over the Top" Breaks New Orleans Records

"Over the Top," the Vitagraph war special featuring Sergt. Arthur Guy Empey, has scored another achievement. Opening in New Orleans at the Liberty Theatre, it brought higher admission prices than ever paid there before by patrons of the cinema.

The picture also gained the distinction of being the first film to be played up in full-page newspaper advertisement in New Orleans. One newspaper devoted an eight-page supplement to the film.

Ernest Boehringer, general manager of the Liberty, is enthusiastic over the picture. Vitagraph has received a letter from him in which he declares "Over the Top" is "the greatest patriotic drama of the year and the strongest propaganda picture made with the assistance of the war department."

## Milwaukee Houses To Open Each Noon For War Prayers

## Exhibitors Elsewhere Have Same Opportunity to Aid Government

Milwaukee, Wis.—A movement has been launched here for the opening of all theatres at noon to accommodate persons who wish to step in and offer silent prayer for the success of American arms.

The movement is being fostered by the Milwaukee Evening Wisconsin, which says that already the managers of several big downtown houses have agreed to open their houses and are enthusiastic over the idea.

### Senate Favors Plan

The newspaper points out that the United States Senate has adopted a resolution approving noon-time prayer and that President Wilson regards it as a "beautiful thought."

The idea already is in effect in New York, where, according to reports, many persons enter the churches for a few moments daily.

### Idea May Spread

Should the plan prove successful in Milwaukee it undoubtedly will spread to other cities. Enterprising exhibitors—if not the newspapers—seeking to aid the Government to the full extent of their ability, might propose it or set the pace by advertising that they alone would throw open their houses for noon-time worship.

The movement probably would be regarded with suspicion by some, commercialism being thought the motive, but by frank announcements these thoughts could be dispelled and all could be convinced that patriotism alone prompted the theatre man to act.

### Would Improve Morale

Undoubtedly such action would be a step toward improving the morale at home and incidentally give further striking proof of the great aid being given to the Government by the industry.

Theatre men who adopt the idea probably will find, moreover, that they will win the backing of the entire clergy and in this way prejudiced foes may be brought to see that the theatres are in a position to accomplish great good for all instead of being agencies of Satan, as many narrow-minded persons still believe.

While the idea appears practical for all communities, it would seem that exhibitors in the small towns could adopt it to better advantage than in the cities.

## Operators of Trenton Victorious In Strike

Trenton, N. J.—Following their strike for higher wages, operators who left their jobs in twenty houses here have returned to work, the exhibitors having agreed to raise their pay from \$22.50 to \$26.50 a week.

## Exhibitors of Texas Meet at Galveston And Elect Officers

Galveston, Tex.—The Texas Amusement Managers' Association, comprised chiefly of motion picture exhibitors, has just concluded its second annual convention here. A supplementary meeting will be held in Dallas in October.

The following officers were elected: President, P. C. Levy, Fort Worth; vice-president, C. J. Musselman, Paris; executive secretary, L. B. Remy, Dallas, and treasurer, Herschel Stuart, Dallas. Mr. Remy succeeds Robert H. Campbell of Dallas, who is now in the service of the government.

It was pointed out during the convention that the association was the leader in the recent nation-wide offer of exhibitors to give a percentage of their proceeds for a stated period to the Red Cross. E. H. Hulsey, then president of the association, telegraphed such an offer to the State Council of Defense at its organization meeting, and the movement later was taken up in all other states.

Robert H. Campbell paid a tribute to Mr. Hulsey, who is the retiring president. He termed him "the biggest man in the business in Texas," and said that it was through Mr. Hulsey's consent to act as president that the organization was perfected.

The members of the executive board of the association are John I. Pittman, Beaumont and Port Arthur; E. H. Hulsey, Galveston and Dallas; W. J. Lytel, San Antonio; C. J. Musselman, Paris; P. C. Levy, Fort Worth, and A. A. Chouteau, Jr., Interstate Amusement Company of Texas.



AIDA HORTON  
Vitagraph's baby star, waiting for her director to get busy and "shoot"

## Sunday Shows Win By Court Decision In Pennsylvania

## Kentucky Exhibitors on Other Hand Face Hard Fight for Rights

Sunday shows in Pennsylvania are legal, according to a ruling of Judge J. A. McLaughry of Sharon, provided they are properly licensed under borough law.

This information reaches EXHIBITORS HERALD AND MOTOGRAPHY at the same time that news comes from Lexington, Ky., to the effect that Sunday shows in that state are menaced as a result of a crusade by churchmen to enforce the blue laws. What is done in Lexington, it is thought, will be done throughout Kentucky.

### Pennsylvania Men Jubilant

As a result of the Pennsylvania decision many managers are jubilant, for the decree is regarded as a big victory and forecasts uninterrupted business seven days a week.

Judge McLaughry's decision, which comes in answer to litigation begun a year ago in the town of Farrell, gives every place an even break and it will be largely up to the exhibitors to see that they get their rights.

All boroughs are self-governing, according to the judge's ruling, and matters concerning licensed amusements properly come within the scope of any borough's governing powers.

### Kentucky Men Fearful

Managers of Kentucky houses are far from being jubilant, however, for the church people of Lexington, declare they will not give up the fight until they have won and every theatre has been closed on Sundays.

The fight centers about three enterprises, against whom warrants have been filed—the Ben Ali Theatre Company, the Phoenix Amusement Company, and the Orpheum Theatre, operated by J. H. Stamper.

### Mayor With Exhibitors

But even though the theatremen are convicted upon final disposition of their cases, the churchmen do not stand to win, for Mayor James C. Rogers is opposed to enforcing the blue laws.

He says frankly that the majority of the people want Sunday shows and that if he is compelled to shut them down he will apply the blue laws all around, that is, close all stores and outdoor amusement enterprises.

Meanwhile commanding officers at Camp Buell, near Lexington, are urging the churchmen to go slow because they feel that Sunday shows are a benefit to soldiers who visit the city. In this respect the situation parallels that at Trenton, mention of which is made elsewhere in this issue.

Developments in the Kentucky situation will be awaited with interest.

## Sunday Show Fight Impends in Trenton; Churches Aroused

Trenton, N. J.—Sunday shows may be authorized here as a result of agitation in behalf of soldiers from Camp Dix who visit the city. Pictures, vaudeville and burlesque are presented in the vicinity of the camp on Sundays. So local exhibitors contend the city should supply amusement also.

There is much opposition to the plan, however, from churches and ministers. This opposition has just been shown forcefully in the stopping of a Sunday show that was authorized at the Grand Theatre for the benefit of a Jewish War Drive.

Permission for the show was granted by the City Commission and all arrangements were made when the ministers arose as a unit and passed resolutions declaring the performance would constitute desecration of the day.

Leaders of the drive as a result abandoned the show, declaring they had not prosecuted their drive on their Sabbath and had no desire to desecrate the Sabbath of the Gentiles.

There was a general belief that had the show taken place it would have been an opening wedge for Sunday performances in all houses.

But the issue instead of being dead is very much alive because of the soldiers and it is expected the City Commission will take up the question again soon.

## Community "Sings" Prove Popular With Elmwood in Buffalo

Buffalo.—Manager E. O. Weinberg of the Elmwood Theatre, one of the most attractive neighborhood houses in the country, has adopted the community chorus idea and on certain evenings each week the audience sings to the words of songs thrown on the screen.

Some of the songs are "There's a Long, Long Trail," "Keep the Home Fires Burning," "Over There," "Pack Up Your Troubles in Your Old Kit Bag," "The Star Spangled Banner" and "America."

"The stunt has proved a great hit," said Mr. Weinberg. "The audiences encore continually, with the result that some evenings we find it necessary to run the entire stock of song slides. The singing awakens the audiences and makes them enjoy the pictures all the more."

Mr. Weinberg has employed a chorus conductor of note to lead the singing and plans to enlarge on the idea this fall and winter in the hope of making the "sings" a stronger drawing card than they are now.

## Thrift Stamp Scheme Wins for Exhibitor And Government Both

More than \$22,000 was realized for the Government in a Thrift Stamp campaign conducted by J. E. Tompkins, owner of the Liberty Theatre, formerly the Pike, at Colorado Springs, in con-

nection with a two-day run of "Joan of Plattsburg," a Goldwyn feature starring Mabel Normand.

For three days before the film was presented Mr. Tompkins had floats parading the streets of Colorado Springs and Manitou, an adjoining town, with the result that he drew capacity business.

In the mornings he gave special shows for children, the only requirement for admission being the purchase of a Thrift stamp. Each afternoon and evening patrons were urged to buy the stamps by volunteer workers from a booth near the box office.

## Theaters Urged to Aid Department of Labor

Theatres are to be called upon for still another form of war service, that of helping acquaint the public with the United States Employment Service.

David K. Niles of the bureau of information and education of the Department of Labor writes to EXHIBITORS HERALD AND MOTOGRAPHY asking that all theatres be acquainted with the idea so that they will be ready to comply speedily when notified by mail that their services will be acceptable.

The Government probably will want slides run and possibly trailers. This will be of great assistance, according to Mr. Niles, who says every exhibitor who helps this way will be considered as an agent of the department.

## Film Men in St. Louis Form Board of Trade

St. Louis—Theatre managers and officials of the exchanges here have organized what will be known as the St. Louis Film Board of Trade.

The object is to improve conditions by bringing the exhibitors and exchange men together often. Weekly meetings will be held in headquarters that have been arranged for on Film Row, as a portion of Olive street is known.

Edward Dustin is president of the organization, H. Boswell, secretary, and William Sievers, treasurer.

## Exhibitors Briefs

Johnstown, Pa.—Fire recently destroyed a reel of film in the Park Theatre during a performance. The house was crowded with men, women and children and all fled out in a short space of time without injury or pushing.

Wilkes-Barre, Pa.—The new wage contract which was recently entered into between operators and exhibitors of this city and which will expire July 1, 1919, calls for a salary of \$25 per week for an eight-hour day.

Bellingham, Wash.—W. S. Quimby, managing the Liberty Theatre in this city, fixed an admission price of 50c on "My Four Years in Germany," the Gerard expose on German intrigue, recently and was unable to accommodate the large crowd which thronged his doors.

Chehalis, Wash.—The Liberty Theatre, the new motion picture theatre under the management of Manager Metz was recently opened to the public.

Philadelphia, Pa.—The Knickerbocker Theatre at 4032 Market street was sold by the Knickerbocker Realty Company to Robert C. Mecredy with an assessment of \$130,000. Shortly thereafter the property was resold by Mr. Mecredy to Clyde P. Hamilton.

Belleville, Ill.—Nate Erber has disposed of his stock in the Princess Theatre at Danville, Ill., and has accepted the position of manager at the Washington Theatre of this city.

Altavista, Va.—The new motion picture theatre of this city was recently opened to the public and played to capacity audiences on the opening night. J. C. M. Valentine is the manager.

Peoria, Ill.—The Princess Theatre which has been closed since May, when it was partially destroyed by fire, has recently been reopened, entirely overhauled and redecored.

Pomona, Cal.—Damage to the Lyric Theatre to the extent of \$3,000 was caused by fire recently.

Rochester, N. Y.—Thomas J. Thompson is sole owner of the Grand Theatre.

Bay City, Mich.—Faulty wiring was the cause of a small fire in the Family theatre, of this city. Quick action kept the loss to within \$25.00. After the fire had been extinguished the show continued.

Louisville, Ky.—The Alamo Theatre, of this city, has installed a new cooling system.

Columbus, Ohio—Through the complaint of a member of the censor board of this city, Jack Kuhn, manager of the Stillman Theatre, was fined \$50 and costs because of his failure to run the board's leaders of approval on his films.

Kansas City, Mo.—Manager Cullen, of the Garden Theatre of this city, has turned his theatre over to the government for the purpose of showing a war film, "Fit to Fight," to the men and boys over 14 years of age. An admission of ten and twenty-five cents will be charged to cover expenses.

Indianapolis, Ind.—Harry C. Nagel, proprietor of the Dream Theatre, at 2331 Station Street, was arrested on a charge of grand larceny for receiving and exhibiting a stolen motion picture film. The film had been stolen by an employe from a storeroom of one of the film exchanges in Indianapolis and it is charged that Mr. Nagel was well aware of the fact that he was exhibiting a stolen motion picture production. After Nagel had finished with the film it was returned to the storeroom, the store room.

Indianapolis, Ind.—A ruling made by Judge Louis B. Ewbank in the Marion Circuit Court makes void the provision of a section of the municipal code of Indianapolis, which requires operators of motion picture machines to pay a license fee of \$5.00.



# THE OPEN MARKET

STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

## A KAY COMPANY

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

## AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

## ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

## ARGOSY FILMS, INC.

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

"The Celebrated Stielow Case," five reels.

"Absinthe," five reels, with King Baggott.

## ARROW FILM CORPORATION

"The Deemster," nine reels, with Derwent Hall Caine.  
"The Accidental Honeymoon," six reels, with Robert Warwick.

## ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

## REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

## BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

## DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

## BLUEBIRD

"Eagle's Wings," five reels, war drama.  
"Even as You and I," five reels, with Lois Weber.  
"Come Through," seven reels, with Herbert Rawlinson.

## CARDINAL FILM CORPORATION

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

## CHRISTIE FILM COMPANY

One one-reel comedy per week.

## CINEMA DISTRIBUTING CORP.

"The Thirteenth Labor of Hercules," twelve reels.

## CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

## CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.  
"The Heart of New York," five reels.

## CLUNE PRODUCTIONS

"Ramona," eight reels.  
"The Eyes of the World," seven reels.

## COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte.  
"Spanuth's Original Vod-A-Vil Movies."

## ORONA CINEMA COMPANY

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

## COSMOFOTOFILM COMPANY

"I Believe," seven reels, with Melton Rossmer.

## CREATIVE FILM CORPORATION

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

## CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.  
"The Grain of Dust," six reels, with Lillian Walker.

## F. P. DONOVAN PRODUCTIONS

"Billy's Day Out," one reel, with Billy Quirk.  
"Billy's Elopement," one reel, with Billy Quirk.  
"Billy, the Governess," one reel, with Billy Quirk.  
"Butting In Society," one reel, with Lou Marks.

## EDUCATIONAL FILM COMPANY

"High, Low and the Game," one reel.  
"The Mysteries of Crystallization," one reel.

## EDUCATIONAL FILMS CORPORATION

(Scenics)

May 27—"What the Ice Age Left," one reel.  
June 3—"Silent Wonderlands of the West No. 1," one reel.  
June 10—"Following the Course of the Cayuse," one reel.  
June 17—"Silent Wonderlands of the West, No. 2," one reel.  
June 24—"The Heart of Mexico," one reel.  
July 1—"Through the Nation's Parks," one reel.  
July 8—"Crucible of the Quekernell," half-reel.  
July 8—"Niagara Falls," half-reel.  
July 15—"Mount Lassen in Action," one reel.  
July 22—"The Rainbow Bridge," one reel.

Ditmar's "Living Book of Nature"

June 5—"War Times at the Zoo," half-reel.  
June 17—"Life in Inland Waters," half-reel.

## EFFANGE FILM COMPANY

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

## E. I. S. MOTION PICTURE CORPORATION

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

## EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

## ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

## ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

## EUGENIC FILM COMPANY

"Birth," six reels.

## EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

## JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

## EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father," seven reels.

## EXPORT & IMPORT FILM COMPANY

"Humility,"  
"Ivan the Terrible," six reels.  
"Loyalty,"  
"Robespierre," seven reels.  
"Tyranny of the Romanoffs."

## FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

## J. W. FARNHAM

"The Awakening of Bess Norton," five reels.  
"Race Suicide," six reels.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

"On Trial," nine reels, with Sydney Ainsworth.  
"Alimony," with George Fischer.  
"The Sign Invisible," six reels, with Mitchell Lewis.  
"Tarzan of the Apes," six reels, with Elmo Lincoln.  
"Fall of the Romanoffs," eight reels, with Nance O'Neill.  
"Empty Pockets," seven reels.  
"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson.  
"A Dog's Life," two reels, with Charlie Chaplin.  
Ambassador Gerard's "My Four Years in Germany."  
"The Life Mask," five reels, with Mmc. Petrova.  
"The Light Within," five reels, with Mmc. Petrova.  
"Daughter of Destiny," five reels, with Mmc. Petrova.  
"Tempered Steel," five reels, with Mmc. Petrova.

## FORT PITT CORPORATION

The Italian Battle Front.

## FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

## FRATERNITY FILMS, INC.

"The Devil's Playground," with Vera Michelena.  
"The Witching Hour," six reels, with Jack Sherrill.  
"Conquest of Canaan," five reels.

## FRIEDER FILM CORPORATION

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

## FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mac Murray.

## FROHMAN AMUSEMENT CORPORATION

"God's Man," nine reels, with H. B. Warner.  
"My Own United States," with Arnold Daly.

## GENERAL ENTERPRISES

"The Liar," six reels, with Jane Gail.  
"Mother," six reels, with Elizabeth Risdon.  
"The Warrior," seven reels, with Maciste.  
"Crucible of Life," seven reels, with Grace Darmond.

## GOLD MEDAL PHOTOPLAYS

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

## GRAND FEATURE FILM COMPANY

"Rex Beach on the Spanish Main," five reels.  
"Rex Beach in Pirate Haunts," five reels.  
"Rex Beach in Footsteps of Capt. Kidd," five reels.

## GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.  
"Moral Suicide," seven reels, with Leah Baird.

## D. W. GRIFFITH

"The Birth of a Nation," nine reels, with H. B. Walthall.  
"Intolerance," nine reels, with Mae Marsh.  
"Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harroun.

## HANOVER FILM COMPANY

"Maciste," six reels.  
"How Uncle Sam Prepares," four reels.  
"Camille," six reels, with Helen Hespiria.  
"Monster of Fate."

## HARPER FILM CORPORATION

"Civilization," ten reels.

## HAWK FILM CORPORATION

"Monster of Fate," five reels.

## HERALD FILM CORPORATION

"Around the World in 80 Days," six reels.

## HILLER AND WILK

"Raffles," six reels, with John Barrymore.  
"The Battle of Gettysburg."  
"Wrath of the Gods."  
"Sporting Life."

## HISTORIC FEATURE FILMS

Apr. 30—"Christus."

# EXHIBITORS HERALD AND MOTOGRAPHY

## FOUR SQUARE PICTURES

"A Trip Through China," eight reels.  
 "The Silent Witness," six reels.  
 "The Fringe of Society," seven reels, with Ruth Roland and Milton Sills.  
 "The Bar Sinister," eight reels.  
 "Her Fighting Chance," six reels, with Jane Grey.  
 "Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.  
 "The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.  
 Aug. 14—"Madame Sherry," five reels, with Gertrude McCoy.  
 "The Submarine Eye," seven reels.  
 "Should She Obey," seven reels, with Alice Wilson.  
 "The Great White Trail," six reels, with Doris Kenyon.  
 "One Hour," six reels, with Zena Keefe.  
 "The Cast-Off," five reels, with Bessie Barriscale.  
 "Men."

## THIOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

## IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.  
 "Married in Name Only," six reels.  
 "Human Clay," with Mollie King.  
 "Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

## JEWEL PRODUCTIONS, INC.

"The Price of A Good Time," with Mildred Harris.  
 "The Grand Passion," five reels, with Dorothy Phillips.  
 "The Doctor and the Woman," five reels, with Mildred Harris.

## JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

## KING BEE COMEDIES

One two-reel comedy per week.

## KLOTZ AND STREDIER, INC.

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

## LEA-BEL COMPANY

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

## MARINE FILM CORPORATION

Aug. 23—"Lorelei of the Sea," five reels, with Tyrone Power.

## C. POST MASON ENTERPRISES

"The Wonder City of the World."

## MASTER DRAMA FEATURES, INC.

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

## MAYFAIR FILM CORPORATION

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

## MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

## B. S. MOSS

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

## NATIONAL FILM CORPORATION OF AMERICA

"Tarzan of the Apes," with Thomas Jefferson.

## NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live," six reels, with Ruth McTammany.

## JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

## OGDEN PICTURES CORPORATION

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

## SIDNEY OLCOTT PLAYERS, INC.

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

## OVERLAND PICTURES CORPORATION

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

## PARAGON FILM COMPANY

"The Whip," eight reels.

## PARALTA PLAYS—W. W. HODKINSON CORPORATION

"A Man's Man," five reels, with J. Warren Kerrigan.  
 "Madame Who," five reels, with Bessie Barriscale.  
 "His Robe of Honor," with Henry B. Walthall.  
 Feb. 15—"The Turn of a Card," seven reels, with J. Warren Kerrigan.  
 Mar. 1—"Within the Cap," seven reels, with Bessie Barriscale.  
 Mar. 15—"Humdrum Brown," six reels, with Henry B. Walthall.  
 Apr. 1—"An Alien Enemy," five reels, with Louise Glaum.  
 Apr. 15—"Blindfolded," five reels, with Bessie Barriscale.  
 Apr. 29—"With Hoops of Steel," five reels, with H. B. Walthall.  
 May 13—"Rosc O' Paradise," five reels, with Bessie Barriscale.  
 May 27—"Shackled," six reels, with Louise Glaum.  
 June 10—"Patriotism," five reels, with Bessie Barriscale.  
 June 24—"A Dollar Bid," five reels, with J. Warren Kerrigan.  
 July 6—"Wedlock," five reels, with Louise Glaum.  
 July 27—"Maid of the Storm," five reels, with Bessie Barriscale.  
 Aug. 4—"Burglar for a Night," five reels, with J. Warren Kerrigan.

## PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

## PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme. Petrova.  
 "The Light Within," five reels, with Mme. Petrova.  
 "The Life Mask," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Patience Sparhawk," five reels, with Mme. Petrova.

## PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

## PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

## POPULAR PICTURE CORPORATION

"Corruption," six reels

## PRIVATE FEATURE FILMS

"Ignorance," six reels.

## PUBLIC RIGHTS FILM CORPORATION

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

## RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.  
 "The Spirit of 1917," with James Harkness.

## HARRY RAFF

"The Mad Lover," with Robert Warwick.  
 "The Struggle Everlasting," with Florence Reed.

## HARRY RAVER

"The Public Defender," with Frank Keenan.

## CHARLES RANKIN

"A Modern Lorelei," with Tyrone Power.

## RENOWNED PICTURES CORPORATION

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

## SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

## SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.  
 "Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
 "The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
 "Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Brunette.  
 "The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

## FRANK J. SENG

"Parentage."

## ERNEST SHIPMAN

Josh Binney Comedies.

June—"Fabulous Fortune Fumblers," two-reel comedy.  
 July—"Fred's Fictitious Foundling," two-reel comedy.  
 Aug.—"Freda's Fighting Father," two-reel comedy.  
 Sept.—"Fatty's Fast Flivver," two-reel comedy.  
 Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

## CLIFFORD PHOTOPLAYS

May—"Denny From Ireland," five reels, with Shorty Hamilton.  
 June—"The Snail," five reels, with Shorty Hamilton.  
 July—"The Ranger," five reels, with Shorty Hamilton.

## FORD PHOTOPLAY

"Berlin Via America," six reels, with Francis Ford.  
 "A Man of Today," six reels, with Francis Ford.

## SIGNET FILM CORPORATION

"The Masque of Life," seven reels.

## FRED H. SOLOMON

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

## STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.  
 Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.  
 Dec. 16—"The Heart of a Lion," six reels with William Farnum.  
 Dec. 30—"Du Barry," seven reels, with Theda Bara.  
 Jan. 20—"Cheating the Public," seven reels.  
 Feb. 8—"The Forbidden Path," six reels, with Theda Bara.  
 Mar. 17—"Woman and the Law," seven reels.  
 Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.  
 Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.  
 June 16—"Under the Yoke," five reels, with Theda Bara.

## SUNSHINE FILM PRODUCING COMPANY

"What the World Should Know," five reels.

## SUPERIOR FILM COMPANY

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

## SUPREME FEATURE FILMS

"Trip Through China," ten reels.

## TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

## TRIUMPH FILM COMPANY

"The Libertine," six reels.

## ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michelea.  
 "The Passion Flower," five reels.

## UNIVERSAL

"Hell Morgan's Girl," five reels.  
 "The Hand that Rocks the Cradle," six reels.  
 "The Cross-Eyed Submarine," three reels.

## U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels with Enid Markey.  
 "Those Who Pay," five reels with Bessie Barriscale.

## VARIETY FILMS CORPORATION

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

## WARNER BROTHERS

"Are Passions Inherited?" five reels.

## EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.

## L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Cracksmen," seven reels, with John Barrymore  
 "Mickey," seven reels, with Mabel Normand.

## WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.  
 Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil  
 "His Awful Downfall," one reel with Rex Adams.  
 "Little Red Riding Hood," five reels.

## WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

- Apr. 1—"Tiger Man," five reels, with Wm. S. Hart.  
 Apr. 8—"The Lie," five reels, with Elsie Ferguson.  
 Apr. 22—"Mr. Fix-It," five reels with Douglas Fairbanks.  
 May 13—"Mr. Liss," five reels, with Mary Pickford.  
 May 20—"De Milles," "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holiday," five reels, with George M. Cohan.  
 June 23—"How Could You, Jean?" five reels, with Mary Pickford.  
 July 8—"Shark Monroe," five reels, with W. S. Hart.  
 July 8—"We Can't Have Everything," five reels.  
 July 15—"The Great Love," five reels, with Dorothy Gish.  
 July 29—"The Danger Mark," five reels, with Elsie Ferguson.

## BLUEBIRD PHOTOPLAYS

- Apr. 1—"Fast Company," five reels, with Franklyn Farnum.  
 Apr. 8—"The Red, Red Heart," five reels, with Monroe Salisbury.  
 Apr. 15—"A Rich Man's Darling," five reels, with Louise Lovely.  
 Apr. 22—"The Marriage Lie," five reels, with Carmel Myers.  
 Apr. 29—"A Mother's Secret," five reels, with Ella Hall.  
 May 6—"The Danger Within," five reels, with Zoe Ray.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—"A \$5,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"A Broadway Scandal," five reels with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.  
 June 24—"The City of Tears," five reels, with Carmel Myers.  
 July 1—"The Empty Cab," five reels, with Franklyn Farnum.  
 July 13—"After the War," five reels, with Grace Cunard.  
 July 20—"Winner Takes All," five reels, with Monroe Salisbury.

## FOX FILM CORPORATION

- Apr. 7—"The Bride of Fear," five reels, with Jewel Carmen.  
 Apr. 15—"Western Blood," five reels, with Tom Mix.  
 Apr. 21—"American Buds," five reels, with Jane and Katherine Lee.  
 Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.  
 July 8—"Other Men's Daughters," five reels, with Peggy Hyland.  
 July 15—"Her Price," five reels, with Virginia Pearson.  
 July 21—"Miss Innocence," five reels, with June Caprice.  
 July 28—"The Fallen Angel," five reels, with Jewel Carmen.

## FOX SUNSHINE COMEDIES

- Mar. 17—"A Self-Made Lady," two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 5—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."  
 June 20—"Who's Your Father?" two reels.  
 July 28—"A Tight Squeeze," two reels.

## MUTT AND JEFF ANIMATED CARTOONS

- Apr. 7—"The Freight Investigation," one-half reel.  
 Apr. 14—"The Leak," one-half reel.  
 Apr. 21—"On Ice," one-half reel.  
 Apr. 28—"Helping McAdoo," one-half reel.  
 May 5—"A Fisherless Cartoon," one-half reel.  
 May 12—"Occultism," one-half reel.  
 May 19—"Superintendents," one-half reel.  
 May 26—"Tonsorial Artists," one-half reel.  
 June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."  
 June 16—"Life Savers."  
 June 23—"Meeting Theda Bara."  
 June 30—"The Seventy-five Mile Gun."  
 July 7—"The Burglar Alarm," one-half reel.

## General Film Company, Inc.

### BROADWAY STAR FEATURE

- "The Coming of Faro Nell," two reels.  
 "Faro Nell, Lookout," two reels.  
 "Sisters of the Golden Circle," two reels.  
 "Dismissal of Silver Phil," two reels.  
 "The Brief Debut of Tildy," two reels.  
 "The Coming of Faro Nell," two reels.  
 "Mammon and the Archer," two parts.  
 "Winning of the Mocking Bird," two reels.

### BLUE RIDGE DRAMAS—Ned Finley

- "The Raiders of Sunset Gap," two reels.  
 "O'Garry Rides Alone," two reels.  
 "The Man from Nowhere," two reels.

### CHAPLIN COMEDIES

- "The Tramp," two reels.  
 "His New Job," two reels.  
 "A Night Out," two reels.

### CLOVER COMEDIES

- "From Caterpillar to Butterfly," one reel.  
 "A Widow's Camouflage," one reel.  
 "Love's Lucky Day," one reel.  
 "Oh! the Women," one reel.

## CRYSTAL FILM COMPANY

- "Romeo and Juliet," two reels.  
 "What She Did to Her Husband and Almost Lucky," split reel.  
 "What's in the Trunk?" one reel.  
 "Reuben's Romance," one reel.  
 "The Lady Detective and His Wedding Day," split reel.  
 "Troubled Waters," one reel.  
 "Her Necklace and His Hoodoo Day," split reel.

## DIAMOND COMEDIES

- "Way Up in Society," one reel.  
 "His Fatal Fate," one reel.  
 "Her Ambitious Ambition," one reel.  
 "His Matrimonial Moans," one reel.

## DUPLEX FILMS, INC.

- "Shame," seven reels.

## EBONY COMEDIES

- "The Bully," one reel.  
 "The Janitor," one reel.  
 "Mercy, the Mummy Mumbled," one reel.  
 "A Reckless Rover," one reel.  
 "Are Working Girls Safe?" one reel.  
 "Barnacle Bill," one reel.  
 "Luck in Old Clothes," one reel.

## ESSANAY COMEDIES

- "Slippery Slim, Diplomat," one reel.  
 "Slippery Slim and the Claim Agent," one reel.  
 "Slippery Slim's Stratagem," one reel.  
 "A Snakeville Epidemic," one reel.  
 "A Hot Time in Snakeville," one reel.  
 "Snakeville's New Sheriff," one reel.  
 "Sophie's Birthday Party," one reel.

## EXPORT AND IMPORT FILM CORP.

- "Why—the Bolsheviks," five reels.

## HANOVER FILM COMPANY

- "Camille," six reels.  
 "The Marvelous Maciste," six reels.  
 "Monster of Fate."

## HIGHGRADE FILM ENTERPRISES, INC.

- "Billie in Society," two reels.  
 "Bunco Billy," two reels.  
 "Billy in Harness," two reels.  
 "Boarders and Bombs," two reels.

## COSMOFOTOFILM

- "Hypocrites," six reels.

## AUTHOR'S PHOTOPLAYS, INC.

- "Her Moment," six reels, drama.

## INTERSTATE FILM COMPANY

- "The Last Raid of Zeppelin L-21."

## JUDGE BROWN STORIES

(All Two-Reel Comedy-Dramas.)

- "Dog vs. Dog."  
 "The Three Fives."  
 "Kid Politics."  
 "A Boy Built City."  
 "The Case of Bennie."

## PROGRESSIVE FILM

- "On a Fox Farm," one reel.

## RANCHO SERIES

(All Two-Reel Dramas.)

- "In the Shadow of the Rockies."  
 "Where the Sun Sets Red."

## VICTORY FILM MFG. CO

- "The Triumph of Venus," five reels.

## GOLDWYN PICTURES CORPORATION

- Apr. 7—"The Danger Game," six reels, with Madge Kennedy.  
 Apr. 21—"The Face in the Dark," six reels, with Mae Marsh.  
 May 5—"Joan of Plattsburg," six reels, with Mabel Normand.  
 May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
 June 2—"All Woman," six reels, with Mae Marsh.  
 June 16—"The Venus Model," six reels, with Mabel Normand.  
 June 30—"The Service Star," six reels, with Madge Kennedy.  
 July 14—"The Glorious Adventure," six reels, with Mae Marsh.  
 July 28—"Back to the Woods," five reels, with Mabel Normand.  
 Aug. 11—"Friend Husband," five reels, with Madge Kennedy.

## GOLDWYN SPECIALS

- "For the Freedom of the World," seven reels.  
 "The Manx-Man," seven reels.  
 "Heart of the Sunset," seven reels, with Anna Q. Nilsson.  
 "Blue Blood," six reels.  
 "Honor's Cross," six reels, with Howard Heckman.  
 "Social Ambition," six reels.

## CAPITOL COMEDIES

- May 6—"Bill's Baby," two reels, with Bill Parsons.  
 May 20—"Bill's Predicament," two reels with Bill Parsons.  
 June 3—"Birds of a Feather," two reels, with Bill Parsons.  
 June 17—"Matching Billy," two reels, with Bill Parsons.  
 July 1—"The Widow's Might," two reels, with Bill Parsons.  
 July 15—"Dad's Knockout," two reels, with Bill Parsons.

# EXHIBITORS HERALD AND MOTOGRAPHY

## METRO PICTURE CORPORATION

Apr. 15—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.  
 Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.  
 Apr. 29—"Riders of the Night," five reels, with Viola Dana.  
 May 6—"The Trail to Yesterday," five reels, with Bert Lytell.  
 May 13—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.  
 May 20—"The Winning of Beatrice," five reels, with May Allison.  
 May 27—"Yorke, 'Lend Me Your Name,'" five reels, with Harold Lockwood.  
 May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.  
 June 3—"The Only Road," five reels, with Viola Dana.  
 June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.  
 June 17—"The House of Gold," five reels, with Emmy Wehlen.  
 June 24—"A Man's Word," five reels, with Emily Stevens.  
 July 1—"Opportunity," five reels, with Viola Dana.  
 July 8—"No Man's Land," five reels, with Bert Lytell.  
 July 15—"A Successful Adventure," five reels, with May Allison.  
 July 22—"The Demon," five reels, with Edith Storey.  
 July 29—"A Pair of Cupids," five reels, with Francis X. Bushman and Beverly Bayne.  
 Aug. 5—"The House of Mirth," five reels, with all star cast.  
 Aug. 12—"Flower of the Dusk," five reels, with Viola Dana.  
 Aug. 19—"In Judgment Of," five reels, with Anna Q. Nilsson and Franklyn Farnum.

## SCREEN CLASSICS, INC., SPECIALS

"Draft 258," seven reels, with Mabel Taliaferro.  
 "Blue Jeans," seven reels, with Viola Dana.  
 "Lest We Forget," eight reels, with Rita Jolivet.  
 "The Legion of Death," seven reels, with Edith Storey.  
 "Revelation," seven reels, with Nazimova.  
 "My Own United States," eight reels, with Arnold Daly.  
 "The Million Dollar Dollies," five reels, with the Dolly Sisters.  
 "Toys of Fate," seven reels, with Nazimova.  
 "To Hell With the Kaiser," seven reels.

## MUTUAL STAR FEATURES

Apr. 1—American, "A Bit of Jade," five reels, with Mary Miles Minter.  
 Apr. 8—"The Richest Girl," five reels, with Ann Murdock.  
 Apr. 15—American, "The Primitive Woman," five reels, with Margarita Fisher.  
 Apr. 29—Russell, "Hearts Or Diamonds," five reels, with William Russell.  
 May 27—American, "Social Briars," five reels, with Mary Miles Minter.  
 June 10—American, "A Square Deal," five reels, with Margarita Fisher.  
 June 24—Russell, "Up Romance Road," five reels, with William Russell.  
 July 8—"The Ghost of Rosy Taylor," five reels, with Mary Miles Minter.  
 July 22—"Impossible Susan," five reels, Margarita Fisher.  
 Aug. 4—"Her Husband's Honor," five reels, with Edna Goodrich.

## OUTING-CHESTER PICTURES

June 30—"Ex-cannibal Carnival," one reel.  
 July 14—"Mountaineering Memory," one reel.  
 July 22—"A White Wilderness," one reel.  
 July 29—"Zuni Kicking Races," one reel.  
 Aug. 11—"A Dam Catastrophe," one reel.

## MUTUAL STRAND COMEDIES

June 25—"Her Spoonery Affair," one reel, with Billie Rhodes.  
 July 9—"Her Disengagement Ring," one reel.  
 July 22—"On Her Account," one reel.  
 July 29—"She Almost Proposed," one reel, with Billie Rhodes.  
 Aug. 6—"What Will Father Say?" one reel.

## PARAMOUNT PICTURE CORPORATION

Apr. 15—"Unclaimed Goods," five reels, with Vivian Martin.  
 Apr. 22—"Rich Man, Poor Man," five reels, with Marguerite Clark.  
 Apr. 29—"Playing the Game," five reels, with Charles Ray.  
 Apr. 29—"Let's Get a Divorce," five reels, with Billie Burke.  
 Apr. 29—"Tyrant Fear," five reels, with Dorothy Dalton.  
 May 6—"Resurrection," five reels, with Pauline Frederick.  
 May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.  
 May 6—"The White Man's Law," five reels, with Sessue Hayakawa.  
 May 13—"Mile-a-Minute Kendall," five reels, with Jack Pickford.  
 May 20—"The Mating of Marcella," five reels, with Dorothy Dalton.  
 May 27—"Prunella," five reels, with Marguerite Clark.  
 May 27—"His Own People," five reels, with Charles Ray.  
 May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.  
 June 2—"Blackton's 'Missing,'" five reels.  
 June 2—"Love's Conquest," five reels, with Lina Cavalieri.  
 June 9—"Viviette," five reels, with Vivian Martin.  
 June 16—"The Bravest Way," five reels, with Sessue Hayakawa.  
 June 16—"Fedora," five reels, with Pauline Frederick.  
 June 23—"The Firefly of France," five reels, with Wallace Reid.  
 June 23—"A Desert Wooing," five reels, with Enid Bennett.  
 July 1—"Sandy," five reels, with Jack Pickford.  
 July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.  
 July 8—"The Claws of the Hun," five reels, with Charles Ray.  
 July 9—"Her Final Reckoning," five reels, with Pauline Frederick.  
 July 15—"Uncle Tom's Cabin," five reels, with Marguerite Clark.  
 July 22—"The City of Dim Faces," five reels, with Sessue Hayakawa.  
 July 22—"The Vamp," five reels, with Enid Bennett.  
 July 29—"Less Than Kin," five reels, with Wallace Reid.

## MACK SENNETT COMEDIES

May 6—"His Smothered Love," two reels.  
 May 20—"Battle Royal," two reels.  
 June 3—"Love Loops the Loop," two reels.  
 June 17—"Two Tough Tender Feet," two reels.  
 July 1—"Her Screen Idol," two reels.  
 July 15—"Ladies First," one reel.  
 July 20—"Her Blighted Love," two reels.

## PARAMOUNT TRAVELOG

Feb. 18—Hunting Kangaroos from Motor Cars.  
 Feb. 25—Tasmania, the Garden of Australia.  
 Mar. 4—On the Way to the Front with Chinese Labor Corps.  
 Mar. 11—"The Alaska Cruise."  
 Mar. 18—"A Summer Day in Skaguay."  
 Mar. 25—"Over the White Pass."

## PATHE EXCHANGE, INC.

Apr. 14—"Russian, 'The Busy Inn,'" five reels, with N. I. Panoff.  
 Apr. 21—"Ruler of the Road," five reels, with Frank Keenan.  
 Apr. 28—"Diando, 'Dolly Does Her Bit,'" five reels, with Marie Osborne.  
 May 6—"How Could You, Caroline?" five reels, with Bessie Love.  
 May 12—"Russian Art, 'The Dagger Woman,'" five reels, with Ivan Mokuziu.  
 May 19—"Astra, 'The Mysterious Client,'" five reels, with Irene Castle.  
 May 26—"A Daughter of the West," five reels, with Marie Osborne.  
 June 2—"Astra, 'The Yellow Ticket,'" five reels, with Fannie Ward.  
 June 9—"Astra, 'For Sale,'" five reels, with Gladys Hulette.  
 June 16—"Kidder and Ko," five reels, with Bryant Washburn.  
 June 23—"Diando, 'The Voice of Destiny,'" five reels, with Marie Osborne.  
 July 1—"A Little Sister of Everybody," five reels, with Bessie Love.  
 July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.  
 July 14—"More Trouble," five reels, with Frank Keenan.  
 July 21—"Diando, 'Cupid By Proxy,'" five reels, with Marie Osborne.  
 July 28—"Astra, 'The First Law,'" five reels, with Irene Castle.  
 Aug. 4—"Waifs," five reels, with Gladys Hulette and Creighton Hale.  
 Aug. 11—"The Ghost of the Rancho," five reels, with Bryant Washburn.

## PERFECTION PICTURES

Jan. 7—Kleine, "Quo Vadis," eight reels.  
 Jan. 10—Seelig, "Brown of Harvard," six reels, with Tom Moore and Hazel Daly.  
 Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.  
 Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.  
 Jan. 21—Edison, "The Unbeliever," five reels, with Raymond McKee.  
 Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.  
 Essanay, "The Curse of Iku," seven reels, with Frank Borzage.  
 Edison, "The Wall Invisible," six reels, with Shirley Mason.

## SELECT PICTURES CORPORATION

"Woman and Wife," five reels, with Alice Brady.  
 "Ghosts of Yesterday," six reels, with Norma Talmadge.  
 "The Marionettes," five reels, with Clara Kimball Young.  
 "The Studio Girl," five reels, with Constance Talmadge.  
 "The Knife," five reels, with Alice Brady.  
 "The House of Glass," five reels, with Clara Kimball Young.  
 "By Right of Purchase," five reels, with Norma Talmadge.  
 "The Shuttle," five reels, with Constance Talmadge.  
 "At the Mercy of Men," five reels, with Alice Brady.  
 "The Reason Why," five reels, with Clara Kimball Young.  
 "Up the Road With Sally," five reels, with Constance Talmadge.  
 "The Lesson," five reels, with Constance Talmadge.  
 "De Luxe Annie," seven reels, with Norma Talmadge.  
 "The Ordeal of Rosetta," five reels, with Alice Brady.  
 "The Claw," five reels, with Clara Kimball Young.  
 "Cecilia of the Pink Roses," five reels, with Marion Davies.  
 "Good Night Paul," five reels, with Constance Talmadge.  
 "The Whirlpool," five reels, with Alice Brady.  
 "The Safety Curtain," five reels, with Norma Talmadge.

## SELECT SPECIALS

"Over There," six reels, with Chas. Richman and Anna Q. Nilsson.  
 "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.  
 "The Barrier," seven reels.  
 "The Wild Girl," five reels, with Eva Tanguay.  
 "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

## TRIANGLE FILM CORPORATION

Apr. 14—"The Law of the Great Northwest," five reels, with Margery Wilson.  
 Apr. 14—"Who Killed Walton?" five reels, with J. Barney Sherry.  
 Apr. 21—"The Hand at the Window," five reels, with Margery Wilson.  
 Apr. 21—"Society For Sale," five reels, with Wm. Desmond.  
 Apr. 29—"The Lonely Woman," five reels, with Belle Bennett.  
 Apr. 29—"Paying His Debt," five reels, with Roy Stewart.  
 May 5—"An Honest Man," five reels, with Wm. Desmond.  
 May 5—"Mlle. Paulette," five reels, with Claire Anderson.  
 May 12—"Her Decision," five reels, with Gloria Swanson and J. Barney Sherry.  
 May 12—"Wolves of the Border," five reels, with Roy Stewart.  
 May 19—"Who Is to Blame?" five reels, with Jack Livingston.  
 May 19—"Old Hartwell's Cub," five reels, with William Desmond.  
 May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.  
 May 26—"High Stakes," five reels, with J. Barney Sherry.  
 June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. V. Mong.  
 June 2—"A Red Haired Cupid," five reels, with Roy Stewart.  
 June 9—"Madam Sphinx," five reels, with Alma Rubens.  
 June 9—"The Last Rebel," five reels, with Belle Bennett.  
 June 16—"His Enemy, the Law," five reels, with Jack Richardson.  
 June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.  
 June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.  
 June 23—"Closing In," five reels, with William Desmond.  
 June 30—"The Painted Lily," five reels, with Alma Rubens.  
 June 30—"The Fly Dog," five reels, with Roy Stewart.  
 July 7—"A Good Loser," five reels, with Peggy Pearce.  
 July 7—"Every Woman's Husband," five reels, with Gloria Swanson.  
 July 14—"Marked Cards," five reels, with Margery Wilson.  
 July 14—"Hell's End," five reels, with William Desmond.  
 July 21—"By Proxy," five reels, with Roy Stewart.  
 July 21—"False Ambition," five reels, with Alma Rubens.  
 July 28—"Golden Fleece," five reels, with Peggy Pearce.  
 July 28—"Beyond the Shadows," five reels, with William Desmond.  
 Aug. 4—"The Price of Applause," five reels, with Jack Livingston and Claire Anderson.  
 Aug. 4—"Alias Mary Brown," five reels, with Pauline Starke and Casson Ferguson.  
 Aug. 11—"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.  
 Aug. 11—"Shifting Sands," five reels, with Gloria Swanson.  
 Aug. 18—"The Ghost Flower," five reels, with Alma Rubens.  
 Aug. 18—"High Tide," five reels, with Jack Livingston.  
 Aug. 25—"Daughter Angelo," five reels, with Pauline Starke.  
 Aug. 25—"Wild Life," five reels, with William Desmond.

## KEYSTONE COMEDIES

Mar. 31—"A Playwright's Wrong," two reels, with Wm. Franey.  
 Apr. 7—"Mr. Briggs Closes the Door," two reels, with Edward Brady.  
 Apr. 14—"First Aid," two reels, with Maude Wayne.  
 Apr. 21—"Their Neighbor's Baby," two reels, with Fritzie Ridgeway.

## EXHIBITORS HERALD AND MOTOGRAPHY

Apr. 23—"Mr. Miller's Economics," two reels, with Edward Brady and Chas. Dorian.  
 May 5—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 13—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Unreasonable?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapjacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.  
 June 23—"Cupid and the Cop," two reels.  
 June 30—"Pearls Without Price," two reels.

### UNIVERSAL FEATURES

Apr. 14—"The Risky Road," five reels, with Dorothy Phillips.  
 Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.  
 May 5—"The Two-Soul Woman," five reels, with Priscilla Dean.  
 May 19—"The Bride's Awakening," five reels, with Mae Murray.  
 June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.  
 July 6—"Her Body in Bond," five reels, with Mae Murray.

### GREATER VITAGRAPH-V-L-S-E

Apr. 22—"A Bachelor's Children," five reels, with Harry Morey.  
 Apr. 29—"The Seal of Silence," five reels, with Earle Williams.  
 May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"The Triumph of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Baree, Son of Kazan," five reels, with Nell Shipman and Alfred Whitman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Girl," five reels, with Gladys Leslie.  
 June 24—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.  
 July 8—"One Thousand Dollars," five reels, with Edward Earle.  
 July 15—"Love Watches," five reels, with Corinne Griffith.  
 July 22—"To the Highest Bidder," five reels, with Alice Joyce.  
 July 29—"A Gentleman's Agreement," five reels, with Nell Shipman and Alfred Whitman.  
 Aug. 5—"All Man," five reels, with Harry Morey and Betty Blythe.  
 Aug. 12—"Wild Primroses," five reels, with Gladys Leslie.

Aug. 19—"The Changing Woman," five reels, with Hedda Nova and J. Frank Glendon.  
 Aug. 26—"The Clutch of Circumstance," five reels, with Corinne Griffith.

### WORLD FILM CORPORATION PROGRAM

Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Greeley.  
 May 6—"Masks and Faces," five reels, with Sir Johnston-Forbes-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Montagu Love and Barbara Castleton.  
 June 3—"The Interloper," five reels, with Kitty Gordon.  
 June 10—"The Cabaret," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.  
 July 29—"Joan of the Woods," five reels, with June Elvidge.  
 Aug. 5—"Hereticity," five reels, with Barbara Castleton and John Bowers.  
 Aug. 12—"The Beloved Blackmailer," five reels, with Carlyle Blackwell and Evelyn Greeley.  
 Aug. 19—"Merely Players," five reels, with Kitty Gordon and Irving Cummings.  
 Aug. 26—"Inside the Lines," five reels, with Lewis A. Stone.

### SERIALS

Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Ace."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Web."  
 Universal, "The Lion's Claws."  
 Vitagraph, "A Fight for Millions."  
 Universal, "The Brass Bullett."  
 Gaumont, "The Hand of Vengeance."

## Joe Bennett and William Desmond Features In New Triangle Films

Director Gilbert P. Hamilton of Triangle has just completed his production of "Golden Fleece," a picturization of Frederick Irving Hamilton's story by that name, which recently appeared in the Saturday Evening Post. It is offered as the first release of the Triangle program for the week of July 28, and features Joe Bennett and Peggy Pearce, the former Keystone comedienne. Jack Curtis who played the Drainman in "The Servant in the House" is also in the cast.

According to the story, disappointment and discouragement follow in the trail of a penniless young inventor who comes to the city to seek a market for his device. At first he is downcast and morose when he finds that he has fallen into the hands of a patent shark. Then his despair is turned to fury, transforming him into a desperate outlaw.

Joe Bennett is the inventor. Peggy Pearce appears as Rose, his sweetheart, and Jack Curtis is Bainge, a detective, through whose efforts the patent shark is finally jailed and the inventor reaps the reward of his labors.

"Beyond the Shadows," the second release for the week, features William Desmond, with Josie Sedgwick, who appears for the second time as his leading woman. It pictures life in the Canadian woods and the exploits of the free-traders.

Desmond, as Jean Du Bois, a free-trader, falls in love with the beautiful Eleanor Wyatt, only to find that she is the wife of his long forgotten brother, a quitter and a smuggler who remained in the settlement of Charlemange when his parents left to seek their fortune in the Northwest. Ralph R. Westfall wrote the story.

### Louise Glaum Starts New Picture

Louise Glaum, Paralta star, began the filming of another production last week. In this picture, as with her three previous Paralta plays, the star will be directed by Wallace Worsley. The title is "A Law Unto Herself," which will, however, probably be changed.

The original story was supplied by Francis Paget and the screen version was written by Jack Cunningham. It is laid in the Champagne district of France, the time being in three periods—1894, 1904 and the present. The war is used as a background.

The supporting cast includes Joseph J. Dowling, Edward Coxen, Sam de Grass, Elvira Weil, Roy Laidlaw and Jess Herring. Pending negotiations for the services of other actors whose parts will not be taken up until later when the modern episodes are filmed, the selection of the cast has not been completed.

## "Monty" Flagg Works on New Series

"It's Greek to Us," the first of the "Sweethearts and Wives" series of James Montgomery Flagg comedies which are to be published under the Paramount trade-mark, has just been completed at Mr. Flagg's studio in New York and will be scheduled for early presentation. It is further announced that the work of filming the second comedy of the series, "Romance in Brass Tacks," will be started immediately.

The importance of safe-guarding a reputation is not under-estimated at the Eastman factories.

## EASTMAN FILM

means a film that is absolutely dependable and uniform—rigid tests and careful inspection prevent its ever meaning anything else.

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

**Mutual Distributes**

**"A Hoosier Romance"**

Made by Col. Selig

"A Hoosier Romance," by James Whitcomb Riley, produced in five parts by Col. William N. Selig, will be distributed by the Mutual Film Corporation August 18, according to an announcement from the offices of James M. Sheldon, president of the Mutual.

"A Hoosier Romance" was directed by Colin Campbell, director of "The Spoilers," "The Crisis," "The Ne'er Do Well," "The Garden of Allah" and other well known Selig successes. The cast is headed by Colleen Moore and Thomas Jefferson.

Mr. Campbell is now at work for Col. Selig on "The Country Fair," which will be in six parts.

"A Hoosier Romance" is one of the best known and most widely read of the writings of the famous Indiana poet. The photoplay rights were purchased by Col. Selig, in anticipation of the forthcoming production. He sent a camera-man to Mr. Riley's home shortly after the purchase of the book and some interesting, informal pictures of the poet were filmed. These pictures will be shown for the first time in "A Hoosier Romance."

**Rapid Progress Made**

**On New Moreno Serial**

Reports from the Vitagraph West Coast studio, received by Albert E. Smith, president of the company, declare that rapid progress is being made on the serial in which Antonio Moreno and Carol Holloway are to be starred, and which will be released on Monday, October 21, following the Duncan serial, "A Fight for Millions."

The next serial, the title for which has not been selected yet, was written by Albert E. Smith and Cyrus Townsend Brady, and is a circus story with innumerable thrills staged under the big top. Paul Hurst, the director, is using hundreds of players and scores of wild animals.

**Fairbanks' Aids Now**

**Working for the U. S.**

Joseph Henaberry, author and director of two of Douglas Fairbanks' Arcraft successes, "The Man From Painted Post," and "Say, Young Fellow," has been called to the colors. He left Hollywood last week for Fort MacDowell, San Francisco, where in the uniform of Uncle Sam he will be permanently stationed until he leaves for overseas service. Henaberry's contract with Douglas Fairbanks covers a period of five years and should the war be won before that time, he will again assume the duties of writing for and directing the famous comedian.

Another member of the Fairbanks organization to be called to the colors is William Shea, who holds the distinction of having assembled and assisted in the editing of every Douglas Fairbanks production for Arcraft to date, starting with "In Again, Out Again," and concluding with "Bound in Morocco." Shea is now at Camp Kearney, California, where he has been assigned to special duty that deals with film entertainment for the soldiers.

LILA LEE'S FIRST APPEARANCE IN FILMS



THE NEW PARAMOUNT STAR IN FOUR SCENES FROM "THE CRUISE OF THE MAKE BELIEVES." HARRISON FORD APPEARS IN HER SUPPORT.

**Fox's Big Feature**

**"Salome" to be Shown**

**In Large Cities Only**

The big ruled chart in the offices of Samuel F. Kingston of the Fox organization, whereon are noted the bookings of "Salome," the biggest of Fox offerings of the season, is fairly sprouting datings. The Middle West has been covered and one theatre in Seattle has signed up.

Dates already set for primary offerings of the new spectacular drama, which it is said cost Mr. Fox upward of a million dollars and which embodies in its scenic investiture a complete rehabilitation of the Jerusalem of forty years before the coming of the Saviour, include such diverse centers as Boston, Kansas City and Seattle.

With the routing of the various editions of the picture play, begun only four days ago, already nine cities of prime importance geographically and numerically have been booked for engagements of a week upward.

The Seattle engagement will begin on August 10 at the Orpheum. "Salome" will be seen at the Plymouth in Boston on August 19. It will be shown at the Teck in Buffalo on August 25 and at the Shubert, Kansas City, on Sept. 27. Omaha will see it at the Boyd on September 25, and Minneapolis, at the Metropolitan theatre, on October 13.

Scores of requests for booking have been rejected by the Fox management, which is independently presenting the spectacle. It has been necessary for them to emphasize that the production is absolutely reserved for the larger cities and that booking arrangements will be closed only with the biggest houses in those cities. A two-dollar scale will prevail.

**New Vitagraph Serial**

**Reported Booked by**

**Every Fifth Theatre**

More than one-fifth of all the theatres in the United States and Canada had booked the new Vitagraph serial, "A Fight for Millions," before the publication date, according to Walter W. Irwin, general manager of the Vitagraph distributing organization.

This, says Mr. Irwin, is the most remarkable showing ever made by a Vitagraph production, not even excluding "Over the Top," and Mr. Irwin believes that it sets a new high water mark for bookings in the industry.

Another development in connection with Vitagraph's serial business is the fact that the Lincoln Theatre, Milwaukee, has taken advantage of the company's year-round booking policy by signing up for two years on eight serials. This is probably the first time in the history of the industry that an exhibitor has shown his confidence in a company's product by taking subjects so far in advance of production.

According to reports, "A Fight for Millions" has already begun to justify the confidence of exhibitors, a number having written in highest praise of the first episodes.

At the Park Theatre, Boston, the beginning of the serial is said to have brought record-breaking business, while M. Glynne, of Glynne & Ward, owners of the Alhambra Theatre, Brooklyn, wrote that his patrons were enthused over it.

# EXHIBITORS HERALD AND MOTOGRAPHY



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NEW YORK





# COMING! A Brand New CHARLIE CHAPLIN

Comedy  
"TRIPLE TROUBLE"

NOT a Reissue—NOT a Rehash  
But a NEW Film

ESSANAY-CHAPLIN BRAND

To the Exhibitor:

In "Triple Trouble" we are offering you a NEW Charlie Chaplin picture in its entirety. Essanay made this picture with Chaplin when he was at the zenith of his laugh-making powers.

Realizing that the value of Chaplin films were steadily increasing, Essanay held this film in its vaults until the most opportune time for release, which we believe to be NOW.

There has been only one NEW Chaplin film in several months. The public is eager for new Chaplin comedies and will welcome "Triple Trouble" with open arms.

Yours truly,

Essanay Film Mfg. Company

*Geo. K. Spoor*

President.

George Kleine System  
Distributors



**Essanay**  
GEORGE K. SPOOR MANUFACTURER







EDNA GOODRICH

*Regal Beauty of the Stage and Screen*

*in*

*“Her Husband’s  
Honor”*

STORY BY MAIBELLE HEIKES JUSTICE

A five part drama in which an extravagant,  
thoughtless society woman redeems herself  
and saves her husband from ruin and disgrace.

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MUTUAL FILM EXCHANGES

## WILLIAM FOX NEW POLICY

READY FOR SEASON 1918-1919

CONTRACTS TO BEGIN SEPTEMBER 1<sup>ST</sup>

### TO EXHIBITORS OF AMERICA:

In fixing the policy of Fox Film Corporation for next season I have carefully considered the requirements of the trade and the demands of the public.

Every owner of a motion picture theatre has a problem. Our policy has been arranged to give the best service and to enable the exhibitor to make a handsome profit. Our 1918-1919 productions are the best the Corporation has produced in its five years in business.

### FOUR BIG TIMELY PICTURES

We have produced four pictures on a big scale which we are confident will create prestige and big box office receipts for every exhibitor who books them.

#### 1. WHY AMERICA WILL WIN!

Based on the life of General Pershing. This intimate romantic story of General Pershing's rise from a barefoot Missouri lad to the command of the American Army in France, is a carefully prepared, authentic life history of the famous soldier. You will see Pershing on the Missouri farm, later as a school teacher, his life at West Point, as an Indian fighter, in the Spanish War, U. S. Military Attaché in Japan, taming the Moros in the Philippine Islands, on the Mexican frontier and later in England and France. Staged by Richard Stanton. Seven reels.

#### 2. QUEEN OF THE SEA, with Annette Kellerman.

A sub-sea fantasy in six reels. A wonderful scenic conception in which Miss Kellerman displays daring in aquatic stunts. The story and supporting cast are in keeping with the tone of an Extraordinary Production. QUEEN OF THE SEA is bound to repeat box office records created by "A Daughter of the Gods." This picture will be released on a rental basis.

#### 3. THE PRUSSIAN CUR.

Staged by R. A. Walsh. Enacted by a big cast, including Miriam Cooper and based on revelations made by Captain Horst von der Goltz, confidential agent of Ambassador Count von Bernstorff, and conspirator against the United States who was condemned to die as a spy in the Tower of London in 1915. Captain von der Goltz was released to testify against the Welland Canal dynamite plotters in the United States Courts, and his amazing exposures are recited in a thrilling manner under the skillful handling of Mr. Walsh. THE PRUSSIAN CUR

reveals the Kaiser's plots against America. For the first time it lays bare the schemes of the Kaiser and his agents in destroying factories, creating opposition to the Government, purchasing of newspapers, crippling of ships and the attempt to interfere with the Draft.

#### 4. WHY I WOULD NOT MARRY.

A striking, timely, morality picture produced along unique, unusual lines, with a box office appeal for men, women and children. The story is that of the most beautiful woman on earth who had seen all phases and conditions of high life; who knew men of all classes; whose whims and caprices had been satisfied in the most luxurious manner. The reason she would not marry is graphically picturized and lends itself to colossal box office possibilities. Six reels.

In a few weeks we will announce the release date of the Theodore Roosevelt film, "Put the Flag on the Firing Line."

### STANDARD PICTURES

There will be 26 Standard Pictures released during the season beginning September 1st, 1918. No cost is too great for Standard Pictures. Among the stars who will appear in this group are Theda Bara, William Farnum and others.

### VICTORY PICTURES

There will be 26 Victory Pictures in which Tom Mix, Gladys Brockwell, George Walsh and others are grouped.

### EXCEL PICTURES

There will be 26 Excel Pictures in which Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others will appear.

### SUNSHINE COMEDIES

There will be 26 Sunshine Comedies produced under the masterful supervision of Henry Lehrman.

### MUTT AND JEFF ANIMATED CARTOONS

There will be 52 Mutt and Jeff Cartoons released at the rate of one a week.

Our Branch Managers now have full details and will be pleased to explain our policy. We advise you to get in touch with them.

WILLIAM FOX.

## FALL FEATURE RELEASES OF FOX FILM CORPORATION

### *Four Big Timely Pictures*

- Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.  
 WHY AMERICA WILL WIN! Based on life of General Pershing.  
 THE PRUSSIAN CUR—Expose of Ambassador von Bernstorff.  
 WHY I WOULD NOT MARRY—  
 A story of the world's most beautiful woman and her life problem.

### *Standard Pictures*

- Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.  
 15—Theda Bara in WHEN A WOMAN SINS.  
 29—THE CAILLAUX CASE.  
 Oct. 13—William Farnum in THE RAINBOW TRAIL.  
 27—Theda Bara in THE SHE-DEVIL.

### *Victory Pictures*

- Sept. 8—Tom Mix in FAME AND FORTUNE.  
 22—Gladys Brockwell in KULTUR.  
 Oct. 6—George Walsh in I'LL SAY SO.  
 20—Tom Mix in MR. LOGAN, U. S. A.  
 Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

### *Excel Pictures*

- Sept. 1—Jewel Carmen in LAWLESS LOVE.  
 15—Virginia Pearson in QUEEN OF HEARTS.  
 29—Peggy Hyland in MARRIAGES ARE MADE.

## SUMMARY FOX POLICY 1918-1919

	<i>Totals</i>
BIG TIMELY PICTURES - - - - -	4
STANDARD PICTURES	
Theda Bara, William Farnum and others - - - - -	26
VICTORY PICTURES	
George Walsh, Gladys Brockwell, Tom Mix and others - - - - -	26
EXCEL PICTURES	
Virginia Pearson, Peggy Hyland, Jewel Carmen and others - - - - -	26
SUNSHINE COMEDIES - - - - -	26
MUTT AND JEFF ANIMATED CARTOONS - - - - -	52

# NEW · FOX · POLICY

SEASON 1918 - 1919



STANDARD  
PICTURES

## WILLIAM FARNUM DE LUXE PRODUCTIONS

The popular appeal of William Farnum is as wide as the joys, sorrows and aspirations of human hearts. As the peerless portrayer of all that is fine and strong in American manhood, he commands a motion picture patronage that is absolutely certain to fill every theatre in which he appears.

Now, to "Les Miserables," "True Blue," "When a Man Sees Red," "Rough and Ready," "The Bondman," "A Soldier's Oath," and many other sterling productions, Mr. Farnum has added four great romances by Zane Grey, America's foremost writer of Western novels. These stories have been read by millions. They have been advertised in every town and city. Millions want to see the plays.

The William Farnum De Luxe Production scheduled for release in September is: **RIDERS OF THE PURPLE SAGE**, by Zane Grey.

This stirring tale is universally recognized as one of the greatest Western stories ever written. As "Lassiter, the Avenger of the Utah Border," Mr. Farnum has scored the supreme character achievement of his career. "Riders of the Purple Sage" is as big as the West itself. Its showing will be one of the outstanding film events of the coming year.

"Riders of the Purple Sage" will be followed by its gripping sequel, "THE RAINBOW TRAIL," and later by "THE LONE-STAR RANGER" and "THE LAST OF THE DUANES." To this wonderful Zane Grey series will be added other Farnum attractions of surpassing interest and drawing power.

F · O · X  
FILM CORPORATION

# NEW FOX POLICY

SEASON 1918-1919



STANDARD  
PICTURES

## THEDA BARA SUPER-PRODUCTIONS

For the filming of these splendid photodramas, William Fox has taken as his slogan, "The Best That Brains and Money Can Make."

Theda Bara stands today at the top of her profession—universally acclaimed as the foremost screen interpreter of feminine emotions. Her name has become a synonym for big, stirring, money-making productions, and her list of powerful dramatic roles includes the greatest classics of the world.

During the season of 1918-1919, Miss Bara will appear in eight new Standard Pictures. These plays will be the strongest attractions that William Fox can find for her in history, literature and present-day life.

The Theda Bara Super-Production scheduled for release in September is:

**WHEN A WOMAN SINS**, by Betta Breuil.

This vivid drama pictures a passionate soul's wild struggle for love against the restrictions of her stifling environment. When her untamed impulses batter down the walls of convention and bring upon her the scorn and contumely of the world, she defies smug opinion and goes the wanton way. But at last comes love and the balm of regeneration.

"When a Woman Sins" will be followed in October by **THE SHE-DEVIL**, by E. G. Hopkins, a vivid story of a charming vixen's escapades in Paris and Madrid.

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FILM CORPORATION

# NEW FOX POLICY

SEASON 1918-1919



## VICTORY PICTURES

**T**HIS superb group of attractions has been established because the achievements and the vast popularity of Gladys Brockwell, Tom Mix and George Walsh make a step forward and upward absolutely necessary. In answer to the demand of exhibitors and public that these stars be shown in more pretentious productions, William Fox now offers his first three Victory Pictures.

**GLADYS BROCKWELL** in **KULTUR**, by J. Grubb Alexander and Fred. Myton.

Who started the World War? A new angle of this vital question appears in the strange romance of Emperor Franz Josef's beautiful favorite, who played into the hands of the Huns. In this amazing, intimate revelation of love, scandal and secret politics, Miss Brockwell scores the greatest popular triumph of her career.

**TOM MIX** in **FAME AND FORTUNE**, a dramatization of Charles Alden Seltzer's famous novel, "Slow Burgess."

Better even than "Ace High," "Western Blood" or "Cupid's Roundup," this is Tom Mix's greatest photoplay achievement. It has been produced on a scale of magnificence that guarantees a sure-fire run. "Fame and Fortune" places "the greatest cowboy actor" among the five biggest drawing cards on the screen.

**GEORGE WALSH** in **I'LL SAY SO**, by Ralph Spence.

"Smiling" George Walsh, the dashing, good-humored, devil-may-care author of hair-raising dramatic escapades! In this breezy story of love, adventure and war, he is sure to go "over the top" with a smashing, full-house triumph.

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FILM CORPORATION

# NEW FOX POLICY

SEASON 1918-1919



## EXCEL PICTURES

**E**XHIBITORS are demanding something more than "program" pictures. They are demanding special attractions, played by stars who have pronounced ability and popularity in some definite type of screen production.

William Fox, recognizing that this demand means a general toning up of the motion picture art — higher, stricter standards — has raised Virginia Pearson, Peggy Hyland and Jewel Carmen into a special series of Excel Pictures. Other well known players will be added to this group.

First releases of these popular stars in their new series will be:

**VIRGINIA PEARSON** in **QUEEN OF HEARTS**, by Harry Hoyt.

A gripping drama of mystery, love and crime. The heroine's father has been murdered. Three men who desire the hand of his daughter are suspected. Who is guilty — and who wins? The unravelling of this gripping tale is sure to be a big puller with the crowds.

**PEGGY HYLAND** in **MARRIAGES ARE MADE**, by E. Lloyd Sheldon.

Sweet, winsome Peggy Hyland in another of those appealing romances that have won her millions of admirers! A story of love that had its way through the trapping of German spies. Brimful of punch, action, thrills and surprises.

**JEWEL CARMEN** in **LAWLESS LOVE**, by Max Brand.

Miss Carmen is everywhere hailed as one of the most beautiful and talented young actresses on the screen. "Lawless Love" shows her in an absorbing, rapid-fire drama of a brave girl, a cad and a big, fighting man of the West.

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## FOUR GREAT ACHIEVEMENTS FOR SEASON OF 1918-1919

### WHY AMERICA WILL WIN

Based on the life of General John J. Pershing.  
Goes straight to the hearts of one hundred million Americans.  
Will be seen by every man, woman and child who has a friend  
or relative "over there."

Intimate history of most striking figure on earth.  
Follows him from his native Missouri farm to West Point,  
to the Philippines, to Mexico — on to Berlin!

Reveals many absorbing Pershing facts hitherto unknown.  
Staged by Richard Stanton and played by an all-star cast.  
Absolutely certain to prove a popular sensation in every city,  
town and village in the United States.

*BOOK IT NOW! — ANY FOX EXCHANGE  
BEGINNING SEPTEMBER 1st*

### THE PRUSSIAN CUR

Amazing revelations of German spy system in America.  
Based on far-reaching disclosures by Capt. Horst von der Goltz,  
for ten years a secret agent of the Kaiser.

Depicts on screen every dastardly crime of the Huns in this  
country.

Shows Capt. von der Goltz in person committing deeds that  
have maddened every loyal citizen.

Reviews fifty years of history and every phase of World War.  
Portrays leaders of warring nations.

Paints beautiful romance of American girl and her soldier.  
Written and staged by R. A. Walsh, featuring Miriam Cooper  
in leading feminine role.

More thrills, sensations and stupendous scenes than in any  
other motion picture ever filmed.

*BOOK IT NOW! — ANY FOX EXCHANGE  
BEGINNING SEPTEMBER 1st*



### QUEEN OF THE SEA

Annette Kellerman, world's most shapely woman, in her  
supreme marine phantasy.

Bigger, costlier, more beautiful than even "A Daughter of  
the Gods."

Famous star surrounded by great galaxy of ravishing, youth-  
ful nymphs.

Diving that eclipses in grace and daring best performances of  
most noted swimmers.

Modern Venus in submarine setting of impressive majesty.  
Desperate combat between mermaids and sirens beneath the  
waves.

Terrific storm at sea, shipwreck, stirring rescues, battles of men  
and demons of the deep.

Stupendous combination of feminine charms, thrilling adven-  
tures and natural grandeur that will pack any theatre to its doors.

*BOOK IT NOW! — ANY FOX EXCHANGE  
BEGINNING SEPTEMBER 1st*



### WHY I WOULD NOT MARRY

A story of the world's most beautiful woman and her life  
problem.

The sensation of the year!



NEW · FOX · POLICY  
SEASON 1918 - 1919

"ROARING LIONS IN MIDNIGHT EXPRESS"  
THE NEXT



WILLIAM FOX  
presents

Henry Lehrman's  
Rainbow Girls in

SUNSHINE

COMEDIES

Book them now!

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SEASON 1918 - 1919

# THE PRUSSIAN CUR



## I AM VON DER GOLTZ, THE SPY.

I served the Kaiser for ten years as a secret agent in Europe, Mexico and the United States.  
I was right-hand man to Ambassador Bernstorff.  
I led the expedition to blow up the Welland Canal in Canada.  
I was arrested in England and spent fifteen months in English prisons.  
I escaped death in the Tower of London by coming to New York to testify against Capt. Hans Tauscher.

I now personally appear in  
THE WILLIAM FOX PHOToplay  
"THE PRUSSIAN CUR"

By R. A. Walsh

A Powerful Drama of the Hun Struggle for World Domain  
and of the Triumph of Democracy.  
In this picture I am called "Otto the Skunk."

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SEASON 1918-1919

YOU CAN BOOK IT NOW

A BIG TIMELY FOX PICTURE

# The Prussian Cur

Written and Staged by R. A. Walsh

IN THIS MASTER-DRAMA OF THE WAR, VON DER GOLTZ, THE SPY, APPEARS  
IN PERSON

He re-enacts with amazing realism the

Destruction of munitions plants —  
Burning of factories and supplies —  
Wrecking of trains —  
Damaging of airplanes —  
Corrupting of public opinion —

He runs the entire gamut of dastardly outrages which have been committed, and now are being committed, in our midst at the behest of Kaiser Wilhelm, the Prussian Cur, who dreamed of world domain — but dreamed in vain!

Every American knows and shudders at the atrocities of enemies in France and Belgium.

"The Prussian Cur" exposes the crimes of enemies at home.

Book this tremendous attraction now—today—at your nearest Fox Exchange.



INDIVIDUAL  
BOOKINGS

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NEW · FOX · POLICY  
SEASON 1918 - 1919

# WHY AMERICA

Presented by WILLIAM FOX

A Big Timely Picture

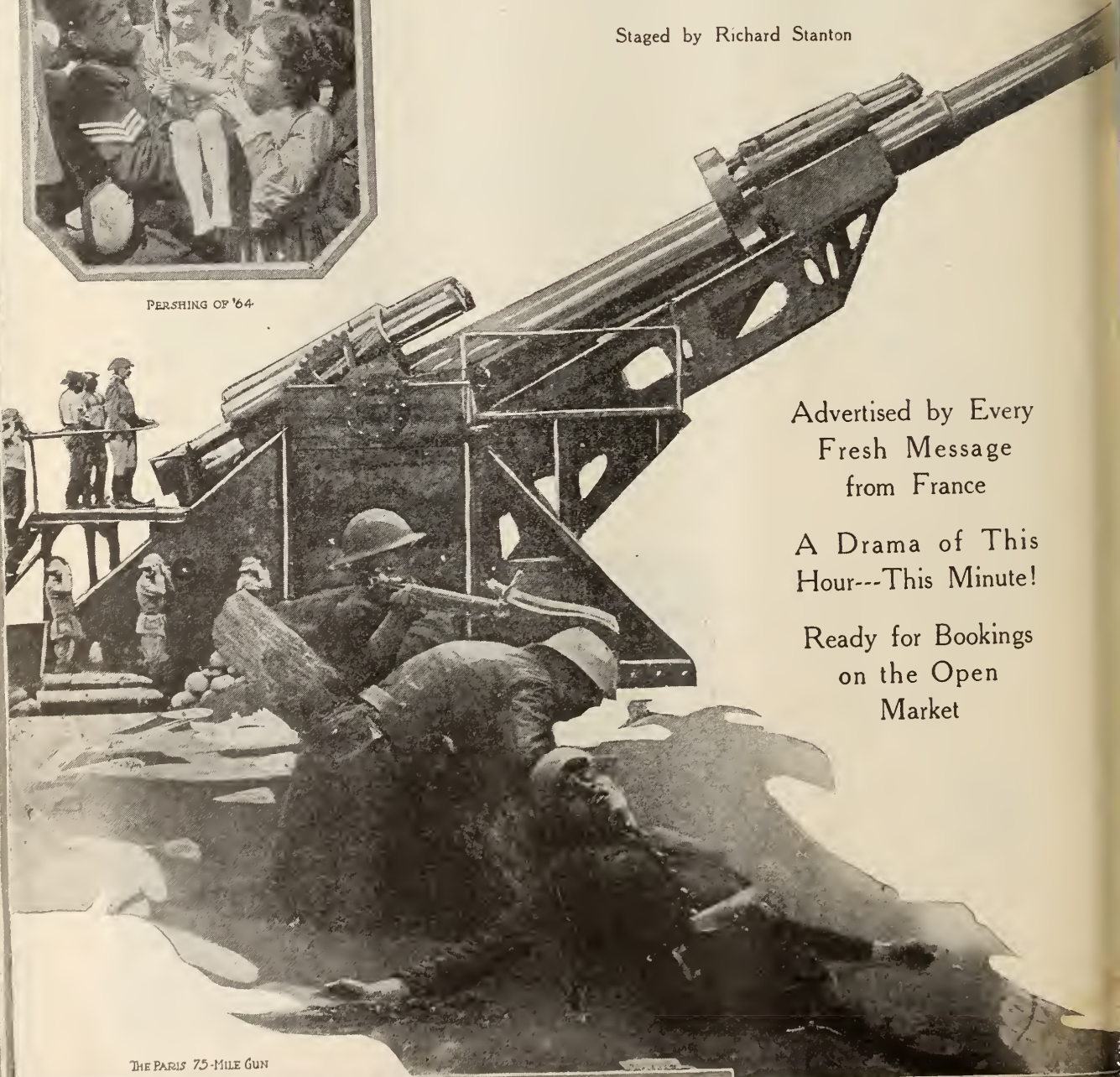
Based on the Life of  
GENERAL JOHN J. PERSHING

The Man between Our Homes and the Huns

Staged by Richard Stanton



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from France

A Drama of This  
Hour---This Minute!

Ready for Bookings  
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NEW FOX POLICY  
SEASON 1918-1919

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Moros, Spaniards,  
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Mighty Combats on Western Front

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of Battling Nations

Sure Attraction for Every Man,  
Woman or Child with a Son or  
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*Overwhelming  
Popular Hit—  
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Assured—  
for Your Theatre—  
Now!*

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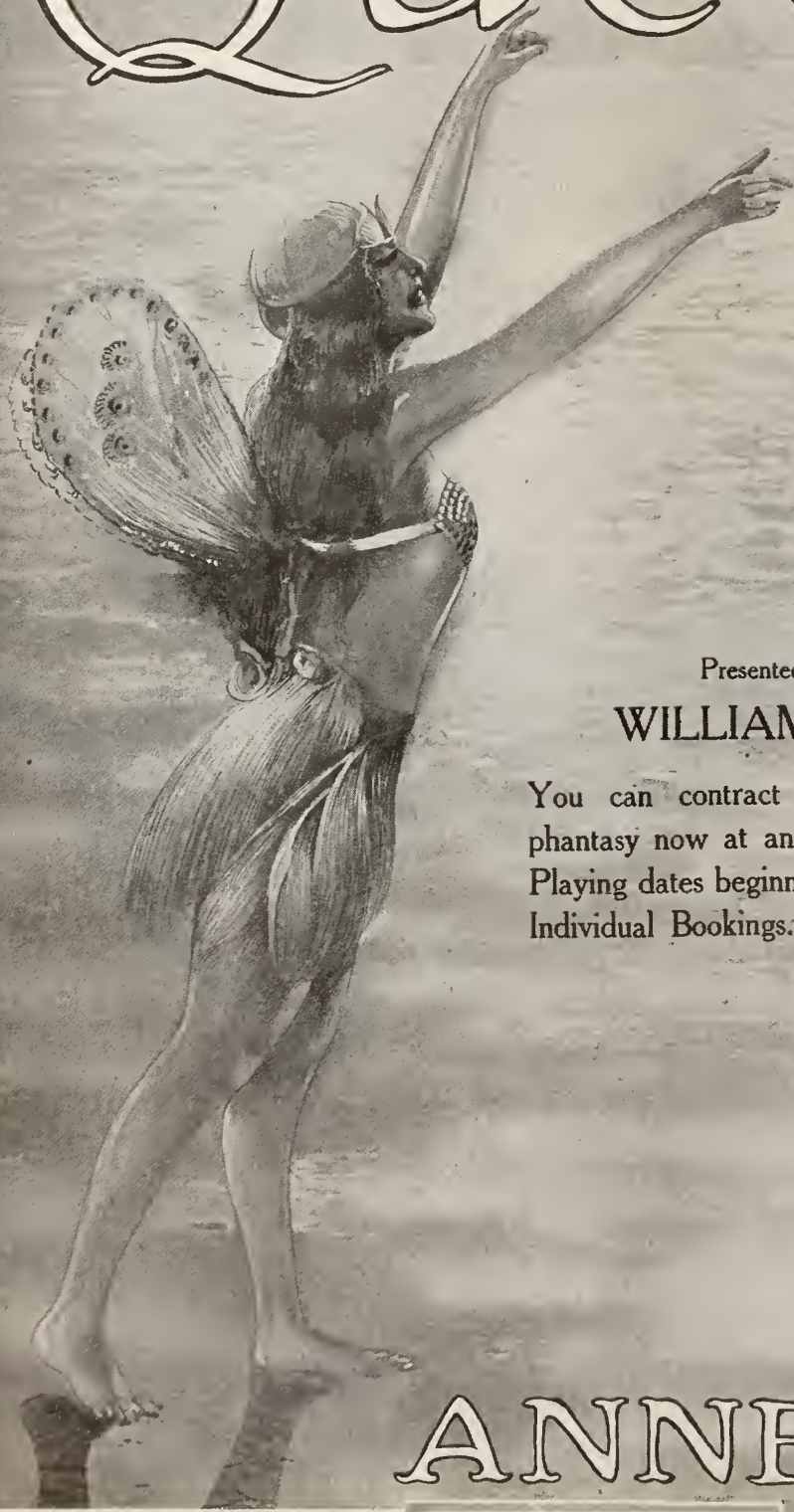


PERSHING OF TO DAY

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SEASON 1918 - 1919

# Queen



Presented by

**WILLIAM FOX**

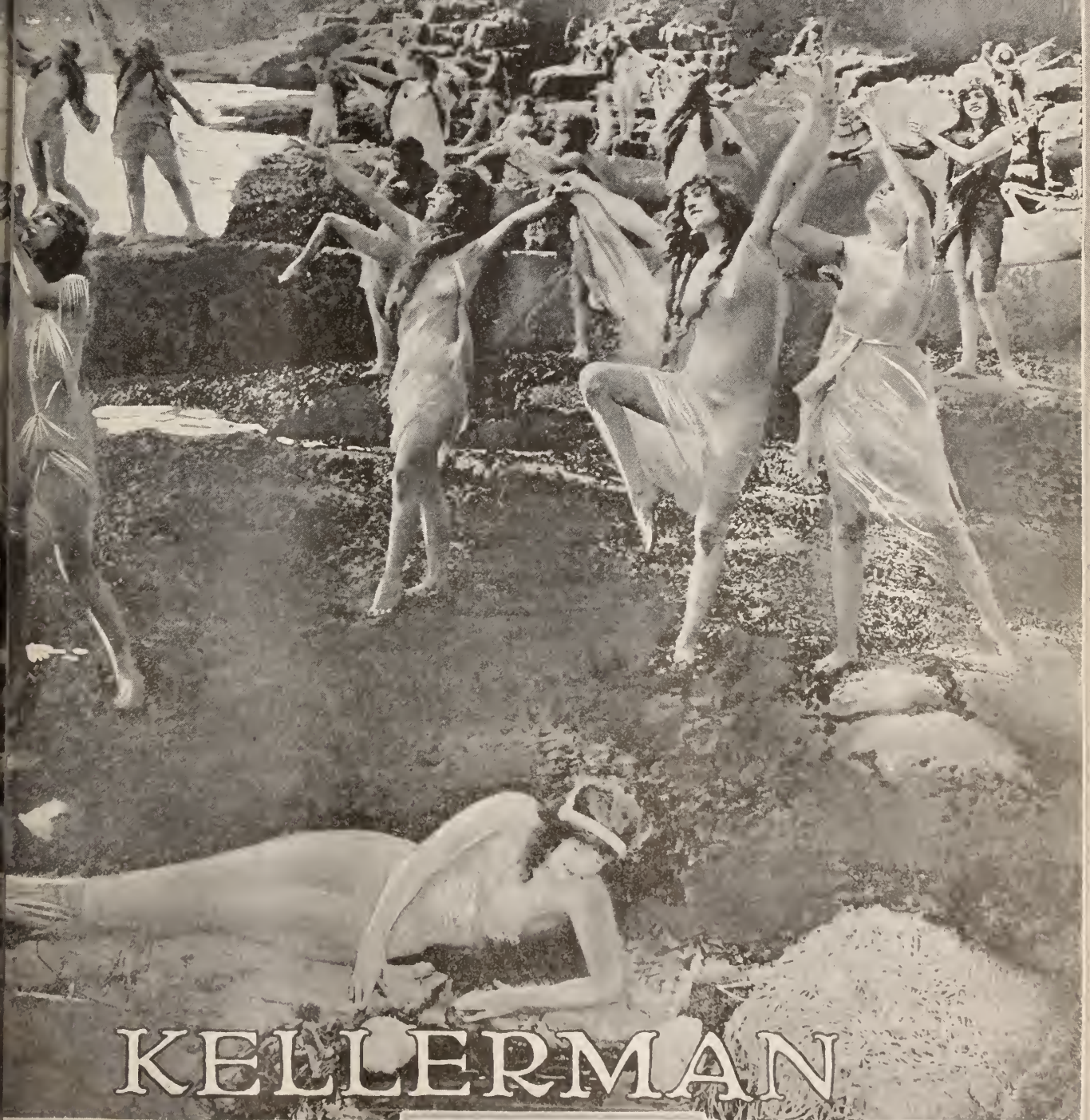
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phantasy now at any Fox Exchange.  
Playing dates beginning September 1.  
Individual Bookings.

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SEASON 1918 - 1919

# *of the* Sea



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William Fox Presents

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# MUTT and JEFF

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52 Releases a Year 52  
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# FOX FILM CORPORATION

WILLIAM FOX, President

WINFIELD R. SHEEHAN, General Manager

General Offices, 130 West Forty-sixth Street, New York City

Goldwyn Pictures

# BOOKED SOLID !

**O**N the power of its *Productions*, on the popularity of its *Stars*, on the audience-attraction that its name and reputation have established, Goldwyn has exceeded its record of one year ago—as we expected to do—by expanding its first-run representation on Broadway, New York, and in the principal theatres of the great cities of the Nation.

In New York, for the coming season under our New Star Series policy, the powerful and popular Goldwyn productions and stars have so appealed to the directing heads of the great metropolitan screen institutions that we now announce the signing under contract of

**The Rialto      The Rivoli      The Strand**  
*New York City*

The entry of Goldwyn Pictures into S. L. Rothapfel's two great theatres is a further recognition of the Goldwyn standard of quality and the continuation of Goldwyn Pictures at The Strand reaffirms through Harold Edel the indorsement first paid the Goldwyn standard by the late Mitchel H. Mark.

Simultaneously we announce to all large and small exhibitors who give heed to the actions and selections of other successful exhibitors that Goldwyn Pictures for the coming season have been

**Booked Solid in the Great Stanley Company  
Chain of Theatres**  
*Philadelphia*

The second largest exhibiting organization on the North American continent, after a successful first year with Goldwyn productions in its houses under a contract signed in advance of our first release by the late Stanley V. Mastbaum, now closes again through Jules E. Mastbaum for our total output with first-run presentations in the famous Stanley Theatre, the Palace and subsequent showings in all other Stanley Company houses.


**Goldwyn Pictures**

*— c o n t i n u e d*

For the coming season it is also our pleasure to announce that Goldwyn Pictures, under Star Series, have been

**Booked Solid in the 27 Ascher Bros.-  
Lubliner & Trinz-Schaefer Houses**

*Chicago*

Nathan, Max and Harry Ascher, the largest and most powerful exhibitors in middle America, will show Goldwyn's entire second year output in these successful theatres:

Woodlawn	Lincoln	Paramount
Lakeside	Wilson	Milford
Chateau	Crystal	Kenwood
Oakland Square	Midway	Adelphi
Metropolitan	Cosmopolitan	Calo
Covent Garden	Columbus	Lane Court
Michigan	Terminal	Frolic
West End	Madison	Biograph
Oak Park	Vitagraph	Peerless

These theatres represent the third largest booking that it is possible to obtain from one exhibitor in the United States of America. Geraldine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy and Tom Moore may, with Goldwyn itself, well feel proud of the sponsors under whose auspices they are to appear in these great cities.

And there are *still other cities to be announced in quick succession.*

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, *President*      EDGAR SELWYN, *Vice President*  
16 East 42<sup>nd</sup> Street      New York City



*Charlie Chaplin* in  
 His Second Million  
 Dollar Comedy  
**"SHOULDER  
 ARMS!"**  
 COMING SOON

# THE FIRST NATIONAL

DAVID P. HOWELLS  
 CONTROLLING  
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 FIRST NATIONAL FEATURES  
 729 SEVENTH AVENUE

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 The International Screen Favorite  
 in Four Gripping Dramas of Today  
 "Laughing at Destiny"  
 "The Light Within"  
 "The Life Mask" and  
 "Tempered Steel"

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**W<sup>M</sup> VOGEL PRODUCTION INC  
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 \$1,000,000 COMEDIES  
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**H**AVE you ever wanted to fill another fellow's shoes, but feared they were too big for you?

Perhaps you never thought of putting them on over your own.

By enrolling with United, an exhibitor-owned and exhibitor-controlled corporation, high-class pictures will come to you directly through inexpensively maintained service-depots; the cost of salesmanship, excessive print costs, and the waste of the present method of distribution being eliminated entirely.

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THE MOST REFRESHING PERSONALITY  
ON THE SCREEN

# Lillian Walker

In a Series of Eight Happy Pictures



**W**ITH audiences everywhere seeking forgetfulness and relief in the softer, brighter things of life, the announcement that this delightful comedienne is to be presented in a series of sunny, human pictures, will be welcome news to her many admirers the country over.

These productions, the first of which is nearing completion, will be marked by a freshness of appeal and consistency of quality, that will give a new impetus to the drawing power of the screen.

Distribution of the pictures will be through that channel which gives the best assurance of meeting the demand of the industry for a closer relationship between exhibitor and producer.

## Lillian Walker Pictures Corporation

Lester Park, President

501 Fifth Avenue - - - New York

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EXCLUSIVE DISTRIBUTORS

# EBONY COMEDIES

**They Make You Laugh in Spite of Yourself**

Real colored players with the real Negro humor that puts the fun over in a way to rock you off your chair.

You get for what you pay for in every Ebony Comedy—Laughs—Laughs—Laughs. So do your patrons. The reason should be apparent—Players are Negroes. When it comes to natural fun producers these people are unsurpassed—If you do not know this, the majority of your people do, and they'll prove to your satisfaction they like and want to see Ebony Comedies by the hearty reception they'll give 'em when projected on the screen—

*If you specialize on children's matinees—Ebony Comedies will help you boost the attendance on those days. They're unsurpassed as attractions for children.*

**BOOK THE SERIES—16 NOW READY**

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**EBONY FILM CORPORATION**  
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## **RUTH ROLAND** IN **HANDS UP**

is destined to make a sensation. It's a rapid fire serial full of heart interest, & exciting all the time!

Produced  
by Astra. Directed by Jas. W. Horne. Written by Gilson Willets

RELEASED AUGUST 18 TH

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Dealers in every line know how much easier it is to sell a well advertised product; Pathe makes it easy for you to do a notable business on —

# HANDS UP with RUTH ROLAND

by advertising it everywhere. Watch the Billboards in August!

Produced by Astra. Directed by Jas W. Horne  
Written by Gilson Willets. RELEASED AUGUST 18<sup>TH</sup>

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IS INVITED**

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# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

AUGUST 10, 1918

Number 7

## Editorial Comment of the Week

"TRADE REVIEW" DIVORCES LEAGUE IN STOCK  
DEAL—GREAT PROMISE IN SCHAEFER ELECTION—  
WHAT ABOUT THE AMALGAMATION?

By Martin J. Quigley

*The "Trade Review" Giveth and the "Trade Review" Taketh Away: Praise Be the "Trade Review."*

**A**N incident of the Boston convention which would be deliciously humorous if it did not have such a serious side was the return to Louis F. Blumenthal and the Exhibitors Trade Review, Inc., of the one-third interest in the *Trade Review* which was given to the League in the scheme of the promoters of that publication to dress it up as the official exhibitors paper.

Of course, no one of intelligence ever believed the League would be allowed to profit actually in any possible success of that venture, yet even the most suspicious would hardly have expected a request so brazen as the return of the stock without payment or recompense in any way. The immeasurable harm which that venture did to the League could not have been compensated for. But it might be expected that some payment at least would have been made for the unwarranted use of the league's official, on-paper backing, its official emblem, etc.

Mr. Blumenthal, with tears in his voice, told the executive committee of the League how he was financially involved in the publication, how the proposition had been losing money steadily, how there was no hope of getting outside help with the League retaining its interest in the venture. And Louis F. being a good fellow and having good friends on the committee they voted to toss back the stock and call it a mis-deal.

The absurdity of the situation requires no comment.

The League having made the almost fatal mistake of getting involved in the *Trade Review* venture is now well out of it. But the League having been hawked about the trade as a capper for the venture might at least have been given a tin medal by Mr. Blumenthal for services rendered.

\* \* \*

**W**ITH the exhibitors convention now only an incident of record the real importance of the election of Peter J. Schaefer, of Chicago, to the presidency of the Motion Picture Exhibitors League of America is rapidly becoming apparent to all. During the history of the organization there has not been a happier choice and, furthermore, there never had been the pressing necessity of the selection of a truly fit executive.

After two years of chaotic direction the organization gathered in Boston this year for a meeting that was actually very much more momentous than surface indications showed. An unwise selection at that time would have been speedily disastrous. On the other hand, the prime importance of strengthening and extending the organization to meet and solve the great problems of the immediate future placed the real exhibitors of the country in a position which insured their enthusiastic cooperation in organization matters, provided they were given an administration which inspired confidence.

Such an administration headed by Mr. Schaefer has been placed in office and it now devolves upon the members of the Motion Picture Exhibitors League of

# EXHIBITORS HERALD AND MOTOGRAPHY

America—both the active and the passive members—to come forward and lend to Mr. Schaefer and his associates the cooperation necessary to make the coming year a bright chapter in the history of the league, bringing that organization up to a standard that will be consistent with the scope and possibilities of the association of motion picture exhibitors.

\* \* \*

**T**HE attitude of the American Exhibitors Association toward the subject of amalgamation with the old league is exciting special interest throughout the trade. Unquestionably the greatest factor in any possible compromise was the selection of an acceptable administration at the Boston meeting of the old league. The Ochs domination of the old league was the factor which caused the split and the formation of the A. E. A. The election of Peter J. Schaefer places a new faction in office and one which we believe

despite any past alignments will mean a square deal for all.

With the Ochs forces dissevered from the management of the affairs of the League and with the induction of a fair and capable administration the principal barriers standing in the way of an amalgamation have been removed. There is an added promise in the fact that the same principles of business management, abandonment of petty politics and petty graft and constructive efforts for exhibitors individually and collectively which were the basis for the creation of the A. E. A. have also been subscribed to by the Schaefer administration.

The trade will await with great interest the September meeting of the A. E. A. and it is to be hoped that all concerned will approach the subject of amalgamation with personal differences buried and in a spirit of conciliation in order that the great good of solid and representative exhibitor organization may be accomplished.

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# Industry Mobilizes to Aid Fourth Liberty Loan

## Miniature Features to Be Produced With Leading Players, Which Will Have Genuine Merit and Can Be Had by All Exhibitors

Striking example of the part being played by the motion picture industry in the winning of the war is given in the recent action of Adolph Zukor, president of the Famous Players-Lasky Company, producers of Paramount and Artcraft pictures, in offering his entire organization to the Treasury Department for promotional work in connection with the Fourth Liberty Loan.

The Famous Players-Lasky Company, having under its direction several of the most popular players in motion pictures, including Mary Pickford and Douglas Fairbanks, is admittedly in a most effective position to aid the Government in this work.

John C. Flinn, director of advertising of the Famous Players-Lasky Company, in consultation with officials of the Treasury Department in Washington last week, developed plans for presenting the leading Paramount and Artcraft players in miniature features aimed to rouse the public to a whole-hearted support of the coming loan. These features may be had by every exhibitor in the country.

These miniature features are to be prepared in such a way that they may be put to various uses by exhibitors—run separately or used as trailers. According to plans the miniature features will be produced in such a manner that they not only will not place a burden upon exhibitors in running them, but they will be valuable attractions for any theatre.

### Others to Aid

In addition to the Famous Players-Lasky Corporation, many other producing companies are expected to co-operate with the Government in making the miniature features.

Coming to the aid of the Government as these producers will, the value of the industry's services in helping to win the war becomes all the more apparent.

Ever since President Wilson signed the declaration of War against Germany, producers, distributors and exhibitors alike, have been foremost in patriotic deeds. Not waiting to be asked, film men have originated and carried out ideas that have proven of inestimable value in propaganda and the new plan of aiding the Fourth Liberty Loan, like other moves, probably will bring praise from all directions.

### N. A. M. P. I. Committee Meets

News of the intention to produce the miniature features was revealed following a meeting of the N. A. M. P. I. committee chosen to co-operate with the Treasury Department. The meeting was held in the offices of Mr. Zukor, who is the chairman. Besides Mr. Zukor, those present were: J. E. Brulatour, Marcus Loew and W. W. Irvin. Mr. Zukor told of a trip to Washington, where he explained to Liberty Loan officials what aid they could count upon from the producers. Then he revealed the details of a plan finally agreed upon, which are as follows:

"The services of various stars will be enlisted, each to make a picture of about three hundred feet in length. The negatives are to be delivered to the Government on or about September 1, at the very latest.

"The general plan of these pictures will follow the 'Swat the Kaiser' film, which was produced by Douglas Fairbanks for the Third Liberty Loan campaign and which was universally commended.

"Prints to the number of between three thousand and four thousand will be made from these negatives and distributed to the various Federal Reserve Districts, and all prints will bear an announcement something as follows: 'The United States Treasury Department, in co-operation with the National Association of the Motion Picture Industry, presents the following plea for Liberty Bonds.'

### Companies Chosen to Aid

In accordance with these suggestions the committee unanimously decided to solicit the active co-operation of the following companies, in addition to the Famous Players-Lasky Corporation and Vitagraph, which were represented at the meeting: Goldwyn, Metro, Universal, World, Fox, Select, Pathe, General Film, Mutual and Triangle.

This list, it should be understood, is not final, to the exclusion of any other firms which may desire to lend their assistance, but is intended as a nucleus, for without the co-operation of a majority of the companies mentioned, complete success of the plan could not be assured.

Similarly, the committee endorsed a list of stars to appear in the proposed pictures, which was drawn up by the Treasury officials and to which it is more than likely that several names will be added.

### Stars Who Will Aid

The following names were suggested:

Ethel Barrymore, George Beban, Enid Bennett, Alice Brady, Mrs. Irene Castle, Charlie Chaplin, Marguerite Clark, Dorothy Dalton, Mr. and Mrs. Sidney Drew, Douglas Fairbanks, Dustin Farnum, William Farnum, Geraldine Farrar, Elsie Ferguson, Pauline Frederick, Lillian Gish, William S. Hart, Sessie Haskawa, Alice Joyce, Frank Keenan, Enrico Caruso, Madge Kennedy, Harold Lockwood, Mae Marsh, Mary Miles

Minter, Mae Murray, Mme. Nazimova, Mabel Normand, Olga Petrova, Mary Pickford, Charles Ray, Wallace Reid, Emily Stevens, Anita Stewart, Edith Storey, Norma Talmadge, Pearl White, Clara Kimball Young, Billie Burke, George M. Cohan, David Warfield, Fred Stone, William Duncan and Earle Williams.

### Hard Work Urged

After the meeting Chairman Zukor made the following statement:

"The members of the committee have made a good start on what quite obviously is a gigantic task, when the short space of time between now and September 1 is taken into consideration. The producing firms, especially those whom the committee decided to ask to assist, should put their machinery in motion immediately, for there is not a moment to be lost.

"The plan as outlined embraces only the main feature of the work which the industry will be called upon to do in the big campaign of putting over the Liberty Loan. Once this plan is shaped up and started on the way to realization, the committee will be prepared to go into other details, such as the mobilization of one, two and five-reel features already made which would be appropriate.

"This all means a tremendous amount of work for everybody, from executives down to the humblest studio hand. Without hearty co-operation on the part of everybody we can accomplish nothing, but I am confident that the industry to a man is going to embrace this opportunity to show its patriotism—to prove beyond all question its worth to the Government as well as to the people of the United States."

## Empey Leaves Army; May Mean Another Book or Photoplay

WASHINGTON—(Special to Exhibitors Herald and Motography)—Arthur Guy Empey, author of "Over The Top," and star in the Vitagraph photoplay of the same name, who was commissioned a captain in the United States Army only a week ago and attached to the adjutant general's department, has been honorably discharged. No reason was stated in the public order.

The news created considerable surprise here, and, according to reports from New York, it caused much speculation in film circles. Many here expressed the opinion that the Government had decided to use him in a way where his talents would have wider sway.

Empey has proved a valuable aid in recruiting, both through his book, which was read by millions, and by personal appeal. It is possible, say those who advance the idea that the Government will use him in different work, that he will either be started on a recruiting tour, sent to France to gather material for a new book, or even starred in a new patriotic photoplay.

## N. A. M. P. I. Asks War Trade Board to Change New Rules Enforcement of Regulations Works Hardship on American Concerns

The National Association of the Motion Picture Industry, in a communication addressed to the War Trade Board, Washington, D. C., has presented the viewpoint of the Industry in respect to the new rules and regulations covering the export of motion pictures under date of July 8.

The association makes definite constructive recommendations for changes desired by the Industry in the regulations as recently promulgated.

A strong plea is made to exclude from the operation of the rules and regulations those motion pictures exported to allied countries and their dependencies. As regards shipment of motion pictures to neutral countries the changes and recommendations made are all with a view to simplifying the administration of the rules and making them more workable from a standpoint of the Industry.

The N. A. M. P. I. asks for the complete removal of paragraphs c, d and f of the agreement which, under the rules, must be signed by the recipient of motion pictures in the foreign country.

### Reasons for Protest

The reasons assigned are that the paragraphs mentioned are inconsistent and interfere with the carrying out of the understanding arrived at between the Committee on Public Information and the N. A. M. P. I.; that the continuance in force of the regulations as at present framed will have a result directly opposite from that intended.

It is pointed out that the obligations imposed upon the recipient by paragraphs c, d and f, in order to obtain any American films, would bear very harshly upon the American manufacturer and exporter, if Great Britain, France and Italy were not under obligation to put in force identically similar conditions in respect to motion pictures exported from those countries.

The communication brings to the War Board's notice the great difference between the export of any ordinary article of merchandise as distinguished from the exportation of films. Such articles as clothing, food or raw material, which might be utilized for the aid and comfort of the enemy, it is regarded as perfectly right and proper to restrict, but motion pictures, intended merely for entertainment, amusement, education and enlightenment of the people in the countries where shown, cannot possibly be used, it is said, for any other purpose.

### Creel's Committee Advised

William A. Brady, president of the N. A. M. P. I. and committee consisting of Arthur S. Friend, Famous Players Lasky Company; Gabriel L. Hess, Goldwyn Pictures Corporation, and Paul H. Cromelin, Inter-Ocean Film Corporation, prepared the statement which was filed with the Committee on Public Information, Washington, D. C., and with the Chief Customs Division, U. S. Treasury.

The whole matter is now having careful consideration, and it is believed that the representations made for and on behalf of the Industry will result in very material modification of the regulations so as to facilitate rather than retard the export of motion pictures.

## Nirdlinger-Mastbaum Interests to Combine Philadelphia Report

Reports from Philadelphia seem to indicate that a combination of the Mastbaum and Nirdlinger-Froelicher interests are imminent. Nirdlinger and Mastbaum have been in many conferences recently, but when approached have deftly evaded giving any information as to their plans.

If the rumored deal is completed the Quaker City exhibitors will again have much to occupy their attention. Mastbaum controls at least nine first and second-run houses, Nirdlinger fourteen and the Froelicher group six, a total of 29, while if Mastbaum is able to bring in the Stanley company under the arrangement the total will be much greater. Whatever the outcome, the situation is one which is affording exhibitors in that section much food for thought and should be the means of greatly strengthening the local organization headed by Judge J. H. O'Donnell.

## Eltinge Gets Selig Plant

The announcement that Fred J. Balshofer and Julian Eltinge had joined forces for the production of a series of pictures to be sold in the state rights market is followed by the information that the new company has taken over the Selig Edendale plant near Los Angeles, under a long lease. Ernest Shipman will handle the sales end of the Balshofer-Eltinge productions.



WILLIAM J. KELLY,  
Who Will Appear Opposite Olive Tell in the  
Metro Play, "Secret Strings."

## Metro Convention Held in New York With Many Present

## Rowland Says Present Year Has Been Greatest In History

Well attended and marked by keen interest, Metro's third annual convention was held in New York last Friday, Saturday and Sunday.

President Richard A. Rowland presided. Prominent among the speakers were Mr. Rowland, Joseph W. Engel, treasurer of the company, William E. Atkinson, business manager, and Harry Cohen, representative.

### Men in Attendance

Among those present besides the foregoing were: E. M. Saunders, representing Boston; Cresson E. Smith, Chicago; Joseph Unger, Regal Films Ltd., of Canada; Harry Lustig, special representative on the Pacific Coast; S. A. Shirley and W. C. Bachmeyer, special representatives of the Middle West, and exchange managers from Atlanta, Albany, New Orleans, Washington, Philadelphia, Buffalo, Pittsburgh, Cincinnati, Cleveland, Des Moines, Kansas City, Mo., St. Louis, Detroit, Minneapolis, Milwaukee and elsewhere. In all thirty-two exchanges were represented.

Business meetings were held at the Astor Hotel, starting at 11 o'clock Friday morning. Friday evening an informal shore dinner was enjoyed at Tappan's at Sheepshead Bay and on Saturday evening a formal dinner was given in the big ball room at the Astor.

### 1917-18 Big Year

The business meetings brought forth an announcement by President Rowland that the last year had been the greatest in Metro's history and that the coming year promised to exceed the present.

Metro's enlarged activities are to be extended still more in the coming year, Mr. Rowland said.

The greatest interest will center in the future plans of Screen Classics. These pictures have played to capacity houses in all sections of the country, many exhibitors heretofore opposed to week-run pictures breaking their long established rules and doing business with them beyond their most optimistic expectations.

### Latest Screen Classics

Among the Screen Classics plays made this year are "Blue Jeans," with Viola Dana; "The Legion of Death," with Edith Storey; "Draft 258," with Mabel Taliaferro; "The Slacker," with Emily Stevens; "My Own United States," with Arnold Daly; "The Million Dollar Dollies," with the Dolly sisters, and "To Hell With the Kaiser," featuring Lawrence Grant with Olive Tell, which is now running at the Broadway Theatre in New York.

No announcement was made as to the convention city for 1919. As a result there is expected to be much rivalry, as practically every exchange will make a bid for the next meeting, it is said. The first convention was held in Chicago and the second at Atlantic City, the present being the first to be held in the city where the home offices are located.

## Arthur S. Kirkpatrick Appointed Assistant Manager of Mutual Film Succeeds Dennis J. Sullivan, Recently Resigned —Forsook Engineering Field to Ally Self with Picture Industry

Arthur S. Kirkpatrick, for the past year assistant to Dennis J. Sullivan, assistant manager of the Mutual Film Corporation, has been appointed by President James M. Sheldon to fill the vacancy occasioned by the resignation of Mr. Sullivan, which occurred two weeks ago.

Mr. Kirkpatrick, formerly a representative and branch manager for the Mutual in various western territories, was called into the home office of the corporation and made a member of the executive staff about one year ago, working there as assistant to Mr. Sullivan.

"This experience, plus the thorough experience of selling in the field has particularly fitted Mr. Kirkpatrick for his present functions and duties with the Mutual," said President Sheldon, in announcing the appointment.

### Three Years with Mutual

The new assistant manager has been in the service of the Mutual Film Corporation for about three years, having worked in the capacity of salesman and as branch manager. His experience as salesman is wide, having covered during that time practically all of the western territory for Mutual and finally having been appointed as branch manager at Portland, Oregon.

Prior to his connection with the Mutual Film Corporation, he was with the United States Steel Corporation at Chicago, being employed as chief civil engineer. He left that post to enter the engineering field as consulting engineer and efficiency expert. The most notable of his appointments in this connection was that of consulting engineer and efficiency expert in the city of Portland, Oregon.

In that capacity, Mr. Kirkpatrick introduced many plans and systems for the handling of traffic which are now in use throughout the world. Many of these systems have been adopted and are now in use by the American Commission of Public Safety.

### Was Picture "Fan"

Having been for a time interested in the motion picture industry as a fan, he decided to enter it as a business, and became connected with the Metro Pictures Corporation, there getting his first experience in the industry. After a period with the Metro Pictures Corporation he entered the employ of the Mutual Film Corporation as salesman, shortly afterward being appointed branch manager at Portland. His ability was soon recognized and resulted in his being transferred to the home office at Chicago, here acting in the capacity of assistant to D. J. Sullivan, then assistant general manager.

During the time he has been engaged in the home office duties, Mr. Kirkpatrick covered practically all of the territories that are served by the Mutual Film Corporation, and in this way has

acquired a very thorough understanding of conditions and territories as they exist.

### Comments on Promotion

"I am naturally pleased with the promotion and the recognition," remarked Mr. Kirkpatrick. "It is significant not alone to me, however, but to every other employe of the Mutual Film Corporation, as pointing to the policy of President Sheldon of filling staff vacancies from within the organization and giving



A. S. KIRKPATRICK

promotions when the men are available, rather than going outside of the organization. The Mutual Film Corporation has an army of good men out in the selling field, and I am expecting their co-operation now just as we have had it in the past. The Mutual has plenty of big things to do and a line of product worthy of the best selling efforts that we can give it."

## Australian Actress Is Engaged by World

Margaret Lindon, an Australian actress, has been engaged by World Pictures for an important role in a forthcoming production.

Miss Lindon came to this country recently after a successful career for five years with J. C. Williamson, the Australian producer, during which time she starred in "Madam X," "Stop Thief," "Camille," "The Fortune Hunter" and "Sandy."

Her first engagement in this country was in the role of Julie Draper in "The Three Bears," which had a successful engagement at the Empire Theatre, New York.

## Theatre to Admit Soldiers' Kin for Thirty Days Free

Minneapolis — W. A. Steffes, manager of the Northern theatre, 404 20th avenue, north, has introduced a new method of getting patrons and creating good will.

Mr. Steffes is sending to every man called to the colors a pass to be filled in with the name of his principal dependent, which will admit the dependent to the Northern upon payment of the war tax for a period of thirty days.

A letter accompanies the pass, which states:

"We would gladly make it (the pass) for more than thirty days if it were not that new men are leaving every month and we are going to try and do this same thing with every drafted man in the Third ward (the ward in which the house is located and from which it gets its patronage).

"For every promotion you receive we will give you another thirty-day pass to be used by the folks at home. Please notify us of promotion."

Mr. Steffes is one of the most enterprising exhibitors in Minneapolis and is well known to the trade in general as one of the prominent members of the Northwest Exhibitors' Corporation.

## Harry Sherman Brings Feature to New York

Harry A. Sherman, president of the Sherman Productions, Inc., of Los Angeles, arrived in New York on July 21, bringing with him the first print of "The Light of Western Stars," said to be one of the most pretentious feature films of the year. Mr. Sherman is now arranging for its general distribution. This feature is a film version of Zane Grey's widely sold novel. In the leading role is featured the noted actor, Dustin Farnum, who has been styled the foremost exponent of the western drama. This production represents an outlay of one hundred thousand dollars, it is said, and has been five months in the making.

## Betty Shannon Named Mutual Scenario Head

Betty Shannon has been appointed scenario editor of the Mutual Film Corporation by President James M. Sheldon, with headquarters at New York, according to advices from that city. As such she will select the vehicles for Gail Kane, Edna Goodrich and other stars Mutual expects to obtain soon. Betty Shannon is Mrs. Terry Ramsave in private life, the wife of Mutual's director of publicity.

### Metro Exchange Moves

Metro's Detroit exchange, formerly located at 73 Broadway, has been moved to the ground floor of the Film Building at 63 East Elizabeth street.

TWO SCENES FROM "ALL MAN," A VITAGRAPH PLAY



HARRY MOREY AND BETTY BLYTHE HAVE THE LEADING ROLES IN THIS GRIPPING DRAMA OF PRESENT DAY LIFE

### Miss Walker Forms Own Organization Begins Work on First of Eight Pictures at New Rochelle, N. Y.

Lillian Walker has started work at the Thanhouser studios in New Rochelle, N. Y., on "The Embarrassment of Riches," by Louis K. Anspacher. Roy Somerville wrote the continuity and Edward Dillon is directing. Miss Walker is at the head of her own company.

The pictures produced will be distributed, it is said, on a copartnership or co-operative basis. "The Embarrassment of Riches" is but one of a series of eight features in which Miss Walker will be starred.

The concern announces three additional stars have been contracted for and the new combinations will include seven well-known producing firms which have heretofore been classed as independents.

The Lillian Walker corporation has taken offices in the Bankers Trust building, 501 Fifth Avenue, New York. Lester Park is president and general manager of the organization. As both producer and distributor of features, Mr. Park has had wide experience.

Edward Dillon will direct the first Lillian Walker feature with Fred Wilson as production manager, Dan O'Brien as assistant director and Bert Carber as technical director.

### New Exchange Manager

A. S. Bailey, formerly Goldwyn manager at Denver, has been appointed manager of the General Film Company's Omaha exchange. Mr. Bailey succeeds F. R. Martin, acting manager, who resigned to enter the National Army.

### Vitagraph Signs Bessie Love for Blue Ribbon Plays

Bessie Love has been signed as a star by the Vitagraph company. Albert E. Smith, president of the company, announces simultaneously with the news of the acquisition of the former Pathe star that Miss Love has already begun preparations for her first picture, which will be made at the company's Hollywood studio. She will be directed by David Smith.

The acquisition of Miss Love, it is believed, is one of the first steps in putting into effect the recently announced "expansive plans" of the Vitagraph company. In making public its new policy the film company declared that a number of new stars would be added to the Vitagraph family. In addition to this it was stated that a fixed serial policy would be inaugurated and that enlargement and improvement of the company's Western studio was contemplated.

Bessie Love achieved her greatest popularity under the Griffith and Ince banners. With the Pathe company, for which she made four features, she was the subject of an extensive exploitation campaign. She started her career under the direction of Griffith at the Triangle-Fine Arts Studio. She attained the rank of a star several years ago.

President Smith states that the new Vitagraph star will appear in Blue Ribbon features exclusively, the first of which will be published early in November. He says that he plans to buy only stories and plays which he considers suited to Miss Love's personality and that her pictures will be given the most careful consideration from every standpoint.

### Pathe Special Retitled

Pathe announces that the Elaine Hammerstein special produced as "The Woman Eternal" will be published Sept. 8 as "Her Man."

### Government to Erect Fireproof Vaults to Safeguard Films

Washington, D. C.—The thousands of feet of motion picture film which have been made by the historical division of the General Staff of the War Department, both in this country and in Europe, to form a historical record of the war, are to be adequately safeguarded by the War Department through the erection of large fire-proof vaults in Washington.

The film already taken is worth many thousands of dollars, while an even greater amount is yet to be spent, the whole forming a complete motion picture story of the United States' part in the war. At present these films are stored in various places throughout the city, because of the lack of a suitable place for their safekeeping.

The present plans of the War Department call for the erection of a large fire-proof storage building, divided into a number of vaults, separated by fire-proof walls and with fire-proof doors. These vaults will be so constructed that ventilation and a fairly even temperature will be maintained, protecting the film against deterioration.

It is expected that it will cost several hundred thousand dollars to secure a full photographic history of the war, made from day to day, and that the films so collected will increase greatly in value in years to come. It is considered doubly essential, therefore, that proper steps be taken for their adequate protection, as the pictures taken now, if lost, can never be replaced.

### New Ebony Full of Action

High speed humor is to be found in the newest Ebony comedy, "Fixing the Faker," according to General Film. The Ebony comedies are said to be popular with exhibitors looking for summer novelties.

# Paramount-Artcraft Star Series Announced Six Months in Advance

## Schedule Is Arranged for First Half of New Year So Exhibitors Can Have Plenty of Time For Making Publicity Plans

To permit the exhibitor to lay out his exploitation plans far in advance and to be in a position to advertise in a way he has never been able to before, the Famous Players-Lasky Corporation has prepared a schedule of pictures according to stars for the first six months of this new year, commencing September 1.

This is said to be the first time in the history of the industry in which a producing company has revealed its star series plans so far in advance.

### Many Stars in Schedule

Following is the schedule:

Sept. 1—John Barrymore, Elsie Ferguson and Wallace Reid.

Sept. 8—Ethel Clayton, "The Hun Within," a Paramount-Artcraft special, and Lila Lee.

Sept. 15—Douglas Fairbanks, Marguerite Clark and Dorothy Dalton

Sept. 22—Fred Stone, Shirley Mason and Vivian Martin.

Sept. 29—Mary Pickford, Charles Ray and Enid Bennett.

### Hart Picture October 6

Oct. 6—William S. Hart, Wallace Reid and Dorothy Gish.

Oct. 13—Elsie Ferguson, a Paramount-Artcraft special, the title of which is not available, and Lila Lee.

Oct. 20—Enrico Caruso, Lina Cavalieri and Bryant Washburn.

Oct. 27—Ethel Clayton, Douglas Fairbanks and Vivian Martin.

Nov. 3—Pauline Frederick, "False Faces," a Paramount-Artcraft special produced by Thomas H. Ince and Enid Bennett.

### Griffith Picture November 10

Nov. 10—Billie Burke, a D. W. Griffith production, the title of which is not available, and Wallace Reid.

Nov. 17—William S. Hart, Cecil B. DeMille production, title of which is not available, and Bryant Washburn.

Nov. 24—Charles Ray, Ethel Clayton and Dorothy Gish.

Dec. 1—Marguerite Clark, Dorothy Dalton and Lila Lee.

Dec. 8—Mary Pickford, Pauline Frederick and Vivian Martin.

Dec. 15—Douglas Fairbanks, Elsie Ferguson and Shirley Mason.

### Barrymore Picture December 22

Dec. 22—George M. Cohan, Wallace Reid and John Barrymore.

Dec. 29—Fred Stone, Cecil B. DeMille production, title of which is not available, and Bryant Washburn.

Jan. 5—William S. Hart, Dorothy Dalton and Dorothy Gish.

Jan. 12—D. W. Griffith production, title of which is not available, Lina Cavalieri and Enid Bennett.

Jan. 19—Marguerite Clark, Charles Ray and Vivian Martin.

### Caruso Picture January 26

Jan. 26—Enrico Caruso, Pauline Frederick and Shirley Mason.

Feb. 2—Douglas Fairbanks, Billie Burke and Lila Lee.

Feb. 9—"Silver King," a Paramount-

Artcraft special, Ethel Clayton and Bryant Washburn.

Feb. 16—William S. Hart, Elsie Ferguson and Dorothy Gish.

Feb. 23—Cecil B. DeMille production, title of which is not available, Dorothy Dalton and Wallace Reid.

According to the above, the Famous Players-Lasky Corporation will start off its first month, September, with fifteen features. There will be twelve in October, twelve in November, fifteen in December, twelve in January and twelve in February.

### Greene Talks of Schedule

In connection with the schedule, Walter E. Greene, managing director in charge of distribution, said:

"The announcement of our star schedule for six months of the new year is highly significant. In the first place it represents a tribute to the foresight of our executives and the faith of this organization in its policies, based upon its success in the past.

"It marks the placing of our big industry on a level with other great business enterprises in the systematic handling of its product and finally it comes as a result of thorough understanding and absolute organization on the part of the Famous Players-Lasky Corporation.

### Claims Business Record

"With its lines clearly defined and its various branches of work carefully map-

ped out, our producing establishment is undoubtedly the only institution of its kind in the industry that can clearly lay out such an extensive work six months in advance.

"In addition to the stars and productions just announced, there will be many short subjects forthcoming together with a complete schedule of 'Success Series' pictures. Complete plans covering a period of six months have already been announced in connection with these subjects. Thus the entire schedule of our company is available to the exhibitor far in advance, giving him plenty of time to prepare his exploitation plans."

## Italian Army Officer Addresses A. M. P. A.

Lieutenant M. M. Prochet, of the Sixth Italian Fortress Artillery, now representing the Italo-North American Commercial Union in this country, was the guest of the Associated Motion Picture Advertisers, Inc., at a luncheon held in New York on Thursday, July 25, at Keen's Chop house.

About twenty-five members of the association turned out to greet Lieutenant Prochet, and the occasion will long remain a pleasant memory in the history of the association.

So keenly interested in the remarks of their guest were those present that they invited him to attend the luncheon to be held this week at Rector's, and to talk to them during the screening of a special performance of "Italy's Flaming Front," which will be given for the association immediately following the repast, through the courtesy of the First National Exhibitors' Circuit.

### MADGE KENNEDY IN "FRIEND HUSBAND."



GOLDWYN PRESENTS MISS KENNEDY IN ANOTHER COMEDY OF SMART SOCIETY SURROUNDED BY AN EXCEPTIONAL CAST

## Increased Output Calls for Larger Western Studio Vitagraph Company to Spend \$50,000 at Hollywood

Plans are maturing for a great increase in winter production at the Vitagraph western studio, in Hollywood, according to a statement by Albert E. Smith, president of the company. Mr. Smith states that he has authorized improvements which will cost approximately \$50,000, as he contemplates an extension of activities on the coast.

At the present time seven companies are at work in the west, and Mr. Smith indicated that others will be sent there shortly, although he was not prepared to state at this time how many others he plans to transfer from the east.

Improvements and enlargements have been going on at the Vitagraph western studio for several months past, an outdoor stage 150 feet long having been completed not long since and a double tier of dressing rooms added to those already in use.

Mr. Smith received word last week that the work of grading a portion of the Vitagraph lot in Hollywood for the erection of a new light studio has been completed, and the actual building of the stage is now under way. The stage will be 50 x 150 feet and it will be close to the larger light studio, which was one of the first buildings put up at the plant. It is expected that the new stage will be completed and ready for use by the latter part of August.

A new power plant also is being installed at the Hollywood plant, and a well 190 feet deep has been drilled which will insure an unlimited supply of water for the laboratories and other parts of the studio. Incidentally the laboratories also are to be enlarged soon, according to Mr. Smith's plans, as the output of film in the west now is so great as to tax the laboratory capacity of the plant to the utmost. With the contemplated increase in production which is planned for the western studio an increase in laboratory facilities is made imperative.

During the past season nine companies have been working at the Vitagraph Hollywood studio, which is under the management of W. S. Smith, brother of the company's president.

## Fox Detroit Manager Sent to London Office

DETROIT—Several changes have been made in the management of film exchanges here.

M. S. Bailey, former manager of General, has been made manager of the Fox Company, succeeding Moses Field Carmichael, who has been made London representative for Fox.

Frank E. Stuart, connected with the General Film Company in various capacities for the past four years, succeeds Mr. Bailey in the General office.

G. C. Reid, former manager of the Dallas Fox office, has come to Detroit as manager for the Parex Film Corporation.

## Western Managers Of Metro Company Gather at Hollywood

Managers of Metro exchanges west of Chicago were visitors to Los Angeles as guests of the corporation for three days this week. They made the journey from their respective home offices at the invitation of Joseph W. Engel, treasurer of Metro Pictures Corporation, who planned a "get-together" meeting of the exchange heads primarily for an interchange of ideas, but also with a view to complete co-operation in the great advertising and distribution campaign in behalf of the Screen Classics, Inc., super-production, "To Hell with the Kaiser," featuring Lawrence Grant as the Kaiser, with Olive Tell as the American heroine, which is now playing to capacity houses at the big Broadway theatre in New York.

The Metro exchange managers who responded to the invitation were Charles Klein, of Denver; A. B. Lamb, of Salt Lake City; Charles Stern, Seattle; L. Rickert, San Francisco, and Harry Lustig, general district manager. They were shown about the "City of the Angels" by H. G. Ballance, manager of the local branch, and his assistants, R. G. Turner, B. F. Rosenberg and Bert Lubin.

The visiting managers spent the greater part of one day in a tour of inspection of Metro's west coast studios in Hollywood. They discussed with Mr. Engel and George D. Baker, manager of productions, Metro's plans for the fall drive. They watched the Metro stars at present located in the west, May Allison and Bert Lytell, working before the camera and posed in several group pictures with Miss Allison, her director, Wilfred Lucas, and members of her supporting company in "The Return of Mary."

## Dorothy Dalton Starts War Romance for Ince

Dorothy Dalton's return to the Ince studio at Hollywood, following her trip East, has been signalized by the start of a war romance.

The synopsis was written by H. H. Van Loan and the continuity by C. Gardner Sullivan. R. William Neill and Bert Seibel are directing. A Canadian officer, invalided home, will supervise the war scenes.

Edmund Lowe, a new leading man, will play opposite the star. Thomas Guise, an old-time Ince actor, has returned to handle an important part. Others in the cast are B. Sprotte and Fred Starr.

## Independent Films Held at High Figure

There are many indications that the state rights market is going to take on a new lease of life this fall. Harry Sherman has been heard asking \$200,000 for the world rights on "The Light of Western Stars," starring Dustin Farnum, with a rising inflection as he listens to bids, and the T. Hayes Hunter production of "The Border Legion," with Blanche Bates and Hobart Bosworth as the stellar talent, is being offered for \$150,000. Both stories are from the pen of Zane Grey. Up to the present, although several tentative bids have been made for both productions, the great question has been what the bidders planned to use for money. Both pictures are full of real western thrills and possess box office value, according to those who have seen them.

## MME. PETROVA VISITS CHARLIE CHAPLIN.



BETWEEN SCENES OF HIS SECOND COMEDY, BEING MADE FOR THE FIRST NATIONAL EXHIBITORS CIRCUIT, MADAME PINS A ROSE ON CHARLIE. THE DAPPER LOOKING PARTY AT THE RIGHT IS SYD CHAPLIN.

## Goldwyn Lists First Six Films Under New Plan

### Will Rogers to Star in Rex Beach Picture

Goldwyn Pictures Corporation this week made public the first six attractions which will lead off this company's program under the new plan adopted for its second year in the picture field.

Geraldine Farrar heads the list in "The Turn of the Wheel," which is scheduled for distribution on September 2. Following at weekly intervals will be seen Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just For Tonight," Madge Kennedy in "The Kingdom of Youth," a Rex Beach film, "Laughing Bill Hyde," and Mae Marsh in "Hidden Fires," completing the schedule through October 7.

Miss Farrar's first production is an emotional, modern drama, a fast, full-of-action melodrama and a society drama all rolled into one, Goldwyn declares. Herbert Rawlinson, himself a star of long standing, is her leading man. Violet Heming has the other important feminine role and other big parts are played by Hassard Short, Percy Marmont and Maude Turner Gordon. Reginald Barker directed.

#### Comedy for Normand

Mabel Normand returns to the broad comedy that made her popular in her first Star Series production, "Peck's Bad Girl." In the cast are Earle Foxe, Corinne Barker, Ryley Hatch and other favorites.

Goldwyn believes that Tom Moore, the company's first male star, is going to be one of the surprises of the year in his screen debut in "Just For Tonight." The company is in the unusual position of having been forced by exhibitor demand to star Moore. Lucy Fox, a comparative newcomer in pictures, is Mr. Moore's leading woman. Others in the cast are Henry Sedley, Ethel Grey Terry and Maude Turner Gordon.

Charles A. Logue, author of "The Service Star," has in "The Kingdom of Youth" provided Miss Kennedy with an immensely likeable story for her first Star Series production, it is said. Supporting her are Tom Moore, Lee Baker, Marie de Wolfe, Jenny Dickerson and others.

#### Will Rogers Signed

Goldwyn springs a surprise with the announcement that Will Rogers, an unrivaled entertainer and an unparalleled personality in the American theatre, is already at work in Rex Beach's story, "Laughing Bill Hyde." This first Beach production is being directed by Hobart Henley and the scenario is the work of Willard Mack, editorial director of Goldwyn. Besides Mr. Rogers the following have worth-while roles in the Beach story: John Sainpolis, Clarence Oliver, Mabel Ballin and Joseph Herbert.

Mae Marsh has a story that is a combination of romantic and emotional drama in "Hidden Fires," which also is directed by Hobart Henley. Rod La Rocque is Miss Marsh's leading man in "Hidden Fires." Other players are

Alec B. Francis, Jere Austin and Florida Kingsley.

All six of these initial Goldwyn pictures are completed with the exception of "Laughing Bill Hyde." Rapid headway is being made on Mr. Beach's story.

### United Rumors Rife Along N. Y. Film Row

As usual, the United Picture Theaters of America, Inc., this week comes in for its share of the gossip current on the street. All sorts of wild rumors regarding it fill the air and the ears of those who have time to stop and listen. Meanwhile J. A. Berst turns a cold and fish-like eye on all inquiries. Lee Ochs and Milton Goldsmith plead an utter ignorance of the concern's affairs and the wise ones are permitted to speculate as they will.

The fact that Lewis J. Selznick paid a visit to the offices of the United at 1600 Broadway a few days since led to the report that he contemplated allying himself with Mr. Berst. Whatever may have been the object of his call, Mr. Selznick declined to discuss it. Other indications, however, are said to point to the fact that interesting developments in the affairs of United may be looked for within the next week or ten days.

### Charlie Chaplin Hurt

New York—Word has been received by J. D. Williams, general manager of the First National Exhibitors' Circuit, that Charlie Chaplin received a slight injury while taking a scene for "Shoulder Arms," his latest production for the First National.



LILLIAN WALKER  
Who Is Producing Features At the Head of  
Her Own Company

## Ray L. Hall Quits Screen Telegram To Assist Hart

### Becomes Production Manager for Division of Films

Ray L. Hall, supervising editor of the Screen Telegram, has been released to the Committee on Public Information for the duration of the war by James M. Sheldon, president of the Mutual Film Corporation. Terry Ramsaye, director of publicity for the Mutual, has assumed, in addition to his other duties, that of managing editor of the Screen Telegram. Mr. Hall becomes production manager for the Division of Films, of which Charles S. Hart is director.

The Screen Telegram has recently been moved from Chicago to New York, its staff reorganized, and its scope broadened. Mr. Hall joined the staff when it was decided to bring the publication East, and took charge of the general reorganization of the department.

#### Supervises War Review

In his new position, Mr. Hall will have direct supervision of the Official War Review, a weekly screen review of the war made up of the official films of the United States, British, French and Italian governments. To this task he brings long experience in the editing of news reels. He will also have supervision of the feature films issued by the Division of Films and of other pictures put out by this department.

Much of this work consists in gathering and compiling films in America to be shown in other countries through the foreign agencies of the Committee on Public Information. Mr. Hall, in addition to his film experience, has a wide experience in newspaper work, having served for a number of years in the news departments of various press associations.

#### Comments on Department

"The aims of the Division of Films have been made clear by its director, Chales S. Hart," said Mr. Hall, "and I could add nothing on that subject. However, the pictures which we are now handling cannot fail to give the American people a better understanding of the gigantic achievements of their overseas forces both as builders and organizers and as fighting forces."

At the close of the war Mr. Hall is expected to rejoin the staff of the Screen Telegram.

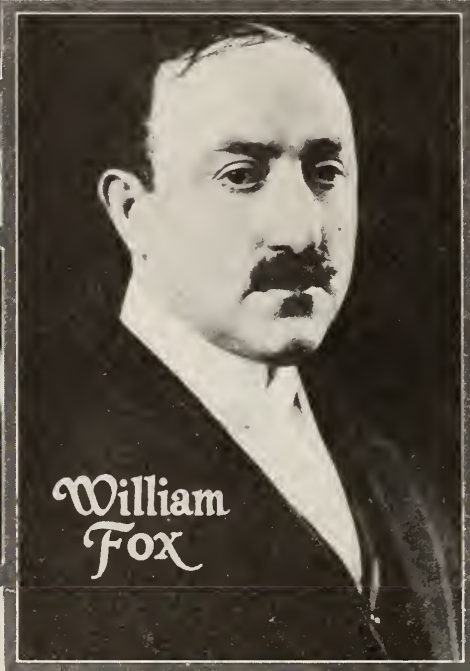
### "Bill" Parsons Enacts Three Roles in Comedy

"Smiling Bill" Parsons, star of Capitol Comedies, distributed by Goldwyn, plays three roles in his newest production, "Bill's Opportunity."

At the opening he appears as a poor, overworked department store book-keeper. He is promoted to the position of manager of the lingerie department, but because his wife is jealous he explains his comparative affluence by saying he has become a worker in the oil field. Each day he leaves home in the garb of a worker, changing at the home of a friend to clothes that are fitting to his position in the store.

"Playing three men is difficult," said Bill, "but the role was no more difficult than others that I have had."

President, and Players Prominent in Fox Plans for Coming Year





# Fox Schedule for 1918-19 Announced

Two new groups of pictures with six stars, details of publication on three other groups and the announcement of a number of Productions Extraordinary—including a Theodore Roosevelt production, one big war subject made under the direction of R. A. Walsh, a picture based on the life of General John J. Pershing, and a submarine phantasy—are described in the statement of 1918-1919 policy issued this week by William Fox.

The two new groups are Victory Pictures and Excel Pictures, and the policy of expansion involved in their inauguration, it is declared, will be characteristic of all Fox activities during the forthcoming season. Mr. Fox is quoted as being of the opinion that the war will continue to result in a general bettering of conditions in the motion picture trade and as believing it to be the duty of the producer to assist the exhibitor in meeting the expected increased demand for high grade pictures.

## SIX GROUPS OF PRODUCTIONS

During the 1918-1919 season, beginning September 1, Mr. Fox will issue six groups of productions, all except two series to be on a basis of twenty-six releases a year. The groups are as follows:

- First—Productions Extraordinary.
- Second—Standard Pictures.
- Third—Victory Pictures.
- Fourth—Excel Pictures.
- Fifth—Sunshine Comedies.
- Sixth—Mutt and Jeff Animated Cartoons.

### PRODUCTIONS EXTRAORDINARY.

There will be no specified number of Productions Extraordinary. No publication dates will be announced at this time for the pictures already completed, and additions to the present list will be made strictly on a quality basis, after the productions have been completed and passed upon by a reviewing board. Releases will not be as a group, but as individual attractions, on the open market or otherwise, as may be decided later. Announcement has thus far been made of three Productions Extraordinary.

"The Prussian Cur," one of them, was produced by R. A. Walsh and is said to have cost \$250,000. This timely production has a very large cast, including Miriam Cooper and Captain Horst von der Goltz, self-confessed German spy, who is responsible for the story and who has revealed minute details of the system inaugurated by Ambassador von Bernstoff for crippling America's war industries. The picture is an expose of the Kaiser's operations in the United States and shows what classes of persons are working for the Hun monarch. "The Prussian Cur," it is understood, will be issued with the approval of the Washington authorities.

"Why America Will Win," another Production Extraordinary, was staged by Richard Stanton and is based on the life of General John J. Pershing, who is America's hero of the hour and who is certain constantly to be more and more strongly in the limelight. It is claimed by the producer that a force of trained investigators spent many months obtaining and verifying the data from which the scenario was written.

### BIG GUN IS FEATURED

One of the big features is the reproduction of the sev-

enty-five-mile gun used in the bombardment of Paris, and which has been one of the freak novelties of the war. It is contended by the Fox organization that this feature alone has great advertising possibilities and that the general public interest in Pershing and the curiosity regarding his early life, concerning which practically nothing has been written, will assure the success of the production from the exhibitor's standpoint.

"Queen of the Sea," the third Production Extraordinary, features Annette Kellerman, and is declared as a bigger and better production than "A Daughter of the Gods." It is radically different, it is declared, from any other picture ever made—so different that its originators have coined the term "submarine phantasy" for describing it. The picture is declared to have a very closely woven plot, to be a masterpiece of marine photography and to contain an unusually large number of thrills, including a seventy-five foot dive by Miss Kellerman.

Several hundred persons were employed in making the picture, and scenes were taken in Maine, Bermuda, Florida, Mexico and California. About two hundred young women, chosen exclusively for their beauty of face and figure, are cast as mermaids and sirens and engage in numerous hand-to-hand conflicts under the waves.

### OTHER BIG PRODUCTIONS

In addition to the three foregoing productions, Mr. Fox during the coming season will complete a picture based on Theodore Roosevelt's story, "Put the Flag on the Firing Line," and also will exhibit "Salome."

The latter, of course, is a Theda Bara superproduction. It was made in California under the direction of J. Gordon Edwards and is reported to represent an investment at present of about \$400,000, which sum will be increased by \$100,000 before the picture is ready to be shown. Arrangements have been completed for showing this picture in the principal dramatic theatres of the largest cities at \$1 top prices. "Salome" will not be released on a rental basis until 1920.

### STANDARD PICTURES

The new season for Standard Pictures, which are now just a little more than one year old, will begin Sunday, September 1. These productions will be published, as heretofore, on a basis of twenty-six a year, with Theda Bara and William Farnum as the principal stars. Each of these actors will produce eight pictures and the other ten will be productions of a big timely nature with all-star casts.

The first Standard Pictures release of the season will be the William Farnum production, "Riders of the Purple Sage." This is a dramatization of one of Zane Grey's best western novels. The production was made in Utah and in the Grand Canyon of the Colorado in Arizona. Mr. Farnum and his director, Frank Lloyd, with a large company, spent nearly two months away from the studios in Los Angeles making the exteriors. Only a few interiors were made in California. "Riders of the Purple Sage" is declared to be the most elaborate William Farnum picture that Mr. Fox has produced, this statement applying to dramatic details as well as to settings.

### FOUR GREY STORIES IN ALL

Another Zane Grey story, "The Rainbow Trail," will

## Fox Plans in a Nutshell

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Excel Pictures .....	26
Sunshine Comedies .....	26
Mutt and Jeff .....	52
Standard Pictures	
Theda Bara .....	8
William Farnum .....	8
All-star casts .....	10

Victory Pictures and Excel Pictures to be confined to standard works of best writers and to plays that have had successful runs.

Principal stars: Theda Bara, William Farnum, George Walsh, Gladys Brockwell, Tom Mix, Virginia Pearson, Peggy Hyland and Jewel Carmen.

Big pictures include a war production, a picture based on the life of General Pershing and an Annette Kellerman submarine phantasy.

supply the basis on the second William Farnum picture of the season. This is a sequel to "Riders of the Purple Sage," and while both stories are complete within themselves, the connection is said to be such that one will become an important factor in the success of the other. These Zane Grey pictures, both of which are now completed, are to be followed later by two others of the same authorship, and Mr. Farnum now is working on one of these. The four are said to constitute the strongest collection of Western Stories that have been filmed—stories exceptionally strong in love interest and of the clean and wholesome, but peppery, type for which William Farnum is famous.

Miss Bara's first two productions will be "When a Woman Sins" and "The She Devil." The former, it is announced, brings this famous actress back to her best days and affords her another opportunity for the creation of a great vampire role. The story, moreover, is one of regeneration, is declared to be exceptionally strong and one of the most logical, reasonable and natural plots of the sort which has yet been presented.

"The She Devil" is reported to be materially different from anything Miss Bara hitherto has done. It is the story of a beautiful, domineering coquette, playing her will on her many admirers. She falls in love with an artist who visits her little Spanish mountain town and tries to induce the artist to take her to Paris. He declines, but the girl, after being captured by bandits, escapes, and goes to Paris, where she creates a sensation because of her wild nature. She eventually wins the artist's love, but only after the two have been taken by bandits and have had narrow escapes with their lives.

#### VICTORY PICTURES

Victory Pictures will be published on a basis of twenty-six productions a year under a group contract, the first being distributed early in September. This new series will alternate with Standard Pictures and will consist of productions featuring Tom Mix, Gladys Brockwell and George Walsh exclusively in stories taken from the greatest works of the best known modern novelists and from big plays that have had successful runs on Broadway.

The first of these pictures will be "Fame and Fortune," which is a dramatization of "Slow Burgess," a very recent novel by Charles Alden Seltzer. Tom Mix appears as the star.

Miss Brockwell's first picture will be "The Strange

Woman," by William J. Hurlbut, a dramatic production in which Elsie Ferguson starred for a season in New York. George Walsh's debut as a Victory Pictures star will be in a play directed by his brother, R. A. Walsh, who has directed many of the biggest Fox successes. It is reported that the Messrs. Walsh will work in combination as star and director in a number of Victory Pictures.

#### EXCEL PICTURES

Excel Pictures also are to be published on a basis of twenty-six productions a year, alternating every other week with Victory Pictures. The stars thus far announced are Virginia Pearson, Peggy Hyland and Jewel Carmen. The arrangement of the various pictures provides the opportunity for exhibitors to run a week with Standard or Victory Pictures, alternating with Excel Pictures.

#### SUNSHINE COMEDIES

Henry Lehrman's Sunshine Comedies will be released by Mr. Fox during 1918 and 1919 on a contract basis. The same care that has been taken in the past to make these offerings distinctive and of standard setting quality will be exercised throughout the coming season.

#### MUTT AND JEFF CARTOONS

The Bud Fisher Mutt and Jeff animated cartoons are to be continued during the 1918-19 season. These 500-foot subjects, published weekly, are rapidly extending their territorial bounds and are being shown in practically every city and town in the country.

#### POLICY OF THE ORGANIZATION

In a policy statement he has issued to exhibitors, Mr. Fox emphasizes the fact that his productions always have first been made with a view to filling his own requirements as the owner of a chain of theatres extending from the Atlantic seaboard to the Mississippi river.

This becomes a more important consideration every year because of the constantly increasing scope of his activities as an exhibitor. His best guarantee of good service is the fact that he is manufacturing primarily for himself and selling merely to afford to other exhibitors the service he himself was unable to obtain until he took the initiative in providing it. Four years of experience, honest success and practical showmanship, it is recalled, are back of every production that bears the Fox imprint.

## Trio of Girl Stars In Excel Pictures

One of the big phases of the 1918-1919 policy of the Fox Film Corporation, according to an announcement from the company, will be Excel Pictures. This series will be issued on a basis of twenty-six a year and their standard of excellence is guaranteed by all the resources of the Fox organization.

The stars announced for these pictures are Virginia Pearson, Jewel Carmen and Peggy Hyland, all three of whom have won enviable reputations since joining the Fox forces.

Miss Pearson, Miss Hyland and Miss Carmen have already completed the first of their Excel Pictures, which will be offered to exhibitors early in September. Miss Pearson's first picture is "The Queen of Hearts," made under the direction of Edmund Lawrence, which is unquestionably the greatest play this star has yet enacted. Miss Hyland's first picture is "Between Two Loves," made under the direction of Carl Harbaugh. Jewel Carmen's first picture is "Lawless Love," a stirring Western play based on a story, "Above the Law," by Max Brand, which appeared in one of the popular magazines.

#### STARS LIKED BY EXHIBITORS

Decision to put these three Fox stars in Excel Pictures is a direct result of a thorough canvass of the exhibitors of the country. The development of these stars in ability and popularity has been one of the outstanding events of the past year, and that they should be put in Excel Pictures is a logical outgrowth of their steady progress.

Miss Carmen, since coming under the management of Fox, has shown a steady, definite advance, due to her thorough workmanship, a close attention to the demands of her art and a genius for portraying difficult situations in a convincing way.

Miss Hyland, beautiful, winsome, and possessing an appeal that is almost universal, has shown a sure and unmistakable progress both in her work and in the demand for her that exhibitors have voiced.

#### MORE HYLAND PICTURES ASSURED

In announcing Miss Hyland as one of the stars of Excel Pictures, the Fox corporation points to numerous letters from exhibitors, the burden of all being that they like Miss Hyland, they like her plays and they want to get more of her pictures. By putting her in a series that will be issued on a basis of twenty-six a year, the Fox corporation will thus enable Miss Hyland to make more pictures. But in making more pictures, there will be no let-down in the quality; in fact, purchase of stories by some of the best known authors writing for the screen assures even better pictures for this star than those she has yet enacted.

The forthcoming Excel Pictures made by Virginia Pearson are said to furnish greater opportunities than she has had yet. Miss Pearson's ability to portray strong dramatic roles has earned her a position in the front rank of American screen actresses and prediction is made by the Fox corporation that during the coming year she will shine with even greater brightness than she has in the past.

The plays for Miss Pearson under the Excel Pictures banner will be chosen with great care and an eye to increasing the prestige which she has made by her excellent work since joining the Fox forces, and exhibitors who have written to the Fox home office, asking for more Pearson pictures, will be satisfied, it is said, both by the quantity and the quality of this player's production.

## Victory Picture Every Two Weeks, Fox Plan

After months of preparation, careful planning and a thorough investigation of exhibitors' demands, the Fox Film Corporation announces that a big and important part of its policy for 1918-1919 will be Victory pictures.

Victory Pictures will be made by three William Fox stars—Gladys Brockwell, George Walsh and Tom Mix.

The plans for Victory Pictures call for twenty-six productions, to be released at two-week intervals. The first Victory Pictures will be released early in September. It will be Tom Mix in "Fame and Fortune," a swift-moving, thrilling Western drama that is based on the popular magazine story, "Slow Burgess," by Charles Alden Seltzer.

### BROCKWELL PICTURE FOLLOWS MIX

The second will be Gladys Brockwell in "The Strange Woman," a powerful drama adapted for the screen from the stage success of the same name by William J. Hurlbut.

The third will be George Walsh in a picture which bears the temporary title of "Under the Yankee Flag," which name may be changed. This is a breezy story of the love and patriotism of a young American, and will be followed by the fourth Victory Picture, Tom Mix in "Mr. Logan, U. S. A."

In announcing Victory Pictures, the Fox Film Corporation declares that this series is the logical development of the William Fox policy to meet the demand of exhibitors—a policy which has been adhered to throughout the history of the corporation. It has been estimated that the Victory Pictures series will give a great flexibility and thus enable exhibitors better to satisfy their patrons.

### STARS ARE OF PROVED ABILITY

The stars who will make Victory Pictures have not been taken, willy-nilly, from the regular stage, regardless of their ability as screen players; they have grown up and developed in the Fox organization, and their popularity is based on good, solid achievement and honest, intelligent work.

Miss Brockwell today ranks as one of the most finished actresses playing before the camera. But her position is not the result of press-agentry and the misleading reputation of having been successful on the regular stage. It has come only through the miracle of hard, intelligent work and a conscientious devotion to her art and the rights of her public. That this public has grown in size and enthusiasm is manifest from the demand for her pictures which have come from exhibitors all over the country.

George Walsh could be only the product of America and American methods. Having youth, good looks and an inexhaustible supply of vigor, Mr. Walsh adds to these advantages a most engaging personality and an unusual talent for playing light comedy roles and characters that breathe the very spirit of Young America. His plays are wholesome, clean and refreshing, and with millions of young Americans showing their prowess on the Western Front, this young actor will carry into every theatre during 1918-1919 the cheering message of manliness, clean Americanism and victory.

### MIX A WHIRLWIND IN ACTION

The success of Tom Mix has been one of the phenomena of the screen. Western plays the industry has had in

abundance, but it remained for Mix to introduce methods that revolutionized this type of photoplay. Mix is a whirlwind in action and his plays move with that breathless speed and surety of aim that the American people demand in their entertainment.

For these three players Mr. Fox has plans that will give them greater opportunity to display the talents that have brought them success. A variety of plays expected to meet every taste is the aim in arranging the productions in Victory Pictures.

Well-known magazine stories, popular novels and the best stage successes have been bought and will continue to be bought, it is said, for Miss Brockwell, Mr. Walsh and Mr. Mix. Negotiations are now nearing completion for the purchase of a number of well-known literary works and announcement of these will be made from time to time.

### Fox Presents Annette Kellerman

#### In Another Fantasy "Queen of the Sea"

A masterpiece of film craft is the description given in an announcement by the Fox Film Corporation of "Queen of the Sea," the \$1,000,000 submarine phantasy which will soon be issued by the Fox Company. Annette Kellerman, said to be the most perfectly-formed woman in the world, is the star of the production, and the picture shows her as a mermaid, who is queen of all the other mermaids of the deep.

"Queen of the Sea" is announced as a riot of feminine beauty, more than 200 beautiful girls appearing in the picture as Miss Kellerman's mermaid subjects. More than 1,500 persons are in the picture, and in making it the director, it is said, used fifty miles of film. Work began on the picture June 24, 1917, and ended in May of this year, scenes being taken in Bar Harbor, Me., Bermuda, Jamaica, Florida, Mexico and California.

Several scenes unique in photo-drama are embodied in "Queen of the Sea." One of these, which involved the use of hundreds of feet of film, is that showing a school of seals off lower California.

### THOUSANDS SPENT IN SCENERY

The predominant note of the production, however, is its beauty. Thousands of dollars were spent in scenery alone, and many of the scenes were taken on the floor of the ocean. One expensive part of the production was the building and subsequent dynamiting of the Tower of Knives and Swords, a dungeon filled with intricate machinery for the torture of the villain's victims. The most difficult photography shown in the picture is that of a battle in the dark between companies of men fighting with swords, the lighting being done electrically when the swords come in contact.

Another feature of the production is an eighty-foot dive by Annette Kellerman from a cable into the sea. A life and death struggle of several swimmers in the boiling surf after a great storm is another startling episode. A great ship was built especially for this production, only to be used for a short time. Then it was wrecked, and the wreck forms one of the most dramatic features of the production.

## Fox Plans Greater Expansion Abroad

ALTHOUGH the Fox Film Corporation already claims to be the greatest exporter of motion pictures, the policy of its foreign department for the coming year involves several campaigns in foreign countries to increase the volume of sales abroad.

The foreign department has just taken over almost an entire floor in the corporation's office in the Leavitt Building, 126 West Forty-sixth street, New York. It is an elaborate place, with the executive offices leading off from a beautifully furnished reception room.

How comprehensively Fox covers the globe may be gained from the following:

There are five branch offices in South America, with the prospect of others in the near future.

In England and on the Continent the business of the corporation has never been more thriving. Recently back from London, where he had spent a year, J. Frank Shea, European representative, reported that the excellence of Fox productions had been directly responsible for establishing motion pictures as an entertainment.

Spain and Italy also have been developed as markets for Fox films, and in the Orient productions by this company have leaped to the forefront as favorites.

Reports from Fox agents all over the world have assured the foreign department that the coming year will be the trade's most successful in the history of the corporation.

## Gen. Pershing Picture Called Patriotic Marvel

Announcement comes from the William Fox offices that Director Richard Stanton has completed "Why America Will Win," and that it will be ready shortly for the public. The picture is based on the life of General John J. Pershing, commander of the American Expeditionary Force in Europe, and promises to be one of the most sensational box-office successes ever made.

Very seldom is the biography of a great man published before he dies. Never before has such a biography been placed on the screen during the life of the man.

But William Fox foresaw the day which has just arrived, when General Pershing would hurl the American army through the Hun lines on the way to final victory.

"Why America Will Win" was produced not merely as an answer to the vital question, but also to give every American a true insight into the character and life of the great commander.

### CASE OF FICTION OUTDONE

The old adage that truth is stranger than fiction is fully exemplified in this picture. The inventive mind of the ablest dramatist could not have invented more thrilling incidents than those through which General Pershing has actually lived.

Director Stanton and his assistants spent months in investigating the facts of the history-making events in which General Pershing has played an important part. His birthplace, the scene of his early schooldays, as well as the fields of his later victories, were combed to obtain the exact settings and the true atmosphere necessary to portray the events with vivid realism.

So great a period of the world's military history did General Pershing's activities cover that an exact replica of every known weapon from the Malay kris, the Moro bolo and the monster tanks to the still more monstrous seventy-mile cannon of the Germans had to be made for this picture.

It is worthy of note, in view of the cruelty and savagery of the Huns, that nearly all of General Pershing's campaigns and victories have been against the most bloodthirsty of savage tribes. His present enemies are not less bloodthirsty and are probably more cruel than the Apache of the plains and the fanatic Moros of the Philippines.

The keynote of "Why America Will Win" is victory. Every event, every campaign that this man has planned and fought, has resulted in victory. He was victorious over Gerónimo and his fierce Apache warriors. He gave great aid to Colonel Theodore Roosevelt and his Rough Riders on the shell-swept hill of San Juan.

### SUBDUED SAVAGE TRIBES

One after another he subdued and brought under the American flag the savage tribes of the Philippines, completing the pacification of the islands in a battle unique in history—the battle of Bagasag, which was fought in the crater of an extinct volcano.

The Fox studios created six armies to picture the battles of the different decades. It was necessary to reproduce the courts and palaces of the rulers of the great countries with true exactness to form settings for the many historic events.

Through all this pomp and the operations of war runs

the story of the simple American who carves his way from the Missouri schoolhouse to the command of a great army.

"Why America Will Win" shows the human side of General Pershing, the man, the husband and the father. His is the sympathetic impulse that looks after the welfare of his men before he thinks of his own.

## Millions Invested in Fox Studios And Large Sums Are Spent in Upkeep

An investment of millions of dollars is represented in the Fox studios in Hollywood and in the East, according to an appraisal recently made.

At Hollywood the Fox studio covers more than 100 acres, opportunity being given for every phase of motion picture making. This studio, the largest on the West Coast, it is claimed, is equipped with the most up-to-date appliances and every facility possible is afforded the directors for the making of their productions. Huge buildings give ample room for the "interior" shots and various open-air stages provide the necessary settings for many exteriors.

### HOW FOX TREATS THE PLAYERS

On his last trip to Hollywood, William Fox stopped in his rounds of the big plant to watch William Farnum at work. After observing him for awhile, Mr. Fox turned to one of the officials of the plant and asked:

"Where is his dressing room?"

A small shed off in one corner of the lot was pointed out to him.

Right then and there Farnum got a new dressing room. In fact, it was the most sumptuous dressing room ever given a motion picture actor, for Mr. Fox walked right into the shops of the studio and ordered that a complete two-room California bungalow be erected for Farnum's use. The bungalow was built right on the lot, and beside it another was erected for the use of Frank Lloyd, Mr. Farnum's director.

### EIGHT COMPANIES WORK THERE

That is the scale on which things are done at the Fox studios in the West. Sol Wurtzel, manager of the Hollywood studios, has orders to spare no expense in giving the proper facilities to directors and players. And, in view of the fact that eight companies are at work there pretty nearly all the time this order means an enormous expenditure of money.

Although the Fox Film Corporation has virtually unlimited resources, there is no waste allowed in foolish fripperies and thoughtless lack of planning—expense that invariably is placed on the shoulders of exhibitors. The Fox forces have orders to spend money—but they are also warned that waste has no place in the organization and that the first duty to exhibitors is careful planning and efficient handling of production.

### FOUR STUDIOS IN THE EAST

In the East Fox has studios in three boroughs of New York and also at Fort Lee, N. J. Some Fox company is almost always at work at the Biograph studio in the Bronx, and the Victor studio in Forty-third street, New York, has been the scene of a number of Fox productions. Within the last few months Mr. Fox has taken over the old Blackton studio in Brooklyn, fixed it up generally, until today it is one of the most complete studios in the business. Virginia Pearson and her company, under the direction of Edmund Lawrence, have just completed "The Liar" there and are now at work on another play. At Newdorp, Staten Island, another studio has been the setting of some of the scenes of Peggy Hyland's play, "Bonnie Annie Laurie," soon to be issued.

## Fox Publicity Policy Greatly Improved

IN planning its publicity campaign for the season of 1918-19, the Fox Film Corporation announces it has made several radical departures, which have been dictated by practical showmanship and a common sense conception of the word "service." For each of the pictures that will be issued careful plans have been laid to the end that every help and every suggestion given to exhibitors, will be of definite assistance.

For the R. A. Walsh production, "The Prussian Cur," there has been prepared a beautiful 52-page press book. This contains a carefully prepared biography of Capt. Horst von der Goltz, the confessed German spy, who appears in the picture. The biography is written so it can be syndicated to newspapers.

An extraordinary amount of publicity material is at the service of exhibitors who book "Why America Will Win," the picture based on the life of General Pershing. Exhibitors will have the benefit of a 35,000 word story of Gen. Pershing's career, which will run in 100 of the principal newspapers of the country. The press book on the picture contains exclusive copyrighted photographs, which newspapers are certain to use.

For "Queen of the Sea" there has been prepared a big press book, containing among numerous other things, articles on health and beauty, how to be thin and a series of lessons on how to swim, all written by Annette Kellerman, the star.

## Sound Principles, Capable Men, Fox Aims

In its fourth year as a producing and distributing company, the Fox Film Corporation points to its record of achievement as justification of the aims it affirmed when the corporation was formed. These aims can be summed up in two sentences:

Making and selling motion pictures must be conducted on the sound principles which obtain in any other business.

The motion picture business cannot live unless exhibitor as well as producer gets a fair share of the profits.

Fox has always contended that there is no difference in the making and selling of films and the manufacture and sale of shoes, ships or sealing wax; principles which have obtained in the manufacture of other goods must prevail in the manufacture of films.

### WASTE AND EXTRAVAGANCE BARRED

Following this principle, Fox has barred from its organization the get-rich-quick methods which have proved the undoing of numerous film companies and the criminal extravagance and wastefulness that have given a certain section of the film industry a bad name among business men. Everything in the organization, a Fox statement asserts, is based on efficient and sane handling of product, material and personnel.

The corporation has resources that are practically unlimited, but probably the biggest asset is its president, William Fox. A genius for showmanship, Mr. Fox gives to the Fox corporation the benefit of his long and thorough experience in the theatrical business. This experience enables him with marvelous accuracy to forecast the tastes and wants of the public, so that Fox films always, with unerring aim, shoot to the mark of public approval.

And something that makes the Fox corporation unique among motion picture producing concerns is that Mr. Fox is an exhibitor himself, and the films he makes must be such that will prove profitable to him in his capacity of theatre owner. The owner of thirty-odd theatres all over the East, Mr. Fox has just recently taken over a theatre in St. Louis, and plans are afoot, it is said, for his acquisition of other playhouses throughout the country. So when the Fox corporation makes a picture Mr. Fox sees to it that the picture is what an exhibitor wants.

### EXECUTIVES ARE CAPABLE MEN

The executives of the Fox Film Corporation are all men of large affairs and proved ability. Their training is not limited to the film business. In bringing them into this organization Mr. Fox has realized the importance of having executives who will give the corporation the benefit of training in other lines of endeavor.

Winfield R. Sheehan, general manager, is probably one of the most far-seeing, resourceful men in the business today.

Long a newspaper man of varied experience, he also has the added advantage of having been prominent in the affairs of the biggest corporation in the country—the corporation of the City of New York.

As secretary to Police Commissioner Waldo, Mr. Sheehan showed a thorough grasp of the intricate problems of city administration, demonstrated that he was a leader of men and a builder, and proved that he had the necessary vision to do big things in a big way.

In Herman Robbins, assistant general manager, the corporation has a man who has a thorough knowledge of every angle of the industry, a man of ideas and proved capacity for directing big affairs.

### MACBRIDE AN EXAMPLE OF POLICY

A shining example of Mr. Fox's policy of surrounding himself with men of affairs is James E. MacBride, assistant to the general manager. Mr. MacBride, who recently joined the organization, resigned as civil service commissioner of New York to become associated with the Fox forces.

Although he was drawing a large salary from the city, he received such a flattering offer from Mr. Fox that he felt obliged to accept. He has had a wide experience in advertising and publicity work. He won distinction as the manager of the remarkably successful campaign of John F. Hyland for mayor.

The executives of the sales forces have been picked because of their thorough knowledge of exhibitors' wants and ambitions. Most of these men have grown up in the Fox corporation and have won their positions on their merits as salesmen.

The district managers are Harry F. Cambell, stationed at Boston; Clyde Eckhardt, at Chicago; George Mann, at Los Angeles, and Paul C. Moonney, at Cleveland.

### MANAGERS OF BRANCH OFFICES

The branch managers are: Sam Dembow, Jr., Atlanta; William Shapiro, Boston; Thomas W. Brady, Buffalo; Harry W. Willard, Chicago; Lester Sturm, Cincinnati; Sidney Abel, Cleveland; E. H. Wachter, Dallas; Robert Churchill, Denver; Field Carmichael, Detroit; C. E. Penrod, Indianapolis; C. W. Young, Kansas City; Morgan A. Walsh, Los Angeles; Edward S. Flynn, Minneapolis; Allan S. Moritz, New Orleans; Louis Rosenbluh, New York; Sydney Meyers, Omaha; Jack Levy, Philadelphia; Frank C. Burhans, Pittsburgh; Joseph B. Roden, Salt Lake City; W. J. Citron, San Francisco; Albert W. Eden, Seattle; D. M. Thomas, St. Louis; C. F. Senning, Washington, D. C.

The Canadian managers are: Maurice West, Montreal; Benjamin Rogers, Toronto, and Joseph Lieberman, St. John, N. B.

The sales policy is a simple one: Fair and square merchandising based on the principle that the exhibitor has some rights and that the business cannot live unless everybody con-



WINFIELD R. SHEEHAN



Dembow, Atlanta, Ga.



Brady, Buffalo



Churchill, Denver



Carmichael, Detroit



Penrod, Indianapolis



Mooney, Cleveland  
District Mgr.



Campbell, Boston,  
New England  
Dist. Mgr.



Young, Kansas City



Flynn, Minneapolis



Rosenbluh, New York City



Rogers, Toronto



West, Montreal



Thomas, St. Louis



Senning, Washington, D. C.



Citron, San Francisco

cerned with it gets his fair share of the profits. This policy has been the rule ever since the foundation of the company, and that it has been successful is proved by the growth of the Fox business.

All the salesmen have been schooled in the idea that the customer is not a victim, but a friend. This, it is pointed out, is not the short, quick way to motion picture success, but the Fox corporation is content to take the long and the sure way. Such will continue to be its sales policy in 1918-1919, and for the years to come.

### Fox Depends Greatly Upon His Directors

"No motion picture is greater than its director," is the policy which the Fox Film Corporation has followed in the past, and this will continue to be the rule during the year 1918-19.

In the opinion of the Fox organization the men who make Fox pictures are the flower of directorial genius. These men are J. Gordon Edwards, R. A. Walsh, Frank Lloyd, Richard Stanton, Edward J. LeSaint, Lynn Reynolds, Edmund Lawrence, Harry Millarde, Kenean Buel, Carl Harbaugh, Robert Thornby and Henry Lehrman.

### Theda Bara Called Steadiest Winner Of All Women Stars

Theda Bara, in the opinion of Fox officials, stands today as the most consistent winner of all feminine screen stars in the world. Now at work on her thirty-second production for Fox, this famous actress has behind her a record of solid achievement.

A glance at Miss Bara's productions shows a list of screen triumphs that will remain standard for years. Probably the greatest picture this star has been seen in is "Cleopatra." Another Theda Bara play which, it is confidently expected by the Fox corporation, will be one of the sensations of recent years, is "Salome."

Miss Bara's first picture during 1918-1919 will be "When a Woman Sins," which describes the regeneration of a modern vampire. The picture that probably will follow is "The She-Devil," a drama of a woman without a conscience.

A number of other plays have just been bought for Miss Bara, and it is expected that she will begin work on them in the East as soon as her work on "The She-Devil" is completed.

### Big Year Is Foreseen For William Farnum

The coming season is expected by the Fox Film Corporation to prove William Farnum's greatest. A series of books has been bought for the star's reproduction. The first to be published will be "Riders of the Purple Sage," a dramatization of the novel by Zane Grey. This picture probably will be put into distribution some time in September.

Mr. Farnum and his company have just returned from the Grand Canyon of Arizona, where they have been making scenes for the next of his Zane Grey pictures. This is "The Rainbow Trail," the sequel of "Riders of the Purple Sage." "The Last of the Duanes" and "The Lone-Star Ranger," both Zane Grey stories, will follow.

Another big Farnum treat in store for exhibitors is "Les Miserables," which, the Fox corporation announces, will soon be shown on a rental basis. This production attained such a tremendous success when it was shown in New York a short time ago that it was hailed by critics as the greatest picture ever made.

## Many Forthcoming Fox Productions To Be Based on Novels and Stage Plays

The coming season will see some of the most famous stories and plays written in the past few years produced by William Fox.

Having already completed "Riders of the Purple Sage," William Farnum is at work on "The Rainbow Trail," a sequel, both of which are picturizations of books by Zane Grey.

So impressive was "Riders of the Purple Sage" when shown at a private screening in New York that Mr. Fox immediately purchased two more of Zane Grey's books. These are "The Last of the Duanees" and "The Lone Star Ranger," and each has sold into the millions of copies in book form.

For Tom Mix Mr. Fox has also bought a noteworthy list of books. These include "The Two-Gun Man" and "The Coming of the Law," by Charles Alden Seltzer, and "The High-grader," by Robert McLeod Ranie. Mr. Seltzer also wrote being filmed by Mix under the name of "Fame and Fortune."

"Slow Burgess," a popular magazine story, which has just Another well-known literary work which Mr. Fox has just bought is "The Strange Woman," the stage success of William J. Hurlbut, which ran a full season on Broadway a few years ago and later toured the principal cities of the country. "The Strange Woman" will be an early publication with Gladys Brockwell under the Victory Pictures banner. This great play is considered peculiarly fitting for Miss Brockwell's talent and methods and in film form is expected to be one of the really big productions of the coming season.

"Buchanan's Wife," one of the most popular of the novels of the late Justus Miles Forman, who lost his life in the sinking of the Lusitania, has been bought by Mr. Fox and will soon be started in work. Which of the Fox stars will handle the story has not yet been announced.

## Fox to Set New Record Making Standard Pictures

Just a year ago this August William Fox released the first of his Standard Pictures, "The Spy." During the year that has passed, twenty-three Standard Pictures have been completed.

Following "The Spy," which probably will always remain as one of the greatest war pictures ever filmed, was the R. A. Walsh drama, "The Honor System." Then came "Jack and the Beanstalk," "The Conqueror," "Camille," "When a Man Sees Red," "Aladdin and the Wonderful Lamp," "The Rose of Blood," "Treasure Island," "A Daughter of the Gods," "Troublemakers," "DuBarry," "Cheating the Public," "The Forbidden Path," "Les Miserables," "Woman and the Law," "Rough and Ready," "The Blindness of Divorce," "The Soul of Buddha," "True Blue" and "Under the Yoke."

But Fox is not content to rest on this record. For the coming year Standard Pictures—if plans are carried out to success—will surpass anything yet attempted. The best writers, the greatest stories,

## "When a Woman Sins" New Bara Film

THE next Theda Bara super-production to be published as a Fox Standard Picture, is "When a Woman Sins." This picture, which is described as a powerful story of the regeneration of a modern vampire, is expected to create one of the sensations of the season. Betta Breuil is the author, and J. Gordon Edwards the director. The scenario was prepared by E. Lloyd Sheldon.

The picture deals with Lily Marchard, a trained nurse. The girl has wild, barely-tamed impulses in her blood, and when she is unjustly accused she flings her cap over the windmills and becomes Poppea, a notorious dancer and wanton. Her reform is accomplished through the love of a divinity student.

## Fox Picture, "Prussian Cur" Mirrors War and Its Causes

"THE PRUSSIAN CUR," is a film epic that goes back through half a century of history and reviews every important phase of the World War. It also is a startling expose of the workings of German spies and propagandists in the United States, and depicts Horst von der Goltz, the man who hatched the Welland Canal plot, re-enacting in person the enemy outrages which have alarmed and maddened the whole country.

The action opens with a dramatic contrast between peace-loving America and war-mad Germany. Abraham Lincoln, at the close of the Great Rebellion, congratulates a reunited nation on the birth of a new freedom. But in Europe, a few years later, William I, of Prussia, having crushed France in the War of 1870, plans with Bismarck and his Junker nobles to build a mighty military empire.

And so, as the years pass, the German youths are trained for war. Then comes "The Day," and the Hun, being fully prepared, runs his steel through the heart of Belgium and launches the world orgy of blood.

great events of the hour as well as outstanding events in history—all will be used to make Standard Pictures what the Fox forces aimed at when they inaugurated the series—pictures that will be standard for all other productions.

Among Standard Pictures scheduled for early publication are "Riders of the Purple Sage," with William Farnum; "When a Woman Sins," with Theda Bara; "The Caillaux Case," "The Rainbow Trail," with William Farnum, and "The She-Devil," with Theda Bara.



JAMES MACBRIDE

## Fox Points Out Way For the Exhibitor To Advertise Films

In announcing some of the productions that it will issue during 1918-1919 the Fox Film Corporation makes suggestions as to the way exhibitors should handle them.

Several of the productions, it is brought out, have the advantage of being of the utmost timeliness. One such is "Why America Will Win," which is based on the life of General John J. Pershing, commander of the American expeditionary force.

A 35,000-word story of General Pershing's life has been syndicated and will appear in more than 100 newspapers simultaneously with the exhibition of the picture.

The exhibitor should see that his local newspaper gets this story at the time the picture is shown.

Besides this there is a shorter biography, but with a wealth of striking copyrighted pictures, which will make an excellent feature for any newspaper. This story, too, has been syndicated to a large number of newspapers, but the exhibitor should be sure that the paper that circulates in his own town has it.

Just as "Why America Will Win" has the advantage of great timeliness, so "The Prussian Cur" is a picture that treats of a theme that is in the minds of every true American—the Prussian spy in the United States. Emphasis should be laid in advertising and publicity upon the ever-present factor of Prussianism in America. The advertising and publicity material sent out by the Fox corporation will be of immense help.

"Salome," "Cleopatra" and "Les Miserables" go out to the country backed by the prestige of having been played in the leading dramatic theatres at \$2 top prices. The exhibitor who books these pictures, it is argued, should make the most of the triumphs they have scored in New York, Philadelphia, Chicago and other big cities.

# First National Exhibitors' Circuit Acquires Two Big Feature Films

## Sequel to "Tarzan of the Apes" and "Italy's Flaming Front" Secured at New York Meeting of Directors

Exclusive right to distribute the sequel to "Tarzan of the Apes" was obtained by the First National Exhibitors' Circuit at a meeting of the directors of that body, held in New York at the Circuit headquarters, July 16, 17 and 18.

The meeting, which was considered one of the most important of recent months, was called for the purpose of perfecting plans for the coming season and to take action upon the ratification of important contracts and the purchase of several big productions which had been pending for several weeks.

William Parsons, president of the National Film Corporation, which produced "Tarzan of the Apes," and which now has made a sequel to the film, was present at the meeting and arranged for a special showing of the picture before the deal was completed.

### Five Directors Present

The directors of the First National Exhibitors' Circuit who attended, were: Robert Lieber, president, Indianapolis; Walter Hays, Buffalo; H. O. Schwalbe, Philadelphia; Aaron J. Jones, Chicago; E. H. Hulsey, Dallas, and J. D. Williams, manager of the Circuit, who also took a prominent part in the meeting.

All the men present expressed considerable enthusiasm concerning the film which was purchased, particularly Mr. Schwalbe, who predicted more "box office history" would be made by those who booked the film.

Another important business transaction at the three-day session was the outright purchase of the seven-reel government war picture from the Italo-North American Commercial Union. This is said to be the most artistic and dramatic of all film studies of the war that has yet come to America. It will be distributed in its full seven-reel form by the Circuit under the title of "Italy's Flaming Front."

### "Italy's Flaming Front"

So enthusiastic was Mr. Hulsey in regard to this film that he declared he would be willing to "personally guarantee the success of the picture."

"Lieutenant M. M. Prochet, acting as one of the representatives of the Italian War Commission, from whom we purchased this film," said Mr. Hulsey, "has informed me that of the twelve camera men who made the scenes in 'Italy's Flaming Front,' two were killed outright and five decorated for bravery in the course of the day's work. One could well believe this fact in looking at that part of the picture where the Austrian bullets are seen tearing up the ground and splintering the parapets of the Italian trenches in the immediate foreground, or observing the details of the complete aerial battle fought with the Austrian air men, where bombs are seen exploding all about the battleships on the ocean below while the bullets from the enemy's machine guns cause the battle plane from which the events were recorded, to perform all kinds of strange actions in the air.

"I was so interested in the graphic unwinding of these events that I could not believe that the picture had reached its conclusion at the end of the seven reels. It seemed as though I had not witnessed more than four reels at the outside.

### Profitable Weeks Predicted

"With this great picture and Chaplin's new war comedy as a running mate on the same program, I believe First National exhibitors are assured of many wonderfully profitable weeks in the immediate future."

Several other important production and distribution plans were taken up by the directors, complete details of which will shortly be forthcoming. Every man present left the meeting declaring that work had been accomplished which positively assures the continuation of the remarkable prosperity which the Circuit has enjoyed up to date.

### Henaberry Wrote Story "Man From Painted Post"

In recent advertising of the coming year's productions of the Famous Players-Lasky Corporation to be issued under the Paramount and Arcraft trademarks, which was placed in all the trade papers, the authorship of "The Man From Painted Post," an Arcraft picture in which Douglas Fairbanks appeared, was credited to John Emerson and Anita Loos. This was an error as the story was written and produced by Joseph Henaberry.



CHARLIE CHAPLIN  
In a Scene from His Second First National Comedy, "Shoulder Arms!"

## Broadway Engagement "To Hell With Kaiser" Extended Indefinitely

On account of the continued capacity audiences at the Broadway, M. Kashin, the director of this famous New York theatre, has arranged with Metro Pictures Corporation to extend indefinitely the engagement of the Screen Classics seven part super-feature, "To Hell With the Kaiser," in which Lawrence Grant is featured as the Kaiser and Olive Tell plays the American heroine.

This will make the second time that the engagement of this unusual and elaborate picture has been extended at the Broadway. It opened originally for a limited engagement, but so many were turned away during this period that the management obtained an extension from Metro. Since then the attendance has been heavier than ever, it is said, in spite of the hot weather, so this week, M. Kashin resolved to keep the picture going until all who want to see it have an opportunity.

The record "To Hell With the Kaiser" has established at the Broadway is quite out of the ordinary even for this big house. Not since the days of Lew Fields' well remembered "The Midnight Sons" has the theatre done such a business, it is claimed. With the exception of only a few afternoon showings, the Broadway has been literally packed at every performance. Three projections a day are now being made, though when the picture opened it was intended to give only an afternoon and evening performance because of the anticipated warm weather.

### Clever Chaplin Dodge In New Essanay Film

Charlie Chaplin saves his money from thieves in a clever way in "Triple Trouble," the new Chaplin comedy, released by Essanay. Suspicious of the inmates of a cheap lodging house, he puts his purse in his mouth. He wakes up to find the purse missing.

Everyone else has been robbed and at first Chaplin thinks he is. But he shakes himself and hears the coin rattle in his "tummy," having swallowed the purse while asleep. Satisfied that his money is safe he leaves with the famous Chaplin grin.

### World Has New Plan For Supplying Paper

Exhibitors who show the World program will be pleased to hear that World has adopted a new service idea that should help substantially in publicity work.

Departing from the custom of issuing two one-sheets and two three-sheets of both the high and the low lights of a production, the paper hereafter will be given a distinctive mark and the houses catering to "thriller" audiences will get "thriller" paper, and the houses catering to the other type of patrons will get the quieter stuff.

### Lewis Makes New Picture

Edgar Lewis and James Vincent are working on a six-reel feature at New York, called "The Troop Train," which they expect to issue in September.



# REVIEWS

## Edith Storey in "THE DEMON"

Metro comedy-drama; five parts; directed by George D. Baker; published July 22

As a whole.....	Good
Story .....	Fair
Star .....	Excellent
Support .....	Very good
Settings .....	Appropriate
Photography .....	Good

Admirers of Edith Storey will be delighted with the star's work in "The Demon," and while they might miss that quiet dignity with which Miss Storey has distinguished her previous acting, there is much that is pleasing in her wild, hoydenish part. The role calls for that kind of acting and she handles it well.

The plot is slight, but has been evolved into a fairly interesting production. There is sufficient comedy running through the story to arouse plenty of laughter, and the majority of patrons will come away with a lighter feeling and a greater admiration for Miss Storey.

Supporting the star to advantage are Lewis Cody, Charles Gerard, Virginia Chester, Molly McConnell, Laura Winston, Fred Malatesta and Frank Deshon. "The Demon" is an adaptation of the novel by C. N. and A. M. Williamson, and is laid on the isle of Corsica. The Metro Company has selected excellent exteriors and the photography is very good.

*The story:* While motoring through the mountains of Corsica, Jim Lassells comes upon his ward, Perdita, who has escaped from the school where she is being educated. In company with Jim is the Duchess of Westgate, a scheming mother, who is trying to marry her daughter to Jim. The women resent the presence of Perdita as much as she resents their presence and finally she has them kidnapped. She is happy with Jim and he soon learns to love her, but the fortune upon which Jim had really been living belongs to Perdita, and he turns it over to her. However, she insists that he retain the money and take her as his wife, which he does.

## Bryant Washburn in "THE GHOST OF THE RANCHO"

Pathe drama; five parts; directed by William Worthington; published Aug 11

As a whole.....	Very good
Story .....	Good
Star .....	Good
Support .....	Fair
Settings .....	Excellent
Photography .....	Good

"The Ghost of the Rancho" is an interesting picture, and lovers of the outdoors will be delighted with it, for it contains an abundance of beautiful scenery. The action is laid in Southern California, much of it taking place on the border and some below the line in Mexico. Great wastes and mountains adorn all these scenes.

The plot starts in Los Angeles, where Washburn appears to advantage in evening clothes as a young waster, but shifts quickly to the hills and plains, and with romance and mystery to quicken the pulse, moves on to a dramatic finish.

Washburn is not convincing as a lover, nor is Rhea Mitchell, who plays opposite, convincing as a girl in love, but capable direction has smoothed over the rough edges.

*The story:* Jeffrey Wall is commanded by his wealthy grandfather to quit his dissipation and go to work. He agrees, but Fate sends him after a Mexican who has shot his best friend during a fight, in which the two had sought to rescue a girl from the Mexican's clutches. Young Wall gets a job on a border ranch and prepares to spring a trap for the Mexican. The Mexican meanwhile has killed an old hermit living in a deserted ranch house below the border, and joined hands with a revolutionary leader, making the place their headquarters. He aids the revolutionists, who get a shipment of arms, in return getting the young woman station agent, who is the same girl he forced his attentions upon when young Wall met him. Forced to action, Jeffrey goes to the ranch-house garbed as a ghost and captures the entire revolutionary band. Jeffrey's uncle arrives and informs him everything had been framed as a test. But Jeffrey doesn't care, for he has won the girl, whom he has been fighting for anyway.

## Olga Petrova in "TEMPERED STEEL"

Petrova drama; five parts; directed by Ralph Ince

As a whole.....	Very good
Story .....	Good
Star .....	Very good
Support .....	Excellent
Settings .....	Very good
Photography .....	Good

Madame Petrova's interpretation of the role of Lucille Caruthers is characteristic of this star's ability to register the right emotion at the right time. Her Lucille Caruthers is an animated young person full of life and hope, who, when tragedy stares her in the face is able to maintain her equilibrium in an amazing fashion.

Many of the phases of the story have been seen before, but as they have been blended together in this production they appear on the screen fresh and interesting. Laid in the South and moving to New York the exteriors and interiors have been chosen with particular care and the excellent lighting and photography add considerable to the picture's value.

Supporting Mme. Petrova to excellent advantage are Thomas Holding, J. Herbert Frank, William Carlton, Mrs. Walton and E. J. Radcliffe. The original story, by George Middleton, was adapted by Mrs. L. Case Russell.



MME. PETROVA IN A TENSE SCENE FROM "TEMPERED STEEL."  
(Petrova.)

*The story:* Lucille Caruthers, against the wishes of her aristocratic southern father, goes to New York, and under the tutelage of Serge Ratkin, makes her theatrical debut.

Through Mrs. Sheldon, a friend of her mother's, she meets Edwin Archer, a theatrical manager, who gives her an important part in his new play. Ratkin is not impressed with the small part he has been given and drops out. On the night of the opening performance, he attacks Lucille in her apartment, and in self-defense, she fires at him. She goes through the performance, and returning, notifies the police. Richard Sheldon, her sweetheart, makes an investigation and finds that Ratkin had been killed by lightning. Perfectly content to give up her career, Lucille returns South as the wife of Richard.

## Newest Lytell Film Nearly Finished

Bert Lytell's newest picture, "Unexpected Places," is rapidly nearing completion at Metro's west coast studios in Hollywood. Less than a week of camera work remains to be done before the film will be assembled and edited. It is Lytell's fourth vehicle since becoming a star under the Metro banner, the others having been successively "The Trail to Yesterday," "No Man's Land" and "Boston Blackie's Little Pal."

## DIGEST OF PICTURES OF THE WEEK

**E**VEN the legitimate stage critics admit the screen has kept pace with the stage of late in the quality of its plays. This notwithstanding the speaking stage had a handicap of about three hundred years.

And it has been found that stage plays as a rule do not make as good photoplays as those written especially for the screen. The present week's output presents an array of plays, written by trained writers, for the most part, of exceptional merit.

Petrova, the noted Polish actress, has completed another play for the First National Circuit entitled "Tempered Steel" which contains some excellent acting, novel lighting effects and good direction. The story is of the stage, a subject always possessing interest for the average playgoer.

Vitagraph presents a delightful, clean, little play in "To the Highest Bidder" with a superb cast headed by Alice Joyce. Miss Joyce's work is always unaffected and pleasing and in this piece she is accorded good support by Walter McGrail, Percy Standing and Jules Cowles, all well known screen players.

The Mutual play of the week is "Her Husband's Honor" starring Edna Goodrich. Never has Miss Goodrich looked more beautiful than in this five reel feature, and with the aid of David Powell and a well chosen cast she handles her role with spirit and conviction.

Edith Storey is another screen star who has a big following of staunch supporters, no matter what the play may be. These will not be disappointed, however, with her work in "The Demon," a feature somewhat different from those in which she has appeared previously but which gives her a role well suited to her talents.

Bryant Washburn is starred in a rather conventional story of the Mexican border. "The Ghost of the Rancho" contains an abundance of beautiful scenery but not much that is new in the way of plot. Capable direction, however, saves it from mediocrity.

World presents Carlyle Blackwell in an ideal hot-weather production entitled "The Beloved Blackmailer." The good-looking screen artist has a role that gives him ample opportunity to display his screen ability and World has given him a fine supporting cast. It is a play we unhesitatingly recommend.

Alice Brady's current play, "The Death Dance,"

offers the Select star a melodramatic role in which she appears with credit. Chicago audiences liked the play and popularity with which Miss Brady is held was attested to by the long line of waiting patrons at the "loop" theatre where the picture was shown.

Fox's little light haired ingenue, June Caprice, has an excellent vehicle in "Miss Innocence." The piece has been carefully mounted and aside from the fact that the story is somewhat involved, has been well handled.

Mabel Normand's admirers will enjoy "Back to the Woods," her latest Goldwyn play. She puts zest into her part and the camera man has caught the beauty of some mountain scenery that makes this a fine mid-summer photoplay.

General's two plays of the week are "Her Moment" and "No Children Wanted." Exhibitors will do well to study their audiences before offering them the former. The story is not a pleasant one and, although well acted by a capable cast headed by Ann Luther, it is not a play for children. The Gloria Joy starring vehicle on the contrary is excellent material for youthful patrons. The story is weak and far from logical but the child actress is indeed wonderful.

"Maid o' the Storm," the Paralta drama of the week gives Bessie Barriscale a role of wide range. She develops from a poor waif to a celebrated dancer and does it in a convincing manner, with many little touches characteristic of this pretty little artiste. Lavish in settings, director West has made a most pleasing play of a story that borders on the risqué.

Harry Carey is presented in an average production adapted from "Lin McLean" Owen Wister's book. "A Woman's Fool" falls flat when it comes to entertainment value.

"By Proxy" contains all the elements that have made former "Red" Saunders stories so interesting. Triangle has a knack of putting on these western plays in a manner that is extremely pleasing and Roy Stewart makes an ideal hero for them.

Artercraft's "We Can't Have Everything" is a mixture of comedy and drama that will please any audience. Cecil DeMille has an eye for the beautiful and never lets the objectionable enter into his stories. Kathlyn Williams and Elliott Dexter have the leading roles and both are at their best.

**Edna Goodrich in  
"HER HUSBAND'S HONOR"**

Mutual drama; five parts; directed by Burton King; published August 5

As a whole.....	Good
Story .....	Good
Star .....	Very good
Support .....	Excellent
Settings .....	Good
Photography .....	Good

Maibelle Heikes Justice wrote "Her Husband's Honor," a story of a deferred contract, a crafty Japanese and a beautiful woman, material that has served many another author as scenario material for a five reel feature.

Edna Goodrich's work is the high spot of the production. Never has she looked more charming, nor acted with greater sincerity than in "Her Husband's Honor." It is a play that will please feminine audiences. The beautiful stage celebrity wears many elaborate gowns and cloaks, all in good taste.

David Powell plays opposite Miss Goodrich in the role of her husband, a contractor's secretary, who becomes involved in an affair with his employer's wife. This, however, seems to be onesided love making as Mrs. Powell's part in it is rather desultory. Barbara Allen is the contractor's wife, and Thomas Tamato gives a finished performance as the Japanese emissary. The camera work is exceptionally good.

The story: Davenport, finding his company in financial difficulties, induces his secretary, Richard Page, to endorse securities and checks to save the firm. Nancy, Dick's "gadabout" wife, seeing the danger, and realizing that Davenport's wife is



EDNA GOODRICH AND SUPPORT IN A SCENE FROM "HER HUSBAND'S HONOR" (Mutual).

in love with Richard, agrees to turn over certain specifications to a Japanese representative, who has become a social lion, in return for enough money to save her husband from prison. The Japanese pays her the money but demands more than the specifications when he gets her alone in an empty house and she is only saved by the timely arrival of members of a house party. Davenport's suicide, clears Richard's name and Lila, realizing the futility of her love, tears up the securities and checks.

**Anna Luther in  
"HER MOMENT"**

General drama; seven parts; directed by Frank Beal; published special

As a whole.....	Fair
Star .....	Fair
Support .....	Good
Settings .....	Good
Photography .....	Good

The exhibitor showing "Her Moment" should use care in exploiting the picture. It is not a suitable feature for the house catering to young people. Much unnecessary detail, too, is introduced and with the film cut to five parts, the story would be considerably strengthened.

Anna Luther, absent from the screen for some time, has a part that fits her admirably. She is accorded good support by William Lawery, Frank Brownlee, William Garwood, Alida Jones, Bert Hadley, J. L. Franke, Murdock McQuarrie, Walter Bytcl, Eugene Owen, Anne Schaefer and others.

The play was produced by the Authors Film Company and is being distributed by the General Film Company.

The story: After her sweetheart, Jan, emigrates to America, Katinka falls into the hands of Dravitch, a man of despicable character who takes her from one place to another, finally coming to Arizona. Jan has become a successful engineer and is sent to Arizona to look after his firm's mining interests. Here, one night, he is taken into Katinka's shack in an intoxicated condition and realizing her past she does not reveal herself to him. Jan goes back to New York where Katinka goes shortly after the death of Dravitch. Their meeting reveals to Katinka that she has nothing to fear and that Jan loves her as much as ever.

**Alice Joyce in  
"TO THE HIGHEST BIDDER"**

Vitagraph drama; five parts; directed by Tom Terris; published July 22

As a whole.....	Enjoyable
Story .....	Improbable
Star .....	Charming
Support .....	Capable
Settings .....	Rural
Photography .....	Very good

If you are seeking a clean, entertaining production—a picture that has been handled intelligently and capably and produced in a manner that will please the majority of picture-goers—then look "To the Highest Bidder."

The fact that the story is improbable in many instances is overlooked when one realizes the true-to-life atmosphere that pervades it; the excellent direction it has been given, with special attention to the little details and the capability and spirit the players have put into their work.

Vitagraph is to be congratulated for its choice of story and star. Seldom has Alice Joyce had a role more to her particular style. Unaffected and charming, her Barbara is a winsome, sympathy-inviting character that should prove delightful to her admirers. And Stephen Carr, who has appeared in previous Alice Joyce productions, capably depicts the part of the small brother for whom Barbara sells herself to the highest bidder. Walter McGrail, Percy Standing, Edna Murphy and Jules Cowles are all well suited to their respective roles, Cowles especially giving a clever interpretation of his part.

The story: Unable to pay the mortgage on the farm which Barbara Preston desires to save for her small brother, she decides to sell her experience and intelligence to the highest bidder. Through an unknown person, David Whitcomb, holder of the mortgage, and in love with Barbara, becomes her master. Barbara loves Stephen Jarvis and he endeavors to persuade her to marry him before her master claims her. But she declines. And in the end it develops that Stephen is something of a villain and that David, whose love for Barbara has softened and made a different man of him, is truly the hero. It is in his arms that Barbara finds her truest happiness.

**Gloria Joy in  
"NO CHILDREN WANTED"**

General-Oakland drama; five parts; directed by Sherwin MacDonald

As a whole.....	Fair
Story .....	Fair
Star .....	Excellent
Support .....	Very good
Settings .....	Good
Photography .....	Excellent

The work of Gloria Joy holds the principal charm and appeal in this production. The story contains many absurd situations and the adult characters are stilted and lack conviction. The heart interest centers about a little girl whose parents are occupied with other things and when sent away to a school, so that the priggish wife might live in a flat where children are not allowed, she escapes and a reconciliation follows the loss of all their wealth in a mysterious amunition deal. A bare plot and the five reels are made up of a series of happenings which only hold the interest by reason of the natural acting of little Gloria Joy.

The story: Dot Jarvis's father is busy writing books and her mother is engaged with social duties to the utter exclusion of Dot. They move to an expensive flat and Dot is sent to a school, when the agent shows them the notice that no children are allowed in the building. Dot escapes from the tyrannical school principal and followed by a big goose, makes friends with everyone and has many an adventure, finally being returned to her parents just as they have had their fortune wiped out by a crooked deal in which they hoped to make a fortune.

**Harry Carey in  
"A WOMAN'S FOOL"**

Universal drama; five parts; directed by Jack Ford;  
published August 12

As a whole.....	Fair
Story .....	Fair
Star .....	Fair
Support .....	Fair
Settings .....	Good
Photography .....	Good

This is an average production. The story is adapted from "Lin McLean," a book by Owen Wister, but even that fact fails to lift it above the level of mediocrity. There are some typical western settings and the piece sizes up pretty well on atmosphere, but the story drags and it lacks interest.

Harry Carey has little opportunity to display his ability because of the story's limitations. Betty Schade does some effective work in the role of an adventuress, and Molly Malone appears to advantage in an ingenue part.

*The story:* Lin McLean, a cowboy, is a fool where women are concerned. He befriends Katy, a Denver "biscuit shooter," only to be rejected. Disheartened, he picks up a homeless boy of the Denver streets and makes a pal of him. He learns that the boy's mother is none other than the woman who has rejected him. Katy comes into his life again, vowing that she really loves him, but McLean has met Jassamine Buckner, the new station agent in the little town near his employment, and realizes that she is the right girl. Katy commits suicide and Lin, Jassamine and the boy start to travel life's highway together.

**Bessie Barriscale in  
"MAID O' THE STORM"**

Paralta drama; five parts; directed by Raymond B. West; published July 27

As a whole.....	Very good
Story .....	Good
Star .....	Excellent
Support .....	Excellent
Settings .....	Elaborate
Photography .....	Very good

Bessie Barriscale does some of the best work of her career in "Maid o' the Storm." She is called upon to play many varying moods, from a simple fisherman's ward to a celebrated dancer, and her performance should win for her new laurels.

The play is mounted in Paralta's usual elaborate style; the scenes along a rugged coast being especially pleasing to the eye. The interiors are some of the most beautiful seen in recent years.

A large, and in most instances, a strong cast enacts the various roles. Merschel Mayall is a particularly well chosen villain; Joseph Dowling a capable Andy MacTavish; while Howard Hickman and Nick Cogley are excellent in small parts. The one character that did not ring true was that played by George Fisher, as Franklin Shirley, the Londoner in love with Ariel. He displayed little ardor in the love scenes and his work lacked conviction throughout.

*The story:* Ariel is picked up after a storm at sea by Andy MacTavish and raised by the strict old Scotchman and his wife. Years later when an aviator falls near the cottage, she learns to love him while nursing him back to health. She realizes she does not win his love, however, because she is not his equal socially. She goes to London, in time becomes a famous dancer and again meets the aviator. She assumes a vampire role to win his love. Franklyn, however, is engaged to another and when she is asked to give him up by the mother of the girl she agrees. In the meantime the other girl elopes with the man of her choice and Franklyn is free to marry Ariel.

**June Caprice in  
"MISS INNOCENCE"**

Fox drama; five parts; directed by Harry Milliarde;  
published July 21

As a whole.....	Good
Story .....	Good
Star .....	Very good
Support .....	Good
Settings .....	Appropriate
Photography .....	Good

"Miss Innocence" makes an excellent vehicle for June Caprice. There is much that has been used before in screen melodramas, such as the avenged mother, deserted child and crooked politician, but the whole will no doubt prove entertaining.

The story starts out well and for the first three reels holds one's attention. After that it becomes somewhat in-

olved and is not clearly developed, which tends to lessen the interest.

June Caprice, petite and sprightly, gives an enjoyable interpretation of the role of Dolores May, convent-bred and longing to see the world. Supporting her are Robert Walker, Marie Shotwell, Frank Beamish and Carlton Macey.

*The story:* Escaping from a convent where Dolores May had been abandoned in infancy by her mother, she is picked up by Kale Loomis, a politician and man of the world, who had been the cause of her mother's ruin and her father's imprisonment. When it is learned that Dolores escaped from a convent she is urged to go back. She goes to the home of Henry Grant, but soon tires of the quietness of it and the son's persistent love-making. She returns to Loomis where Lawrence comes to rescue her. Loomis is killed and Lawrence is accused of the crime. After the jury has returned a verdict of guilty, the father of Dolores appears and confesses to the crime. Father and daughter are reunited and plans for the wedding of Lawrence and Dolores are in progress.

**Alice Brady in  
"THE DEATH DANCE"**

Select drama; five parts; directed by J. Searle Dawley;  
published in July

As a whole.....	Good
Story .....	Well handled
Star .....	Capable
Support .....	Very good
Settings .....	Suitable
Photography .....	Good

It is a good role Marie Eve has created for Alice Brady in "The Death Dance" and the star does it full justice. The capable direction is another important factor in making this production as interesting as it is. For the admirers of Alice Brady and lovers of entertainment along melodramatic lines, "The Death Dance" should give satisfaction.

At the Bijou Theatre, Chicago, where it played this week, it is being well received by audiences and the standing lines outside demonstrate the pulling power of the star's name.

Supporting Miss Brady to good advantage are Mahlon Hamilton, H. E. Herbert, Helen Montrose, Robert Caine and Rita Spear. The action of the story is laid in New York. The settings have been selected with the utmost care and a Spanish dance interpreted by Miss Brady and Robert Caine is an interesting feature of the story's development.

*The story:* The death of Arnold Maitland leaves Cynthia Maitland free to pursue her love affair with M. Borecky, a popular dancer, and Flora Farnsworth forlorn of all hopes for a study of music abroad. Going back to her dancing Flora becomes a partner for Borecky at the death of his wife and infatuates Philip Standish, in charge of the late Maitland's affairs, with whom Mrs. Maitland also is infatuated. Borecky is jealous of Philip and urged by the jealous Mrs. Maitland he plans to kill Flora at the end of their dance, but Philip interferes, Borecky is arrested and Philip and Flora drive to the nearest minister.

**Carlyle Blackwell in  
"THE BELOVED BLACKMAILER"**

World drama; five parts; directed by Dell Henderson;  
published August 12

As a whole.....	Good
Story .....	Very good
Star .....	Very good
Support .....	Excellent
Settings .....	Appropriate
Photography .....	Very good

This is a fine hot weather picture; a picture that has been pleasingly put together with a situation that is entirely new; all of which makes "The Beloved Blackmailer" a good offering for exhibitors at the present time. It should result in pleased audiences and over-flowing tills.

Carlyle Blackwell in the role of Jack Norris, a son hampered by a too loving father and mother, who finally breaks away and makes a man of himself, gives a performance that is well suited to his histrionic ability. Evelyn Greeley as the beloved blackmailer affords pleasing support. Other members of the cast are well selected and do good work.

*The Story:* Cuddled and mollycoddled, Jack Norris is not permitted to put his head out of a door or window without first being well bundled up. A medicine bottle always stands at his elbow and a trained nurse ever dictates what he shall eat and drink. Jack loves Eleanor Briggs, but Eleanor does not love a mollycoddle, so through the efforts of Spike Brogan, Jack finally gets away to one of his training camps where boxing soon develops his muscles and makes a strong man of him. Briggs and Norris are Wall Street enemies and Briggs is on the brink of financial ruin, but his clever daughter saves his fortune, wins Jack as a husband and patches up the breach between her father and Jack's.

Mabel Normand in  
**"BACK TO THE WOODS"**

Goldwyn comedy drama: five parts: directed by Clarence Badger, published July 28

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Very good
Settings .....	Good
Photography .....	Good

The interest is fairly well sustained throughout "Back to the Woods" despite the conventional plot and Mabel Normand fairly bubbles with sparkling humor. It sets forth no new idea but the characters behave like human beings and there is a pleasing and unexpected bit in the last reel. Herbert Rawlinson made a very forceful and convincing lover, while Henderson J. Murray, Arthur Houseman and James Laffey offered good support.

The story has been told many times before upon the screen; that of the girl who tires of city life, with its insipid men folks, who seeks the ideal man amid the wilds of a lumber camp, while teaching school under an assumed name. The



MABEL NORMAND AND HERBERT RAWLINSON, IN A SCENE FROM "BACK TO THE WOODS." (Goldwyn.)

school room scenes were especially pleasing and the beautiful mountain scenery and pictures of the great out-of-doors, makes this an ideal hot weather feature and that's what most of us are looking for these days.

*The story:* Growing tired of her city suitors, Mabel gains her father's permission to take a school in one of his lumber camps. Here she meets and falls in love with an author in search of material for a new novel. He bribes a country boy to annoy her and then saves her from his advances. When he tells her the truth, however, she turns the tables upon him, has him lashed to a log sled and dragged over rough roads until he is thoroughly subdued. The book is published and when her father discovers his daughter is named as one of the characters he files suit against the author. The day of the trial the author kidnaps the wealthy man's daughter in the elevator and holds her a prisoner until she succumbs to his cave-man lovmaking.

Kathlyn Williams in  
**"WE CAN'T HAVE EVERYTHING"**

Artercraft comedy-drama: five parts; directed by Cecil De Mille; published July 8

As a whole.....	Very good
Story .....	Excellent
Star .....	Very good
Support .....	Excellent
Settings .....	Splendid
Photography .....	Excellent

"We Can't Have Everything," is the sort of production that should prove popular. The story is a good one, has been well handled and each succeeding event bears some relation to a previous one. The plot construction is all that could be desired and the mixture of comedy and drama is pleasing and leaves a lasting impression.

Patrons at Orchestra Hall, Chicago, where the picture was shown last week, enjoyed it immensely, and it should meet with the same favor elsewhere. It is a production especially adapted to the high-class audiences. Though it deals with the "other woman" and "other man" phase of life, everything about is excellently handled and nothing objectionable appears.

One of the interesting bits of the play, and something which will, without a doubt, fascinate picture audiences, is the interior of a studio showing the taking of scenes, arrangement of lights and all the other things which tend to make a motion picture studio a wonderland to those not familiar with these things.

Kathlyn Williams gives an excellent portrayal of the young, unfortunately married, woman about whom the story centers. Equally good in their various roles are Elliott Dexter, Sylvia Bremer and Wanda Hawley.

*The story:* Very much in love with her husband, Charity Coe Cheever finds her husband in love with Zada, a popular dancer, and she divorces him. Jim Dyckman, who has always loved her since childhood days, finding it impossible to win Charity, marries Anita Adair, a motion-picture actress. When Jim learns that Charity is free and he is not, he is very much disappointed, but both decide to make the best of it. During one of Jim's absences Anita meets a young English airman and falls very much in love with him. Out for a ride one evening Charity and Jim are forced, during a storm, to remain in a roadhouse. Here is Anita's chance; she sues for divorce and marries her English aviator. And out in "No Man's Land," Jim in the trenches and Charity in a convalescent soldiers' hospital, love finally wins.

Roy Stewart in  
**"BY PROXY"**

Triangle comedy-drama; five parts; directed by Cliff Smith; published July 21

As a whole.....	Excellent
Story .....	Very good
Star .....	Excellent
Support .....	Exceptional
Settings .....	Very good
Photography .....	Good

"By Proxy" is a homely tale, being another of the "Red" Saunders stories, but that very reason is largely responsible for the fun.

The action is laid on a ranch, where Stewart, in the role of foreman, has a happy-go-lucky bunch under him. At one point the fun comes in spasms. Ah Sing, the Chinese cook, played by the Chinese actor, Harry Yamamoto, steals the cowboys' clothes in payment of a poker debt and the cowboys give chase in anything they can find to cover themselves. Serious moments balance the production, but fortunately do not obtrude upon the comedy. If your audiences like to laugh, book it, for such films are few and far between.

*The story:* Aleck, a cowboy, is madly in love. "Red" Saunders, the foreman, endeavoring to help him win out, seeks the woman, whom Aleck avoids through bashfulness. After all arrangements, with the girl on the spot and ready to wed, Aleck declares he never has seen her before, flashing a picture of a woman twice the age of Saunders' protege. So Saunders marries the girl himself, hesitating not one second, for she is pretty and has stolen her way into his heart.

**Work on Five Goldwyn Pictures**

Five pictures scheduled in Goldwyn's second producing year are now under way at the Fort Lee studios. Two are virtually completed. One of these is Geraldine Farrar's first Goldwyn vehicle, which probably will be the first feature of the year.

Tom Moore's first Goldwyn starring vehicle, completed some time since, is being given the final touches of assembling and titling and will be ready for distribution early in the season.

Madge Kennedy has been photographed in the concluding scenes of her newest production, "Friend Husband," written by Lois Zellner and directed by Clarence G. Badger, and has begun work on her first picture for the year.

Mabel Normand's "Back to the Woods" is completed and she is at work on a new production, while Mae Marsh has finished "Money Mad" and likewise is busy on a new picture.

**Exhibitors Eager for "Hypocrites"**

The announcement that General Film would take over the distribution of the George Loane Tucker feature, "Hypocrites," has been followed with many requests for bookings. From indications it is expected that the production will score a big success, especially in the larger cities where the advertising value of the producer's name is fully appreciated. Preparations have been made by General Film for an intensive sales campaign, to begin at once.

# The Periscope

Variety says "The Boarder Legion" is the attraction at the Strand theatre this week. Must be a story from New York's prune belt or theatrical rooming-house district.

Those official war fillum showing our colored troops "over there" playing dominoes during a lull in the battle looks phoney to us. Dominoes, indeed! Whereja get that stuff"

**"Work or Fight Order Hits Circus Men."—Headline.**  
Always thought those circus men did nothing else but work and fight. War will be no change for most of 'em.

### "Between the Devil and ——"

While Funkhouser is crying that the vice interests and moving picture men are trying to get his scalp in Chicago, a minister of the gospel is flaying Gilchrist, of New York, because he won't permit him to show "The Finger of Justice."

### Those Simple Minded Directors

Directors take the press agents seriously, according to Theodore Roberts, the Paramount actor. "Someone wrote a yarn about my ability to grow whiskers over night, and the other day George Melford came and wanted me to grow galls in a couple of days, so that I could play an old salt in Lila Lee's next picture. When I remonstrated, he said, 'Well, I read in a magazine that you could do it.' You see the trouble the P. A.'s get me into all the time."

### Doubling in Brass

Doc Wilson, while P. A.ing for the Strand theatre, has found time to dash off a war song, along with his other duties. It is called "From Afar" and Herbert Waterous is singing it this week at the Strand. That's one way to get a hearing for your song. Use it in your own house.

Those Chicago exhibitors who played a game of chess to decide who should get first run of a film should choose a faster game next time or the picture will be stale when they finish.

Old J. R. M. was shy some stuff  
To fill this mile of mirth,  
So I jumped in and wrote this here,  
And now I'm back to irth.\*

—\*Poetic license.

Got to hand it to Niles Welch. See where he signed up with P-A. Well, that's what advertising does.

A few years ago dramatic critics assigned to write on the "movics" would start out with: "What if any effect the movics will have upon the theatre?" Today these special articles begin with: "Will the theatre injure the movies?"

The trade papers that were "scooped" on the Boston election are still beefing about it?" Wid gives a very lucid explanation of how we did it. Very lucid!

Burns Mantle in the August *Green Book* says it is no longer a question of what the movics will do to the theatre, but of what the theatre has done to the movies.

It's a wise exhibitor who knows the kind of plays his patrons want, regardless of the star.

J. R. M.

## "Price of Applause," War Romance, Heads Triangle Program for Aug. 4

The first picture on the Triangle program for the week of August 4, is a picturization of the *Saturday Evening Post* war romance, "The Price of Applause," which was produced under the direction of Thomas N. Heffron and features Claire Anderson and Jack Livingston.

"The Price of Applause" is described as a psychological story. Livingston plays the role of a poet, Karl, a weak individual who joins the French army and deserts. By a ruse he is captured as a German and confined two years in a prison camp, ignorant of America's entrance into the war. Later he escapes to America.

Repelled by friends, he enlists in the United States Army as John Smith. Fear-haunted, he meets a German comrade of his prison days and the high point of the story is reached when he retrieves himself and wipes out a nest of spies.

"Alias Mary Brown" is Triangle's second feature for the week. It was written and scenariorized by E. Magnus Ingleton. It will serve to introduce Triangle's new leading man, Casson Furgesson, who appears with Pauline Starke. The story relates how Dick Browning returns home from college after the news of his father's death to find the family fortune stolen by the father's business associates. His mother dies from the double shock.

Desperately and in a spirit of revenge Dick becomes an accomplice of a notorious gang of crooks that he may have a chance to get revenge upon the men who have caused his mother's death. He falls in love and weds the runaway daughter of one of the men who ruined his father. In the far West she works out his redemption. After all that he has stolen has been restored they reap the reward of happiness derived from a clean conscience.

## "The Temple of Dusk" Is Completed; Hayakawa Starts Third of Series

Work on "The Temple of Dusk," second of the Sessue Hayakawa feature productions, has been completed by the Haworth Pictures Corporation, and the picture is now in the cutting room. The picture is regarded as in every way equal to Hayakawa's first production, "His Birthright," which is scheduled for publication on September 1. The third picture of the series of eight, for which no name has as yet been selected, is now in the making.

Hayakawa believes "The Temple of Dusk" epitomizes all that is best in interracial drama and is confident that the play will be popular with American audiences, because it holds the mirror up to both American and Japanese character and permits both to see themselves as others see them.

Two well-known young women in pictures are in the cast of "The Temple of Dusk." They are Jane Novak and Sylvia Bremer. Both of these actresses have appeared in numerous successful pictures. They, with Lewis Willoughby, play the leading roles in the production. There are twelve Geisha girls and eight Japanese actors aside from Hayakawa, the star, in this production.

Hayakawa himself has selected the Japanese members of the cast from among actors and actresses who have passed through the Royal College of Drama at the University of Tokio and were formerly members of the Imperial Dramatic Company in which Hayakawa formerly starred.

## Comedy Drama Heads Pathe Bill

Pathe's program for the week of August 4, is headed by a five-part comedy-drama, "Waifs," with Gladys Hulette and Creighton Hale as co-stars. The comedy element will be supplied by Harold Lloyd and Bebe Daniels, appearing in a one-reeler that is said to be one of the best they ever did. Official War Review No. 6, Post Travel Series No. 8, "Venezuela," and Hearst Pathe News Nos. 64 and 65 complete the bill.

## "The Man From Brodney's" Completed

The Earle Williams Company, on July 13, completed its newest picture, "The Man From Brodney's," from the story by George Barr McCutcheon. This picture was made under the direction of Jack Conway and had Grace Darmond in the role opposite Earle Williams. The Vitagraph feature is one of the most expensive and elaborate produced by this company and the result promises to be a feature picture which will be in demand by all exhibitors showing Vitagraph films, it is predicted.

# "What the Picture Did For Me"

## VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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*The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.*

### Artcraft

**The Little American**, with Mary Pickford—Excellent drawing card for Fourth. Good action and atmosphere. Crowd enthusiastic. Weather, good. Poster and newspaper advertising. No competition. Charged 6 and 27 cents.—A. N. Miles, Eminence Theatre, Eminence, Ky.

**Mr. Fix It**, with Douglas Fairbanks—Fairbanks rarely makes a bad one. They all draw about the same. They all please.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**The Song of Songs**, with Elsie Ferguson—Very fine production. Star is good, too, and well liked. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**The Bluebird**—A photographic masterpiece which is drawing fine business.—J. Von Herberg, Coliseum Theatre, Seattle.

**Rose of the World**, with Elsie Ferguson—Very good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small-town patronage.

### Bluebird

**Bringing Home Father**, with Franklyn Farnum—Supposed to be a comedy drama, but is unpleasant to some on account of slams at woman suffrage and has too much drinking.—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Orphan**, with Ella Hall—Fine picture with comedy touches. This star always pleases.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Scandal Mongers**, with Lois Weber—Very good. Did as well as any picture I could have shown considering hot weather. Advertised in two papers.—John Keane, Bandbox Theatre, Madison, near LaSalle street, Loop, Chicago.—Transient patronage.

**The Price of a Good Time**, with Mildred Harris—Story good. Picture well liked by patrons. Business only fair. Weather, hot.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

### Essanay

**The Kill Joy**, with Mary McAlister—A winner. Pep and fun and subtitles make up for plot. Weather, good. Lobby

and newspaper advertising. No competition. Charged 6 and 17 cents.—A. N. Miles, Eminence Theatre, Eminence, Ky.—General patronage.

**The Fibbers**, with Bryant Washburn.—Slim crowds. Play dragged. Weather, good. Poster and newspaper advertising. No competition. Charged 6 and 17 cents.—A. N. Miles, Eminence Theatre, Eminence, Ky.—General patronage.

### Fox

**A Daughter of the Gods**, with Annette Kellerman—Fine. Did good business.—Arcade Theatre, Denison, Tex.

**Ace High**, with Tom Mix—Well-liked star. Business fair.—Arcade Theatre, Denison, Tex.

**Woman and the Law**, with Miriam Cooper—Splendid picture.—Arcade Theatre, Denison, Tex.

**Rough and Ready**, with William Farnum—Picture fine.—Arcade Theatre, Denison, Tex.

**Brave and Bold**, with George Walsh—This star is surely clever and this got over well. Business, capacity.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**A Fool There Was**, with Theda Bara—This is a re-issue and went over fairly well for third or fourth time here. Fair business.—John B. Ashton, Columbia

Theatre, Provo, Utah.—High-class patronage.

**The Heart of a Lion**, with William Farnum—Excellent picture, business good.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

### General

**Compliments of the Season**—Just an ordinary two-reel picture. An O. Henry story.—J. F. Hickenbottom, Grand Theatre, Julietta, Idaho.

### Goldwyn

**The Auction Block**—A good picture that will hold the interest during the eight reels.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**Polly of the Circus**, with Mae Marsh—Good picture. Both star and story pleasing.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Sunshine Alley**, with Mae Marsh—Star draws, but story is weak. No action.—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Splendid Sinner**, with Mary Garden—Good picture. Business fair.—Arcade Theatre, Denison, Tex.

**The Venus Model**, with Mabel Normand—Good picture. Star is good. Business good. Weather, hot. Advertised in one paper.—George L. Madison, Kozy Theatre, Clark, near Monroe street, Loop, Chicago.—Transient patronage.

### Jewel

**The Kaiser, the Beast of Berlin**—Greatest picture we ever ran. It broke all records. We advertised it big and sure got the crowds. More comments on this than any picture we ever ran. We sent for music cues three weeks in advance and we had a special orchestra organized. We sent a man to nearby towns five times to review this picture so that we would have the music fit the picture. The people stood up and yelled when the Kaiser got struck on the jaw and when the mighty blacksmith choked the Hun officer. The greatest applause came when the "Sammies" marched on the battlefield of Europe for the cause of democracy. The scenery is perfect in every way. This picture cannot be boosted too much. We ran this



RUTH ROLAND

And Support in a Scene From the Pathe Serial "Hands Up."

# EXHIBITORS HERALD AND MOTOGRAPHY

picture at advanced prices, 15 and 35 cents for matinee and 25 and 50 cents for evening. The Auditorium has a seating capacity of 500 and it was filled three times in a town of 1,200. We advertised this in newspapers and in nearby towns. Although this picture was run in nearby towns three weeks before, we had the people return to see it again. We ran seven electric fans all day and the Auditorium was cool. If all exhibitors advertise this picture big and advertise special music they sure will get the crowds. We started to advertise this great production seven weeks before showing it. We cannot boost this picture too much.—Loeffelholz Bros., Auditorium Theatre, Cuba City, Wis.—Rural patronage.

**The Kaiser, the Beast of Berlin**—Good. Did good business.—Arcade Theatre, Denison, Tex.

## Metro

**The House of Gold**, with Emmy Wehlen—Elaborately staged. One of the men characters plays a dual role which keeps one guessing how it will turn out. I consider this a good offering for the society type.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class neighborhood.

**The Trail to Yesterday**, with Bert Lytell—An excellent picture. Will go well where westerns are liked.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

## Mutual

**The Fireman**, with Charlie Chaplin—These Mutual re-issues are Chaplin's best. Book them and make money.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Sea Master**, With William Russell—Good, rough sea story.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

## Paralta

**Shackled**, with Louise Glaum—As a box office attraction it is good. Picture not for children. Continuity of story O. K.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class neighborhood.

**The Turn of a Card**, with J. Warren Kerrigan—A fine production. Will please all.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Turn of a Card**, with J. Warren Kerrigan—Good picture. Good business. Star liked here.—Arcade Theatre, Denison, Tex.

**Wedlock**, with Louise Glaum—Started in to run it a week, but only showed it three days. No drawing power. Weather, hot. Advertised in one paper. Charged 15 cents.—Bodkin & Keane, Star Theatre, Madison, near Clark street, Loop, Chicago.—Transient patronage.

## Paramount

**Uncle Tom's Cabin**, with Marguerite Clark—Picture played to a week's run at very unsatisfactory business. People do not want this kind of a production. I am thoroughly disgusted with the kind

of pictures they are putting Marguerite Clark in, as she used to be one of our best stars. Hope some day they will get wise to themselves and put her in good plays and she will follow in Mary Pickford's footsteps. Advertised heavily. Weather hot, but weather never affects our business. Charged 22 cents daytime and 25 evenings and Sunday.—M. J. Weil, Castle Theatre, State, near Madison street, Loop, Chicago. Busiest corner in world.—Transient patronage.

**Lost in Transit**, with George Beban—Very fair crowd. Beban makes every show he appears in. Not much plot. Weather good. Poster and newspaper advertising. No competition. Charged 6 and 17 cents.—A. N. Miles, Eminence Theatre, Eminence, Ky.—General patronage.

**Double Crossed**, with Pauline Frederick—Not usual crowd for Frederick attraction. Good work, but not enough plot and action for star. Weather, fair. Poster and newspaper advertising. Had Chautauqua for competition. Charged 6 and 17 cents.—A. N. Miles, Eminence Theatre, Eminence, Ky.—General Patronage.

**The Hostage**, with Wallace Reid—Good business. Play took well, though support was not very strong. Reid excellent. Weather, cool and excellent. Poster and newspaper advertising. No competition. Charged 6 and 17 cents.—A. N. Miles, Eminence Theatre, Eminence, Ky.—General patronage.

**Prunella**, with Marguerite Clark—Too high class for our audience to appreciate. One of those beautifully staged pictures with a simple little fairy story with no interest. Let us hope it is the last fairy story we will be forced to run because we sign up for this star's pictures.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class neighborhood.

**His Own Home Town**, with Charles Ray—Business only fair with this star. Picture average. Admission prices 15 and 10 cents with cool weather.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class neighborhood.

**Friend Husband**, with Charles Murray—Another good Mack Sennett comedy. For comedies this brand strikes about a 90 per cent average for laugh producers. Cat and Teddy, the big Dane dog, come in for some good work in this one.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class neighborhood.

**Love's Conquest**, with Lina Cavalieri—This kind of story does not go with my people.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**Mrs. Dane's Defense**, with Pauline Frederick. I can't get any money with these plays. Pauline Frederick does not draw. Am glad Paramount lost her.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**Missing**—People who saw it said it was one of the best I ever showed.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**The Bell Boy**, with "Fatty" Arbuckle—"Fatty" will please. A great comedy.—

A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**Victory of Conscience**, with Lou Tellegen—A fine picture, but borders on suggestiveness. Leading lady a professional dancer, while both are objectionable to me personally. It has as fine a moral as I ever saw produced. Played to good business.—J. F. Hickenbottom, Grand Theatre, Julietta, Idaho.

**The Red Widow**, with Jack Pickford—Was disappointed in that it is listed as comedy. Story weak. Very little comedy. The dryest Paramount I have ever shown.—J. F. Hickenbottom, Grand Theatre, Julietta, Idaho.

**The Kaiser's Shadow**, with Dorothy Dalton—Star and production very good. Business fair.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**His Mother's Son**, with Charles Ray—Very good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

**The Spirit of '17**, with Jack Pickford—Very good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

**The Petticoat Pilot**, with Vivian Martin—Good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

**"Flare Up Sal"**, with Dorothy Dalton—Very good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

**Missing**—A type of war picture that went over well in Seattle and will go elsewhere, I think.—J. Von Herberg, Liberty Theatre, Seattle.

## Pathe

**France in Arms**—Best war picture we have shown. Scenery excellent. Battle in the air is one of the greatest sensations.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

**Dolly Does Her Bit**, with Baby Marie Osborne—Fine for the whole family.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Yellow Ticket**, with Fannie Ward—Fair regular program picture. Has no drawing power. Is not worth the price. Weather, good. Advertised well. No competition. Charged 11 and 22 cents.—J. P. Neist, Forest Theatre, Forest City, Ia.—Rural patronage.

**Innocence**, with Fanny Ward—Fair picture, but business was poor, probably due to hot weather.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

**Allied Official War Review No. 3**—Wonderful picture. Good drawing card. People very much interested.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

## Petrova

**Tempered Steel**, with Olga Petrova—Fair picture. Story fair. Acting of this



star is always the same. Business fair. Weather, hot.—Bijou Dream Theatre, State, near Monroe street, Loop, Chicago.

Select

**The Secret of the Storm Country**, with Norma Talmadge—Have had worse plays. This seemed to please generally.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**The Safety Curtain**, with Norma Talmadge—One of the star's best. Very well liked by my patrons.—J. Von Herberg, Coliseum Theatre, Seattle.

Triangle

**Paying His Debt**, with Roy Stewart—This star is getting a pretty good hold and is drawing and pleasing.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**An Honest Man**, with William Desmond—This fellow is rather well liked and gets a little business.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**Mme. Paulette**, with Claire Anderson—Not a bad play at all.—T. L. Little, Majestic Theatre, Camden, S. C.—General patronage.

**The Americano**, with Douglas Fairbanks—Fairbanks is always good in these kind of pictures.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Patriot**, with William S. Hart—Not as good as the average.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Hopper**, with William Mong—Good, with comedy touches.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Pinch Hitter**, with Charles Ray—Fine picture. Star pleases.—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Medicine Man**, with Roy Stewart—Very poor.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

**Man Above the Law**, with Jack Richardson—Good western.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

Universal

**Madam Spy**, with Jack Mulhall—Good picture, although little war interest.—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Clock**, with Franklyn Farnum—Good picture. Good story and star pleased.—P. G. Estee, Star Opera House, Alexandria, S. D.

Vitagraph

**Her Secret**, with Alice Joyce—Punk.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**A Son of the Hills**, with Antonio Moreno—Star will please, but this story is

only ordinary.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**Over the Top**, with Arthur Guy Empey—Fair picture. Business bad.—Arcade Theatre, Denison, Tex.

**Find the Woman**, with Harry Morey—Very poor.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

**A Game With Fate**, with Harry Morey—Very good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

World

**A Woman of Redemption**, with June Elvidge—An outdoor picture with many rough characters. Just average. Nothing to brag about. We would sooner see star in society roles where she wears nice clothes.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle-class patronage.

**The Golden Wall**, with Carlyle Blackwell—Good. Title will not draw. Cast consists of Madge Evans, Evelyn Greeley, George MacQuarrie and Johnny Hines. The patrons I asked for their opinions were pleased with it.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.

**Maternity**, with Alice Brady—The title alone keeps 'em away.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**His Royal Highness**, with Carlyle Blackwell—Rotten. Just a moving picture. Shame to waste good film on such plays.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Small town patronage.

State Rights and Specials

**The Bar Sinister** (Foursquare)—This is a good picture, but too long. Business ordinary.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**The Deemster** (Arrow)—People do not want this kind of picture. Too old-fashioned.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**The Finger of Justice**, with Crane Wilbur (Arrow)—I advertised this as "The Fall of the Barbary Coast" and it proved a winner. Subject well handled.—John Hamrick, Rex Theatre, Seattle.—High-class patronage.

Serials and Series

**The Son of Democracy**, with Benjamin Chapin (Paramount)—Pictures like these are worth while, but for some reason the public balks.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Woman in the Web**, with Hedda Nova and J. Frank Glendon (Vitagraph)—A good beginning. Should keep the crowd coming.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

National Board of Review Reports

**The Claws of the Hun** (Ince-Paramount)—Entertainment value, good; educational value, fair; dramatic interest, of story, exciting; coherence of narrative, good; acting, good; photography, good; technical handling, good; scenic setting, adequate; moral effect, good.

FAY TINCHER IN "OH, SUSIE BEHAVE."



THE FORMER MUSICAL COMEDY STAR IN THIS WORLD TWO-REEL COMEDY IS SAID TO HAVE A ROLLICKING VEHICLE THAT IS ESPECIALLY ADAPTED TO HER TALENTS.

**You Can't Believe Everything** (Triangle)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, fair.

**Closin' In** (Triangle)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, clear; acting, fair; photography, good; technical handling, fair; scenic setting, adequate; moral effect, good.

**A Romance of the Underworld** (Keeny)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; setting, fair; moral effect, fair.

**We Can't Have Everything** (Artcraft)—Entertainment value, good; story, excellent; coherence of narrative, good; acting, excellent; photography, excellent; technical handling, excellent; setting, good; moral effect, fair.

**Danger—Go Slow** (Universal)—Entertainment value, good; story, good; coherence of narrative, fair; acting, good; photography, excellent; technical handling, good; setting, excellent; moral effect, good.

**Maid o' the Storm** (Paralta)—Entertainment value, good; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; setting, good; moral effect, good.

**Tempered Steel** (Petrova)—Entertainment value, good; story, fair; coherence of narrative, good; acting, fair; photography, good; technical handling, fair; setting, fair; moral effect, good.

**All Man** (Vitagraph)—Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; setting, good; moral effect, doubtful.

**Heredity** (World) — Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; setting, fair; moral effect, good.

**The Demon** (Metro)—Entertainment value, excellent; story, good; coherence of narrative, good; acting, good; photography, good; technical handling, good; costuming, good; setting, good; moral effect, good.

**The Kid Is Clever** (Fox)—Entertainment value, good; dramatic interest of story, sufficient; coherence of narrative, good; acting, good; photography, good; technical handling, fair; scenic setting, adequate; moral effect, good.

**Less Than Kin** (Paramount)—Entertainment value, excellent; story, good; coherence of narrative, clear; acting, fine; photography, good; technical handling, well done; moral effect, good.

**The Painted Lily** (Triangle)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; setting, adequate; moral effect, good.

**The Clemenceau Case** (Fox)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, fair; technical handling, fair; setting, adequate; moral effect, doubtful.

**The City of Dim Faces** (Paramount)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, excellent; costuming, good; scenic setting, good; moral effect, good.

**Love Watches** (Vitagraph)—Entertainment value, good; dramatic interest of story, clear-cut; coherence of narrative, good; acting, good; photography, good; technical handling, clever; moral effect, wholesome.

**A Gentlemen's Agreement** (Vitagraph)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, ordinary; moral effect, fair.

**Wedlock** (Paralta)—Entertainment value, good; dramatic interest of story, sustained; coherence of narrative, good; acting, good; photography, good; technical handling, well done; moral effect, fair.

**Winner Takes All** (Universal)—Entertainment value, good; dramatic interest of story, fair; coherence of narrative, good; acting, good; photography, excellent; technical handling, good; scenic setting, good; moral effect, good.

**Dream Girl** (Universal) — Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, fair; photography, good; scenic setting, fair; moral effect, good.

**Hell's Neck** (Universal)—Entertainment value, good; dramatic interest of story, good; coherence of narrative, good; acting, good; photography, excellent; technical handling, excellent; scenic setting, good; moral effect, good.

**The Successful Adventure** (Metro)—Entertainment value, good; educational value, fair; dramatic interest of story, good; coherence of narrative, fair; acting, good; photography, excellent; technical handling, good; costuming, good; scenic setting, good; historical value, good; moral effect, good.

**The Highest Bidder** (Vitagraph)—Entertainment value, fair; dramatic interest of story, good; coherence of narrative, fair; acting, good; photography, good; technical handling, good; scenic setting, fair; moral effect, good.

**Discipline and Geneva** (Universal)—Entertainment value, excellent; dramatic interest of story, good; coherence of narrative, clear; acting, good; photography, excellent; technical handling, good; scenic setting, good; moral effect, good.

**What Is the Picture's Box Office Value?**

Is the film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Motography's "What-the-Picture-Did-for-Me" Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

.....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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City and State.....

Sent in by.....

# "OVER THE TOP" with J.B.

Folks, have you heard "The Tale of a Shirt," by the McRay Websters? Well, it's worth listening to and is about as cool a story as you'll dig up this weather along Broadway. It all happened because Harry allowed one of the "Midnight Follies" girls the use of his flat while he and his wife were on a vacation. You see, Katherine (last name Perry), is a friend of Mrs. Webster and Harry suggested that the actress use the apartment during their absence. Mrs. Webster's instructions to Katie were to "use it as your own" and as soon as the family was out of sight Miss Perry got busy. She clipped the tails from fifty-six of Harry's shirts at the waist line and used them to make cute little dresses for Belgian waifs. On his return, Harry turned a back flipper, when he got a slant at his wardrobe. It looked as though he'd have to sew buttons on the deleted shirts and wear 'em as Ferris waists. However, he "reclaimed" a sport shirt from the janitor and was able to appear at his desk at the regular hour.

Enrico Caruso's first Artercraft picture is to be "My Cousin." Should have been "My Cousin Caruse, he sings like de duce," as the once popular song had it. Anyway, Enrico was at one time a sailor, it is said, and it's hard for a tar to get off the pitch. It has been said he will be assisted by Gatty Bazzaza, Angilino

## William Parke Joins Educational Films To Direct Features

William Parke, who made "The Yellow Ticket" for Pathe, has been appointed director general of the Educational Films Corporation's feature productions and went to Charlestown, W. Va., on July 20. Two units of "When the Giant Wakes" company are working in Charlestown and Logan, W. Va., respectively. A considerable number of important scenes, including one of Secretary of War Baker, have been taken. After a ten day visit to the field locations of the picture, Vice-President and General Manager E. W. Hammons returned to New York.

An important move in the wider distribution of Educationals was made recently through the chartering of the Educational Distributing Corporation. The president of this new film company is Charles A. Dean, a promoter and capitalist of wide experience. The offices are located in the Godfrey Building and a staff of executives is being organized.

The exclusive business of the new concern will be to handle the output of the Educational Films Corporation of America, and to that end a dozen new ex-

Sragatto, Mariongeli Opatizumomotti and a strong cast from Eighth avenue.

The stage was set at the City Club for a luncheon to be held after the Boston convention, and Jim Hoff was delegated to provide the eats and send out the invitations. But since Peter J. Schaefer was elected the idea seems to have fallen by the wayside and the members of General Division, Class 5, of the N. A. M. P. I. will have to provide their own lunches catch-as-catch-can. Why not intern Jim Hoff for dereliction of duty?

Elinor Field, the star of the Strand-Mutual comedies, makes her debut in "What Will Father Say?" Well, they have said many, many things, but Elinor is reported to have said to a suitor when he asked her that question, "popping the question is all very well, and as a rule an agreeable task, but when you are forced into questioning pop, you don't always get what you ask." Good stuff, kid.

Jimmy Vincent is off on "The Troop Train" and Edgar Lewis is at the throttle.

Wally Van, the well known director, it is reported, is to direct Madeline Travers in her new pictures. Couldn't have picked a better director.

changes will be established throughout the country, it is said. President Dean went to Chicago, July 22, where Vice-President Hammons of the parent company had already entered into preliminary arrangements for a branch office. Due to the recent demand for Educationals, it is estimated that the distributing company within the next six months will handle more than twice the output of prints now being used.



MARY ANDERSON,  
Who Will Have the Leading Feminine Role in  
"Johnny, Get Your Gun." (Artercraft.)

## Going Some

To accommodate its 1918-1919 program, the Famous Players-Lasky Corporation estimates that 122,360,000 feet of film will be required. This footage, figured in miles, would total 23,178, or enough to circle the globe at the latitude of the West Coast studios in Hollywood. Upon this footage the organization will pay the Government \$305,900 tax, exclusive of the reel tax.

"Eley," the fortune teller, died last week and the "Palms" was sung at her funeral. Eley played in "The Mysteries of Myra."

Jules Cowles says "so many people are sending out S. O. S. calls it may be assumed that before long the world will resound with I. O. Ms."

Dolores Cassinelli has a new yacht on the ways and expects to slide it into the water and christen it about July 31. This is "linkin'" it up with the Hudson. "Ship ahoy" in case of a blow, use the lee tender.

## Norma Talmadge Has Very Narrow Escape

Norma Talmadge, the Select star, had a narrow escape from death a few days ago while working at Bear Mountain near Suffern, N. Y., on her forthcoming picture, "Her Only Way."

Miss Talmadge was riding up a steep slope in her car during a heavy rain-storm when the machine started to slip at an alarming speed. Ward Lascelle, assistant to Director Franklin, wedged a boulder under one of the rear wheels and a moment later Miss Talmadge and her fellow-workers scrambled to terra firma.

## Sternberg Joins Army

Joe Sternberg of the World laboratory, who has had charge of film for this concern from the time it left the camera until it was shipped to the branches, has joined the photographic division of the Signal Corps. He has been stationed at Columbia University, where he will help in the production of a film to be used in training recruits.

## Wilson Writes Song

"From Afar," a semi-classical trench ballad, words by J. Victor Wilson, and music by Oscar Sprieseu, both of the Strand theatre staff, New York, will be sung by Herbert Waterous, the baritone, during the week of August 4 at the Strand.

## Completes Four Pictures

William Bradley, of the Bradley Studios, Twenty-third street and Lexington avenue, New York, has just finished four pictures—one four-reel drama, two three-reel comedies and one three-reel drama. All are declared to be high-class pictures.

# Trade Shows

## CHICAGO

FOX, 5 S. Wabash avenue, "Doing Their Bit," with Jane and Katherine Lee, Wednesday, August 7, 10:30 a. m.

GENERAL, 207 S. Wabash avenue, Current publications, titles not available, Wednesday, August 7, 2 p. m.

GOLDWYN, 207 S. Wabash avenue, "Friend Husband," with Madge Kennedy, Thursday, August 8, 11 a. m.

MUTUAL, 220 S. State street, "A Hoosier Romance," with Thomas Jefferson and Colleen Moore, Monday, August 5, 2 p. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan avenue, "Riddle Gawne," with William S. Hart and "In Pursuit of Polly," with Billie Burke, Thursday, August 8, 10 a. m.

PATHE, 220 S. State street, "Winning Grandma," with Marie Osborne, Wednesday, August 7, 2:30 p. m.

TRIANGLE, 207 S. Wabash avenue, "The Price of Applause," with Jack Livingston and Claire Anderson and "Alias Mary Brown," with Pauline Starke and Casson Ferguson, Thursday, August 7, 2 p. m.

UNIVERSAL, 220 S. State street, "The Dream Lady," with Carmel Myers, Tuesday, August 6, 1:30 p. m.

VITAGRAPH, 207 S. Wabash avenue, "All Man," with Harry Morey, Tuesday, August 6, 2 p. m.

WORLD, 207 S. Wabash avenue, "Merely Players," with Kitty Gordon, Saturday, August 3, 1 p. m.

## ATLANTA

UNIVERSAL, New Tudor Theatre, "The Price of a Good Time," with Mildred Harris, week of August 5.

## CLEVELAND

TRIANGLE, 704 Sincere building, "The Price of Applause," with Jack Livingston and Claire Anderson and "Alias Mary Brown," with Pauline Starke and Casson Ferguson, Monday, August 5, 2 p. m.

WORLD, Belmont building, "The Beloved Blackmailer," with Carlyle Blackwell, Saturday, August 10, 2 p. m.

## MINNEAPOLIS

WORLD, Sixth street and First avenue, "Merely Players," with Kitty Gordon, Wednesday, August 7, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald, 417 S. Dearborn Street, Chicago, not later than Monday 6 p. m., containing data on shows to be given in the week following.*

## Fox Special Features for August

Four Fox productions are to be published as Special Features in August, according to a schedule just announced. This is the order in which the pictures will be issued:

August 4.—Jane and Katherine Lee in "Doing Their Bit," a sprightly story of two children's war on slackers and disloyalists, written and staged by Keanan Buel.

August 11.—Gladys Brockwell in "The Bird of Prey," a story of Mexican border intrigue, love and vengeance, written by Charles Kenyon and staged by Edward J. LeSaint.

August 18.—Virginia Pearson in "The Liar," a story of an alien blood strain that brings shame and suffering to a beautiful woman, directed by Edmund Lawrence.

August 25.—Peggy Hyland in "Bonnie Annie Laurie," a Scottish tale of love and patriotism, written by Hamilton Thompson, and directed by Harry Millarde.

## OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Plunderer" (Fox)—Reel 3, closeup of girl in balcony sitting on man's lap. Reel 4, attack on old man at doorway. Reel 5, two closeups of blood streaming from man's mouth after blow.

"A Soldier's Oath" (Fox)—Reel 1, stealing from the dead.

"The Ghost of Rosy Taylor" (American)—Reel 2, closeup of currency, showing denomination.

"Human Driftwood" (World)—Permit refused because the film portrays immoral, disorderly and unlawful scenes.

"The Unchastened Woman" (Rialto-Deluxe)—Adult only permit.

"A Man's World" (Metro)—Adult only permit.

"When Destiny Wills" (Oro)—Adult only permit.

"The Lion's Claws" No. 14 (Universal)—Reel 1, two scenes of muffing girl. Reel 2, scene of man with spear in back; four scenes of binding man and girl to posts; lighting fires under them; shooting native; scene of native with spear in back.

"Naked Fists" (Universal)—Reel 1, view of man attacking girl. Reel 2, shooting man and rifling pockets; Indian falling after he is shot; subtitles: "Why don't you people give us a chance?" etc.; "Sheriff, I reckon Bess would rather pull a trigger than pull a rope"; closeup of man heeding from mouth; all views of lynching man.

"High Stakes" (Triangle)—Reel 1, closeup of inspector wrapping jewelry in paper; subtitle introducing boy's family: "Bait for the trap."

"The Cabaret" (World)—Reel 2, four scenes of girl in dishabille talking to man through curtain and closeup of man looking through curtain and action where he closes curtain and registers suppressed sexual emotion. Reel 3, subtitle: "You dare insinuate anything wrong?"

"Station Content" (Triangle)—Reel 4, subtitle: "My proposition is square. I want real companionship."

"Are Working Girls Safe?" (Ebony)—All scenes of man posing in corsets and underwear before buyers and behind screen; man and woman tumbling around on floor with woman between his legs.

"Her Moment" (Author's Photo Plays)—Permit refused because the film features white slavery and the sale of a woman for immoral purposes.

"The House of Mystery" (Strand)—Reel 1, choking man.

"Toys of Fate" (Metro)—Reel 3, subtitle: "She shall belong to no one except in marriage." Reel 4, man drugging wine. Reel 7, Gypsy shooting man.

"Men" (Backer)—Adult only permit cancelled after revision. Reel 3, insert subtitle: "We will steal quietly away and be married"; insert subtitle: "It will be necessary to keep our marriage secret until the objections of my family are overcome" in place of subtitle: "Soon when we are married." Reel 4, change subtitle: "I can deceive my mother no longer—when are we to be married?" to read: "I can deceive my mother no longer, when is our marriage to be announced?" change subtitle: "My family still objects, I can never marry you" to read: "Our marriage is not legal." Reel 5, during conversation between mother and daughter insert subtitle: "My husband has deceived me with a mock marriage" or word to that effect. Reel 6, bridegroom shooting man.

"Joan of the Woods" (World)—Reel 1, shooting man. Reel 2, man holding up baby clothes and dropping them in disgust. Reel 3, subtitle: "As the months pass, Joan feels her secret may become known"; "Well, the hospital is the place for you"; "Well, so that is only a promise husband"; "Get out of my house, you and your brat." Reel 2, additional elimination, subtitle: "And Joan is preparing for a momentous event."

## THIS WEEK AT DOWNTOWN CHICAGO THEATERS

ALCAZAR—"Pershing's Crusaders"; Fox, "A Soldier's Oath," with William Farnum; Fox, "Other Men's Daughters," with Peggy Hyland.

BIJOU DREAM—Select, "The Death Dance," with Alice Brady.

BOSTON—Fox, "A Soldier's Oath," with William Farnum; Fox, "Miss Innocence," with June Caprice; Metro, "A Pair of Cupids," with Francis X. Bushman and Beverly Bayne; Fox, "The Plunderer," with William Farnum.

CASINO—Universal, "The Geezer of Berlin."

CASTLE—Kleine, "Triple Trouble," with Charlie Chaplin.

COLONIAL—Griffith, "Hearts of the World."

ORCHESTRA HALL—Artercraft, "The Danger Mark," with Elsie Ferguson.

ORPHEUM—Fox, "A Soldier's Oath," with William Farnum; Vitagraph, "To the Highest Bidder," with Alice Joyce; World, "The Beloved Blackmailer," with Carlyle Blackwell.

PLAYHOUSE—"The Fog," with Raymond McKee.

ROSE—Screen Classic, "To Hell With the Kaiser," with Olive Tell.

ZIEGFELD—Paramount, "Less Than Kin," with Wallace Reid.



# CHICAGO TRADE EVENTS



## Jones, Linick & Schaefer to Build Big Theatre in Loop for Pictures Will Be Constructed Few Doors East of the Colonial and Ready About Oct. 1 2,600-Seat House for North Side

Chicago is to have a motion picture theatre in the Loop comparable to the Rialto, Rivoli and Strand of New York within a couple of months.

Jones, Linick & Schaefer announce that they have obtained a long-term lease on the building at 14-16 West Randolph street, a few doors east of their Colonial Theatre, and will remodel it into a modern house for the showing of the highest grade of motion pictures.

Although Jones, Linick & Schaefer are not the first to make arrangements for a big motion picture theatre in the Loop, they will be the first to have such a house in operation, as the new theatre is to be ready about Oct. 1, according to the present plans.

### Aschers Also Have Site

Ascher Brothers several months ago came into possession of the old Inter Ocean building on Monroe street, near Dearborn, intending to rebuild it for a motion picture theatre, but the labor shortage and the inability to get steel, it is understood, will prevent that house from being ready for some time. Consequently Jones, Linick & Schaefer win first honors.

Work has already started on the new Jones, Linick & Schaefer Theatre according to plans prepared by Henry L. Newhouse. The theatre will seat approximately 1,000 persons—possibly 900, possibly 1,100. It will be designed in the Louis XVI style, with ivory, gold and old rose forming the color scheme. The lobby will be lined with Italian marble. It will be large, so as to accommodate waiting crowds. The theatre will be known as the Randolph.

The building is practically new, as the present structure was only put up last year. At that time foundations were laid that would support a ten-story structure, but the owners ran short of money, it is understood, and only two stories were built. It is the intention of Jones, Linick & Schaefer to erect a five-story building, probably adapting part of the space to offices, as in the A. H. Woods Theatre building. The El Mar cafeteria has been occupying the location.

### After Site Long

Jones, Linick & Schaefer have been striving for a long time to get a big Loop theatre for the exclusive presentation of high-class pictures. But because of building conditions it was practically an impossibility to build one at the present, so the only solution was to acquire a building.

Many were available, but Jones, Linick & Schaefer preferred to wait until they could get a location exactly to their liking and with the one just acquired they express themselves as being entirely satisfied.

At the same time the Loop will be getting a big motion picture theatre the North Side will be better off by a big Balaban & Katz house. These exhibitors have acquired a vaudeville theatre in the course of construction at Broadway and Lawrence avenue and expect to have it in operation late in September or early in October. It will be known as the Riviera.

### Will Seat 2,600

The new theatre will seat 2,600 persons, it is reported, and will have a balcony and 22 boxes and loges. The architecture will be the Louis XIV period. There will be a stage 42 feet wide by 33 feet deep to accommodate specialties used to augment the pictures. An orchestra of forty musicians is planned.

Balaban & Katz are the owners of the Central Park Theatre, which is considered one of the two finest motion picture theatres in the city, the other being the Woodlawn. The Central Park is located at Twelfth and Central Park avenue, and though far out on the West Side, is so attractive that it draws patronage from all over the city and the suburbs. The Woodlawn is located on Sixty-third street.

## Si Greiver Withdraws From Local Exchange; Company Reorganizes

Reorganization of the Greiver and Herz Film Exchange, in the Consumers' Building, was effected last week when S. B. Greiver, president of the concern, withdrew and disposed of his stock to Lee Herz, junior member of the firm.

Mr. Greiver has been associated with the film exchange since its inception two years ago, and has as yet made no definite plans for the future. It is not known whether he will again engage in the film business or take up some other line of endeavor.

Mr. Herz has succeeded the retiring president, and has announced that there will be no change in the policy which has governed the activities of the company.

In accordance with the arrangements which resulted in the withdrawal of Mr. Greiver, the film exchange will hereafter be known under its corporate name—The Silec Film Exchange.

Mr. Herz states that he will in the near future have a number of important announcements to make concerning new features, soon to be purchased by the company and also concerning the policy of expansion begun under the old firm of Greiver & Herz.

## Aschers Spread Out; Get Rockford House

Ascher Brothers are extending their interests outside of Chicago and promise to give the Stanley chain in the east a run for second place in size of circuits.

H. E. Ascher has just returned from Rockford, where he arranged for the opening of the Midway theatre there. The house is located in East State street and will be one of the city's finest.

Rockford is a boom town now because of the fact that Camp Grant is located only five miles away and attracts the patronage of 30,000 soldiers, besides housing many of the soldiers' families.

## Leon Schlesinger Here To Exploit "Manx-Man"

Leon Schlesinger, special representative of the Manx Man Company, Inc., which is distributing the Hall Caine Photoplay through the Goldwyn exchanges, arrived in Chicago this week for a stay of three or four weeks during which time he will make a canvass of the territory in the interests of the film.

Mr. Schlesinger carries with him a 500-foot version of the production which he hopes to show to every exhibitor in the district. It is complete enough, he says, to give a good idea of the eight-reel production and the exploitation possibilities.

## PERSONALS

### "By George"

W. L. Hill, the well known dispenser of information to exhibitors for the Paramount company, besides doing a heck of a lot of other things, is taking a vacation. W. L. has been a lot of help to the feller responsible for this column and we'll be glad to see him back as soon as he can come without cutting the sojourn short.

Messrs. Auger and Goff of the Vitagraph company were visitors at the local office last week and we hung around until Manager Chatburn introduced us. Hope the gentlemen from the east were as pleased over the meeting as we were.

Ralph O. Proctor of Chicago, Minneapolis permitting, dropped in for a full day last week and when we asked him if the train service of the Twin Cities was tied up he allowed it was darn funny that he had to apologize every time he came home.

With the return of I. Von Ronkel to the film game via the Goldwyn management, "Daddy" Von Ronkel is again visible to the eye. He's looking hale and hearty as ever and apparently glad to be back. Kind o' missed us, eh, Dad?

Cress Smith left at the peak of the hot wave to go down to New York, where the Metro company is holding its annual meeting of branch managers. If Cress is as wise as we think he is, he had a couple of electric fans in that grip of his.

Friend Bradford was host the past week to William Deeth, president of the Exhibitors' Corporation of the Northwest, Clyde Hitchcock, secretary, and P. N. Brink of the W. W. Hodkinson Film Service. The native stamping ground of all these gents is Minneapolis and they look upon Ralph as a native son. They were returning from the Boston convention.

C. Creswell, assistant branch manager of the local Paramount office, is making a tour of the central west territory. We don't understand why anybody would pick this time of the year for a tour, but maybe there's plenty of lakes en route.

Nothing like our lake breezes. Here are a few of the boys who came in to enjoy them last week: F. L. Coppelberger of the Majestic and La Crosse Theatres, La Crosse; F. Workman, Ranier Amusement Company, Ranier, Minn.; George Fisher, Alhambra Theatre, Milwaukee; W. H. Cadoret, La Petite Theatre, Kankakee; Charles Lamb, Palm Theatre, Rockford, and M. Rubens, Joliet.

W. C. Cook, formerly sales manager for the Chicago Paramount exchange, now in a similar capacity in Cincinnati, motored here last week with Mrs. Cook and spent a few days in our midst renewing old acquaintances.

Max Balaban was in the loop last Saturday in his naval uniform and looked big enough to give a dozen Huns a good argument. He's about as good an ad for the Great Lakes Naval Training Station as we have seen and we've seen some good ones.

### On the Firin' Line

Quite a stir among the local film celebrities when Brickhouse's "Them Was the Happy Days" hit the street last week. Of course you can expect criticism on a thing of this kind, and now Brickhouse is accused of leaving out the most important note of all of them—the New Year's party given by "Chub" Florine some years ago. H. K. Moss, Clayt Bond and Milt Simon are said to have had something to do with the affair.

That guy Salkin put over another one this week. He heard of a fellow what wanted a Ford for \$325 and he got one for \$300 and sold it to him. The profits he put into stock in the new packing plant being built by the Pfalser company out at the U. S. yards. By the way, since they moved the fire plug from in front of the Morrison, Salkin's office is in the Stetson building.

The war bug has hit Al Normal, of the Triangle, and he is now anxiously awaiting a reply to his application for overseas service in the Knights of Columbus recreation centers for the dough-boys. Looks like normal times on the western front in the near future.

George West has been put in Class 1-A by the exemption board, and will be certified for service shortly. If his tastes run like his brother's (Billy), friend Hohenzollern is due to have his imperial features decorated with a few custard pies.

Paul De Outo has graduated from the small time stuff and now is driving a good sized Oldsmobile. And yet some folks say there is nothing in a name.

The man who is giving out those cards on the silk shirt raffle, it is said, sure has a lot of film salesmen on his cuff. According to all reports they owe him plenty.

It is said that Jack O'Toole, now battling for Frank Flaherty in the Minneapolis Foursquare office, is doing considerably better than the time he was a "dark horse" for the Clinton (Iowa) team and pulled a "Casey" with the bases full. And up there they call him "Swenson."

All you can hear around the Pathe office these times is "Hands Up!" When we first heard this we thought the local office was after another bonus and that the over-enthusiastic salesmen were going through the exhibitors' pockets in the most approved western style. We were much relieved to find out that they were boosting the new serial and that everything was going fine.

Will Schreiber, affectionately known among the Pathe boys as "Fashion Plate," has left the fold, and in the future will hold down the sales manager's job at Goldwyn.

McMillan says that he spends most of his time in the lake these days and never sees any fillum salesmen, so he don't know any news. What do you mean, Mac, you never see any salesmen? The lake's free, ain't it?

Joe Lyons felt so grateful to Greiver and Herz for keeping him off the road last week that he went right down to the Verdi Theatre and got a contract for ten pictures. We've got Joe's word for this and that's enough for us.



DOROTHY GISH,  
Who Is at Work on Her First Paramount Feature  
to Be Published October 6.

Frank Delo, of Metro's Milwaukee exchange, is acting as manager during the absence of J. S. Grauman, now in New York at the annual convention.

C. S. Desgar has left the Goldwyn exchange to join Goldman in selling Jewels. This is characterized as larceny by Bayley.

Two exhibitors took up the fillum sample cases recently and went on the other side of the counter, selling fillums. Friend Woodyatt, who has been running the Rio Theatre at Moline, is now covering the Illinois territory for Select and while Mrs. Gibbs looks after the destinies of the Princess Theatre at Galva, Gibbs himself is traveling Illinois for Paramount.

### Vitagraph Officials Visit Chicago Office

G. F. Cooper, general auditor; A. W. Goff, assistant general manager, and E. Auger, eastern division manager of the Greater Vitagraph Company, were in Chicago last week and spent two days in the local exchange of the company.

Mr. Goff explained that the trip was an annual event and that every exchange of the company would be visited before the return to New York City. He said that in this matter the Vitagraph Company kept in touch with the various exchange managers and had found it much more satisfactory in settling local problems than by correspondence.

### New Essanay Chaplin Being Booked Rapidly

"Triple Trouble," the new Charlie Chaplin comedy, which was produced when Chaplin was with Essanay, but just published, is reported to be booking rapidly by the George Kleine system.

It opened for a week's run at the Castle Theatre, one of Chicago's loop houses, on Sunday, July 28, and several first-runs have been arranged in other large cities.

The play is strictly up to the minute, touching on the world war, with considerable humor at the expense of the kaiser. Chaplin has the role of a janitor who is instrumental in preventing German spies from getting hold of the formula for a "wireless explosive."

### Anita King Series First of New Films

The W. W. Hodkinson Corporation announces that Anita King is to be the first star whose productions will be distributed under the new Hodkinson service, known as Plaza Pictures.

Anita King series, which it is understood will consist of eight pictures, commences with the production entitled "Petticoats and Politics." There will be three star series, it is said.

### STAR TO BEGIN SERIAL SOON

Pearl White is not going to France as reported, but instead will start work at the Astra studio in Jersey City soon on Episode I of the new Pathe serial, known temporarily as "The Lightning Raider."

# SYNOPSIS OF CURRENT PUBLICATIONS

## "THE DREAM LADY."

Five-reel drama.

Featuring CARMEL MYERS.

Produced by Bluebird.

Author, Margaret Widdemer.

Director, Jane Wilson.

**STORY:** Romance had never been able to find its way into the life of Rosamond Gilbert until she received a legacy from a dead uncle. She sets forth and establishes herself as a seeress, where she is able to bring happiness to many of her clients. And she also finds happiness for herself.

## "HER HUSBAND'S HONOR."

Five-reel drama.

Featuring EDNA GOODRICH.

Produced by Mutual.

Author, Maibelle Heikes Justice.

Director, Burton King.

**STORY:** Nancy realizing that her young husband is in danger and knowing that his employer's wife is in love with him forces from him a confession of the true state of affairs. He intimates ruin unless he is able to secure a contract with the Japanese government for some lighthouses. Having carried on a flirtation with Tato Usaki, chief Japanese Commissioner, she decides to gain her ends through him. It was not, however, quite as easy a matter as it appeared to be.

## "MAID O' THE STORM."

Five-reel drama.

Featuring BESSIE BARRISCALE.

Produced by Paralta.

Author, J. Grubb Alexander and Fred Myton.

Director, Raymond B. West.

**STORY:** Ariel, who has lived in a small fishing village all her life, realizes that the reason she did not win the love of Franklin Shirley, an aviator, is because she is not his equal. She goes to London determined to win him. She becomes a dancer and again meets Franklin just as his engagement has been announced. Ariel's hope and despair are vividly told and the ending is just a little unexpected.

(Review in this issue.)

## "THE DEATH DANCE."

Five-reel drama.

Featuring ALICE BRADY.

Produced by Select.

Author, Marie Eve.

Director, J. Searle Dawley.

**STORY:** Flora Farnsworth, a dancer, repulses Boresky, her dancing partner and with the urging of Cynthia Maitland, who endeavors to prevent the marriage of Flora and Philip Standish, Boresky plans to stab Flora at the end of their dance. His success is not what he anticipated and the closing events of the story are exciting.

## "THE GOLDEN FLEECE."

Five-reel drama.

Featuring JOE BENNETT and PEGGY PEARCE.

Produced by Triangle.

Author, Frederick Irving Anderson.

Director, G. P. Hamilton.

**STORY:** With the one idea "build your own car," Jason, a country genius, travels

## For Your Program

Synopses of the following plays are given in this week's issue:

All Man.  
Beyond the Shadows  
Border Segion, The  
Death Dance, The  
Dream Lady, The  
Ghost of the Rambo, The  
Golden Fleece  
Her Husband's Honor  
Maid o' the Storm  
To the Highest Bidder  
Waifs

Synopses appearing last week:

As the Sun Went Down  
Back to the Woods  
By Proxy  
Cupid by Proxy  
Fallen Angel, The  
False Ambition  
First Law, The  
For Husbands Only  
Golden Wall, The  
Locked Hearts  
Love Watches  
Miss Innocence  
No Children Wanted  
Safety Curtain, The  
Scandal Mongers  
Successful Adventure, A

to New York with a patent and falls victim to crooks. He runs across Rose, his sweetheart, and together they go to the slums, where Jason later discovers that someone else is endeavoring to sell his patent. And he finds that the man he thought his enemy is his friend.

## "BEYOND THE SHADOWS."

Five-reel Drama.

Featuring WILLIAM DESMOND and JOSIE SEDGWICK.

Produced by Triangle.

Author, Charles J. Wilson, Jr.

Director, J. W. McLaughlin.

**STORY:** When Eleanor Wyatt meets Jean Du Bois, her husband's brother, she finds herself very much in love with him. Much of this is inspired because of her husband's brutality. Love for one brother and loyalty to the other makes it very hard for Eleanor to decide which course to pursue, but she finally takes to the one which she believes will make her happiest.

## "TO THE HIGHEST BIDDER."

Five-reel drama.

Featuring ALICE JOYCE.

Produced by Vitagraph.

Author, Florence Morse Kingsley.

Director, Tom Terriss.

**STORY:** Barbara Preston is about to be evicted because she cannot pay the long overdue mortgage on the farm which fact she is endeavoring to keep from her younger brother. All of a sudden the iron-

hearted holder of the mortgage, David Whitcomb, decides that he wants Barbara very much and presses her the harder, believing she will yield to his proposition of marriage. But Barbara turns a deaf ear to all his pleas and is finally forced to sacrifice her happiness for the love of her brother. She finds that, after all, there is happiness in store for her.

(Review in this issue.)

## "THE BORDER LEGION"

Five-reel drama.

Featuring BLANCHE BATES.

Produced by T. Hayes Hunter.

Author, Zane Grey.

**STORY:** Determined to seek out Jim Cleeve, whom she had once repelled, but whom she loves, Joan Randall sets out for the border. She falls into the hands of a gang of robbers who decide to hold her for ransom. To defend herself from the embraces of Jack Kells, chief of the robbers, she shoots him and then out of pity dresses his wounds. Shortly thereafter Cleeve and a gang of the robbers arrive and this forms the beginning of many complications and thrilling scenes.

## "THE GHOST OF THE RANCHO."

Five-reel drama.

Featuring BRYANT WASHBURN.

Produced by Pathe.

Director, William Worthington.

**STORY:** Jeffrey Wall is urged by his grandfather to get out and work and after getting into a fight with a Mexican in an endeavor to rescue a girl from an attack, Jeffrey obtains employment on a ranch and endeavors to lay a trap for the Mexican. His method of disposing of the Mexican and his success in other lines are well told in the concluding reels.

## "WAIIFS."

Five-reel comedy-drama.

Featuring GLADYS HULETTE

and CREIGHTON HALE.

Produced by Pathe.

Director, Albert Parker.

**STORY:** A father's plans to have a certain young man marry his daughter seem about to come to a head when his daughter runs away and takes lodging in a rooming house. The father sends the young man there. But some times plans go awry and instead of that particular man getting there, another one does and the ending is entirely different from what father had anticipated.

## "ALL MAN."

Five-reel drama.

Featuring HARRY MOREY.

Produced by Vitagraph.

Author, Donn Byrne.

Director, Paul Scardon.

**STORY:** Jorn Olson finds it an easy matter to make a lot of money breaking safes, so he pursues this method until he is injured. He is taken to the home of Belle Foliot, whose husband is serving a penitentiary term. Belle becomes an accomplice and one night to save Belle, Jorn allows himself to be captured and sent to prison. The ensuing events provide the story with plenty of interest.

## Swimming Contest

### Heralds Exhibition of "The Venus Model"

George J. Schade, owner of the Schade Theatre, Sandusky, O., is congratulating himself over the success of a publicity stunt he put over in connection with the Goldwyn production, "The Venus Model," starring Mabel Normand.

Two days in advance of showing the feature, Mr. Schade held a swimming contest for women in Sandusky Bay. All women in Erie county, it was announced, were eligible to take part. The prize was a loving cup presented by the star. In addition all contestants were to receive an autographed photograph of Miss Normand.

Considerable publicity having been given the stunt by the newspapers, quite a few women turned out to participate. A large number of spectators were on hand also. As an added attraction Mr. Schade had a professional woman swimmer, who was attired in the Venus model bathing suit, which is featured in the picture.

The expense of the stunt was small and all out of proportion to the results obtained, it is said, for Mr. Schade played to capacity business for two days when he ran the film.

### Work on "Young America" Is Nearing Completion

Work on "Young America," the George K. Spoor feature production, now is nearing completion. Interior scenes have all been taken and Director Arthur Berthelet now is working on exterior settings which are being made in and about Chicago. The picture will be in seven parts, taken from the Cohan and Harris stage success, written by Fred Ballard.

The role of leading woman is taken by Madelyn Clare. She plays the part of the young married woman, the only woman who understands and sympathizes with the village bad boy, the part taken by Charles Frohman Everett. It is through her influence that the boy's better side is brought out and the village bad boy finally turned into the typical manly young American.

### Woman Art Director Is Hired By Triangle

Striving for perfect artistry in settings, Triangle has engaged Amy N. Sacker, head of the Miss Sacker School of Designing and Interior Decorating of Boston, as art director at the Culver City Studios.

Miss Sacker passes on all sets before they are "shot" and since joining Triangle she has been responsible for some wonderful effects which will be seen in forthcoming productions. Some of her best work will be in evidence in "Shifting Sands," the next vehicle for Gloria Swanson.

### New Hotel Turns to Films

Exhibition of films by hotels seems to be growing in favor. Goldwyn reports that the Homestead Hotel at Hot Springs, Va., has contracted for its entire output and is showing the pictures four nights a week. An orchestra of fourteen pieces supplies the music.

## President and Two of Goldwyn's Staff



WILLIARD MACK  
Editorial Director

SAMUEL GOLDFISH  
President

HUGO BALLIN  
Art Director

### Fred Stone Completes First Arcraft Film

Fred Stone has finished "Under the Top," his first production for Arcraft. at the Famous Players-Lasky studio in Hollywood and almost immediately plunged into the production of his second picture. This will be "Johnny Get Your Gun," from the successful stage comedy in which Louis Bannison was starred several years ago. Under the direction of Donald Crisp, a number of the opening scenes have already been taken and the picture is said to be progressing with speed.

### Rand Division Manager

One of the most important changes announced in some time by General Film Company is the appointment of W. S. Rand of Denver as Division Sales Manager of the Pacific Coast territory, including Denver.

The creation of this new office becomes effective at once. Division Manager Rand is one of the best known film salesmen in the West, having opened up the coast offices for Mutual in 1912. He was later appointed Division Manager of the coast territory, including the Denver office, but in 1912 went to Triangle as manager of the Rocky Mountain territory. He had been manager of the Goldwyn Denver exchange for a year prior to his acceptance of the position with General Film.

### Jack Gilbert Engaged For Triangle Picture

Jack Gilbert, well known juvenile who recently completed a picture with Louise Glaum, has been engaged by Triangle for an important part in "The Mask," a vehicle for Claire Anderson, which Thomas N. Heffron is directing.

Gilbert's last appearance in a Triangle picture was in "The Servant in the House," in which Jack Curtis was featured in the Drainman role. This picture also marked the last screen appearance of Jean Hersholt, who played Manson. Hersholt is now director of tests for Triangle.

### Change of Title for Louise Huff Picture

Out of deference to the wishes of another film company which had produced a picture under the same name, the title of the second Louise Huff World Picture has been changed from "The Song of the Heart" to "The Sea Waif." Inasmuch as the author, Captain Howard Young, who is now serving with the American Expeditionary Force in France, had requested that for a particular reason the title "The Song of the Heart" be used, the World cabled him immediately upon making the change in the title and gave him the complete reason for making the change and asking him to suggest another title. The new title came back immediately by cable.

### Legal Battle Looms Over Jewel Carmen

A legal battle is believed to be impending between Frank A. Keeney and William Fox over the services of Jewel Carmen.

Although the star was under contract with Mr. Fox, Mr. Keeney signed her when she reached the age of 21, a few days ago, contending that her contract with Mr. Fox was not binding as she was a minor when she made it.

But Mr. Fox, it is understood, holds that his contract is binding, even though Miss Carmen was not 21 when she signed it, and probably will seek to prevent her from leaving him.

The Keeney pictures are being distributed by William L. Sherry.

### Two Novelties Announced

A series of short reel Indian pictures and a series of illustrated interviews with celebrities will be put into distribution soon by the Educational Films Corporation of America. Each of the Indian pictures is based upon a story of romance or adventure. The pictures were made by the Northwestern Film Corporation of Sheridan, Wyo.



## Ontario M. P. E. P. A. Warns Against Long-Term Contracts

### President Bailie Urges Exhibitors to Reserve the Right of Cancellation—Small Exchanges Suffer

President A. Bailie of the Moving Picture Exhibitors' Protective Association of Ontario, has issued a formal warning to all exhibitors of Ontario and has solicited the interest of exhibitors in other Provinces of the Dominion regarding the signing of long term contracts with exchange companies without the inclusion of a thirty-day cancellation privilege.

A number of Canadian film distributors have just made their formal announcements for the coming twelve months and exhibitors have been generally invited to sign up for solid service throughout the coming year, special rates being offered for continuous service in some instances.

President Bailie has launched an attack against the practice of signing long contracts, without reserving the right of cancellation after due notice. Bailie declares that the exhibitors, in so doing, are helping to hurt themselves in the long run as they are making it impossible for the smaller exchanges to remain in business. With the passing of the small or independent exchanges, Bailie declares that the several large companies will be able to arrange matters to suit themselves.

#### Takes Strong Stand

Bailie has taken a strong stand in the

### Allens to Distribute Goldwyn Productions Throughout Canada

J. J. and Jule Allen have signed a contract with President Samuel Goldfish, of Goldwyn, whereby they will distribute the Goldwyn product in Canada for several years.

The Allens are the leading distributing factors in Canada, and are also the owners of the biggest chain of theatres in the Dominion. They own and operate the Allen Theatre, Toronto, the cornerstone of their theatre interests, and theatres in Montreal, Quebec, Calgary, Moose Jaw, Brandon, Edmonton, Winnipeg and Regina. Distributing offices are maintained in Toronto, Montreal, St. John, N. B., Calgary, Winnipeg and Vancouver, B. C., the operating companies being the Monarch Film Company, Ltd., and the Famous Players Film Service, Ltd.

"I feel that the contract I have negotiated with the Allens is the most important ever made by Goldwin beyond the borders of the United States," said President Goldfish of Goldwyn in commenting on the deal.

"Goldwyn Star Series productions will

matter. He has authorized the sending out of an official letter from the Ontario association headquarters in Toronto to all exhibitors in Ontario regarding the matter and has advised the exhibitor associations of other Provinces regarding the stand he has taken. This is practically the first occasion that the Ontario organization has sought the help and influence of other exhibitor associations in the Dominion.

President Bailie has also taken a determined stand against the indiscriminate presentation of slides and trailers for charity, patriotic and other general organizations. Bailie wants some regulation of the matter and proposes to have all special slides or trailers reviewed at the office of the Ontario association before they are screened in a theatre. The President states that some of these slides are not fit for presentation and do neither the theatre or the cause any good.

Tom Scott, the new secretary of the Ontario association, has opened an office in the club quarters of the organization, at 137 Yonge Street, Toronto. Scott has become more than a secretary of the organization. He is now carded as a manager and his work will include the sale of war tax tickets and possibly the handling of a number of film attractions for which members of the body are handling on a syndicate basis.

be widely advertised and exploited both before and after our first Fall release in Canada, and as a result of this Canadian exhibitors will find that the box-office value of our pictures will be greatly intensified.

"Another matter of importance to Canadian exhibitors is that our Star Series productions will be received by the Messrs. Allen in their various offices from one to two months in advance of publication to enable them to hold special showings."

### Metro Exchanges Close And Become Regal Films

Although Regal Films, Limited, absorbed the Canadian releasing rights for Metro pictures several months ago, it was only a few days ago that the Regal company openly advertised the fact. This was in connection with the company's announcement regarding plans and policies for the coming year. Simultaneously with this announcement, the several Metro exchanges in the Dominion were closed and the films, paper and furniture were removed to Regal branches in the respective cities.

### "Hearts of World" Opens Month's Run At Allen Theatre

Griffith's "Hearts of the World" enjoyed a big publicity campaign before it opened for the first time in Canada at the Allen Theatre, Toronto, under the direction of Jules and J. J. Allen. The Toronto newspapers became enthused with the spirit of the feature and devoted columns of space each day to advance notices. Never before has the conservative Toronto press cut loose with publicity for any attractions as was the case with "Hearts of the World."

It has been arranged to present the Griffith special at the Allen Theatre for four solid weeks after which it is to go into Massey Hall, the largest local auditorium for the next two weeks after the Allen Theatre run. This second run is to be conducted during the annual Canadian National Exhibition in Toronto when thousands of out-of-town visitors will be in the city.

### Northwest Filmmen Prosecute Exhibitors "Bicycling" Pictures

Several exhibitors of Portland, Ore., have been caught "bicycling" film, and action has been taken by the Northwest Film Board of Trade to force payment for film thus illegally used, and to obtain good assurance that such a practice will not be indulged in again.

President J. A. Koerpel of the Film Board of Trade declares that exhibitors doing this generally work a hardship on the honest exhibitor, because the film man has to protect himself against the possible dishonest customer. The organization is going to prosecute the man who is guilty of the practice, for the benefit of the honest exhibitor as well as the film exchange men.

### UNIVERSAL'S PLANS 1918-19 ANNOUNCED

President Clair Hague of the Canadian Universal Film Company, Limited, has made announcement of plans and program for 1918-1919 throughout the Dominion.

According to present arrangements the Canadian Universal will release through regular channels exactly 370 subjects, not including five serials. Mr. Hague will shortly publish "Boy Scouts to the Rescue" in Ontario. The Holman Theatre, Montreal, has first run of this series in the Quebec territory.

The Canadian Universal headquarters are in Toronto but branches are situated in five other Canadian centres, St. John, N. B., Montreal, Que., Winnipeg, Man., Calgary, Alberta, and Vancouver, B. C.

BESSIE LOVE NOW A VITAGRAPH STAR

## CANADIAN BRIEFS

F. A. O. Johnston, Toronto's theatrical printer, and W. M. Gladish, the Exhibitors Herald and Motography correspondent, motored to New York City last week on business. They state they broke all records before they reached the lights of Gotham by covering the distance between the two cities—530 miles—in less than twenty-four hours actual running time. They covered 326 miles during the first fifteen hours without hesitating in spite of cut up roads due to army truck traffic through New York state.

Two hot weather successes in Canada have been Gerard's story, "My Four Years in Germany," and Fox's "Cleopatra". Both pictures have played to big business wherever they have been presented.

Sheriff Lemieux, of Montreal, chairman of the Quebec Board of Censors, has received a special picture from the Government of France entitled, "Women of France." He has turned the feature over to the Specialty Film Import, Limited, Canadian Pathe distributors. English sub-titles have been substituted for the French titles.

Jack Dunlop, chief accountant of the Canadian Universal Film Company, Ltd., Toronto, has resigned. He recently took over the Peter Pan Theatre, Toronto, and has gone to Port Stanley, Ontario, presumably to look into a theatre proposition there.

### Geo. Kleine Sponsors Project to Increase Writing to Soldiers

"Soldiers Letter League" is an enterprise being sponsored by George Kleine in an endeavor to get folks over here to write to the boys over there missives inculcating good humor and cheery feeling.

In this endeavor Mr. Kleine is asking the cooperation of every exhibitor in the United States. He has prepared a slide which the manager may run between each performance explaining the reason for the league and urging patrons to write these letters.

A change of slides may be obtained from the nearest Kleine exchange each week.

### Charles Hutchinson Back on the Job Again

The recovery of Charles Hutchinson from his recent accident while filming the coming Leah Baird serial, was an occasion of a rousing reception for him at the Crystal Studio, New York. "Hutch" is a favorite with every one of his co-workers, and during his sojourn in the hospital they kept his bedside surrounded with flowers.

Mr. Hutchinson as an actor, athlete, "dare-devil" and all around screen performer is popular and widely known. Featured by Harry Raver in his series of Alma Hanlon productions, he rapidly became popular and no doubt will be followed interestedly through the Leah Baird serial by hundreds of fans.



THE WINSOME LITTLE CALIFORNIA GIRL WILL APPEAR IN A SERIES OF BLUE RIBBON FEATURES, ESPECIALLY SUITED TO HER TALENTS, UNDER THE DIRECTION OF DAVID SMITH

### Fox Secures Rights to Justus Miles Forman Book for Screen Play

The Fox Film Corporation announced last week that Mr. Fox has bought the screen rights to "Buchanan's Wife," the last novel from the pen of Justus Miles Forman, who lost his life on the Lusitania. This is in line with Mr. Fox's announcement that he wants the best stories from the most widely read authors, and in pursuing this policy Mr. Fox recently has purchased the screen rights to "The Strange Woman," "The Last of the Duanes," and "The Lone Star Ranger," by Zane Grey, and "The Two-Gun Man," and "The Coming of the Law," by Charles Alden Seltzer.

A Fox official has given it as his judgment that "Buchanan's Wife" will prove, on the screen, one of the strongest stories the silver sheet has seen. No announcement has been made as to naming a star for the feature, but as Mr. Fox wants to get to work filming the Forman story, the name of the star will be forthcoming shortly.

Work will be begun shortly at the Hollywood studios by Gladys Brockwell, who is starring in Mr. Hurlbut's drama, "The Strange Woman." Jewel Carmen, having completed "The Fallen Angel" and "Lawless Love," now is at work on the coast on another typically Carmenesque romantic

drama. William Farnum now is at work on "The Rainbow Trail," and shortly starts work on another Zane Grey story. Tom Mix has completed "Fame and Fortune," and turns to another Seltzer story.

#### Other Notable Stories

With the announcement of the purchase of "Buchanan's Wife," the Fox Film Corporation points with pride to its achievement in screening some of the most powerful stories ever written. The list includes "Les Miserables," "Tale of Two Cities," "Salome," "Cleopatra," "Camille," "The Two Orphans," "The Bondman," "The Clemenceau Case," "Du Barry," "The Heart of a Lion," "When a Man Sees Red" and "Treasure Island."

"We shall continue to take over the screen rights to the best stories," Mr. Fox said. "Patrons of my pictures are accustomed to the best, and I shall see to it that nothing is left undone by me to afford them continued pleasure along these lines. A policy of this kind is an exhibitor's strongest asset."

### Mid-West Features Gets "Stolen Orders"

J. W. Burke, president of the Mid-West Greater Features company of Denver, has signed a contract with William A. Brady, whereby he has secured the latter's spy picture, "Stolen Orders," for Colorado, Utah, Nevada and New Mexico. Mr. Burke plans to begin immediately an extensive campaign of exploitation.

## O'Donnell Elected League President In Pennsylvania

### State Convention Authorizes Employment of An Organizer

John O'Donnell may have failed to land the presidency of the Motion Picture Exhibitors' League of America, but he has captured that position with the Pennsylvania organization. He was elected at the annual meeting held recently in Philadelphia.

Others elected were: First vice-president, F. G. Nixon-Nirdlinger; second vice-president, G. S. Bittenbender; secretary, G. H. Goodwin; treasurer, A. H. Nace.

#### Organizer to Be Hired

President O'Donnell was empowered to appoint an executive committee consisting of five officers and five other members, to be increased by one new member from each new local. An organizer is to be employed to establish new locals.

The exhibitors went on record as being willing to grant any request of the government for war service and passed resolutions denouncing the music tax.

#### Dine and Dance

At the conclusion of the business sessions the delegates motored to Westville, N. J., where several sporting events took place. Then they returned to Philadelphia and dined and attended a dance in company with their families. The business session, the dinner and the dance were held at the league headquarters, 1331 Vine street.

The delegates in attendance were: W. J. Evans, Albert Brown, Samuel Blatt, Dr. Steinberg, John O'Donnell, Charles Rapaport, J. Conway, G. Fisher, Mr. Weisbrod, H. Green, C. Stamper, D. Barrist, C. Goodwin, G. Naudascher, M. Roganzner and A. H. Nace.

## Houston Theatres Compelled to Admit Censor Board Free

Houston, Tex.—Houston's censor ordinance has been amended to require the managers of motion picture houses to pass all members of the censor board without the payment of the war tax. A fine of not less than \$25 nor more than \$200 confronts any manager who refuses.

The council amended the ordinance after members of the censor board had reported that several managers had refused them entry except upon payment of at least the war tax.

The ordinance also was changed to provide for a censor board of eleven persons and that three of the members will be considered a quorum.

The board will have a paid secretary, but the other ten members will serve without salary. It will be the duty of the censors to visit all places of amusement as often as possible.

## New Liberty Theatre Of Kansas City, Mo., Is Opened to Public

Kansas City, Mo.—The new Liberty Theatre here, one of the most beautiful playhouses in the West, was opened to the motion picture public last week with many city officials and scores of representative citizens as invited guests.

In many respects the Liberty is a noteworthy achievement in theatre building. Erected exclusively for motion pictures, everything in it is adapted to them—the seating arrangement, aisle lighting, the lobby and the foyer. The Liberty seats 1,200. Room for more than two hundred chairs was sacrificed to gain space in the aisles.

Samuel Harding, the manager, advertised the opening extensively. He used a full page in the Kansas City Star. There was a picture of the manager and a four-column reproduction of the theatre. The rest of the page was devoted to attractions. Goldwyn pictures, it was stated, will be prominent among the coming features.

Mr. Harding and his brother, Dave H. Harding, the latter acting in the capacity of secretary and treasurer, have organized an orchestra that has few equals. As director the Hardings have Frederick J. Curth, for several years concert master of the Kansas City Symphony Orchestra. Then there is a beautiful organ of special design.

The Liberty was erected at a cost of \$250,000 on ground worth more than half a million.

## Bethlehem Theatres Seek Seven-Day Week

Bethlehem, Pa.—Managers of the motion picture theatres here have asked the Government for permission to keep open Sunday for the accommodation of thousands of munition workers and soldiers in Bethlehem and the vicinity.

Bethlehem is one of the greatest steel producing centers in the world, and the second largest in the United States, ranking next to Pittsburgh.

### "What the Picture Did for Me" Starts on Page 55 This Issue

"What the Picture Did for Me" starts this week on page 55.

As in every week's issue of EXHIBITORS HERALD AND MOTOGRAPHY since these two well-known trade papers were merged under the one banner, the reader will find interesting comment on the true box office value of all the principal pictures in the market.

Every shade of opinion is represented, from that of the exhibitor with a house at the busiest corner of the world to the exhibitor in the rural community.

Hundreds of exhibitors are depending entirely upon this department to book their pictures. Why not you?

## Citizens Organize At Trenton to Fight For Sunday Shows

Trenton, N. J.—While the Trenton City Commission has not taken any further steps toward the opening of motion picture houses on Sundays, a Citizens' Committee is prosecuting a vigorous campaign in the interest of the seven-day week.

Director of Public Safety George B. LaBarre, License Inspector Harry Botschart, Chief of Police William Dettmar and Prosecutor of the Pleas A. Dayton Oliphant have come out openly in favor of Sunday shows.

They have freely expressed the belief that Sunday shows should be permitted and advance as an argument that there would be a lessening of crime and vice.

While the Citizens' Committee is advocating Sunday shows, even in advertisements, the ministers are busily engaged writing protests to the papers.

It is believed that the City Commission will either be called upon to decide the question or have the matter decided by ballot at the fall election.

## Another Big Theatre To Show Pictures Only

Detroit—Charles H. Miles, owner of the Regent and Orpheum Theatres, both of which have been conducted as combination vaudeville and picture houses, announces that beginning September 1, the Regent will be devoted exclusively to first-run pictures.

## Hildinger Chain Grows

Trenton, N. J.—Charles C. Hildinger, the "movie king of Trenton," has added another house to his string of Hildinger Enterprises. It is at Belmar and has a seating capacity of several hundred.

## Colonial, Detroit, Is Sold

Detroit—The Colonial Theatre, Woodward and Sibley streets, has been sold to Ben Cohen and Herman Warren, who operate the Rex, Coliseum and Globe Theatres. The present policy of a daily change will continue for a while at least. The Colonial has a seating capacity of 1,700.

## Exhibitors Briefs

Kansas City, Mo.—Plans are being prepared for the remodeling of the Idle Hour Theatre. The cost is to be around \$10,000.

Joplin, Mo.—A motion picture theatre is to be erected on Main street between Fifth and Sixth streets, this city, at a cost of \$55,000.

## EXHIBITORS HERALD AND MOTOGRAPHY

St. Louis, Mo.—M. J. Nash, owning the King Bee Theatre, is planning to make an addition to his theatre and install a new heating system. He contemplates expending \$10,000 on improvements.

Orange, Tex.—The Liberty Amusement Company of Port Arthur will lease a motion picture theatre in this city being erected by the E. W. Brown estate.

Mullens, W. Va.—The Wyoming Realty & Improvement Company is constructing a new motion picture theatre in this city at a cost of \$25,000.

Utica, N. Y.—The litigation pending over the Park Theatre has been settled outside of court.

Atlanta, Ga.—J. E. Williamson, for some years connected with the sale of state rights productions in the motion picture field, has been appointed manager of the Liberty Theatre at Camp Gordon, succeeding L. E. Hyman, who has been moved to New York.

Cleveland, O.—Howard Reif has leased from A. A. Silberberg the \$75,000 Stark Theatre at 8410 Lorain street for a term of fifteen years at a rental of \$130,000.

Sisterville, W. Va.—The New Paramount Theatre of this city, under the management of W. E. Hoffman, has been opened to the public.

Yonkers, N. Y.—The Proctor Theatre, on Broadway and Prospect street, was sold for \$300,000 at public auction. Edward Murphy is the purchaser and F. F. Proctor Company the lessees.

Birmingham, Ala.—The Strand Theatre has become a successful institution under its new management. Changes in the handling of patrons and installation of the Arcraft program has done much toward attracting new and enthusiastic patrons.

Spokane, Wash.—C. E. Stillwell, owner of a number of houses in and around Spokane, has extended his activities. He has taken a lease on the Unique Theatre on Main avenue and has purchased the Bungalow Theatre at Colfax, which gives him control of two houses in that city. The Unique Theatre has been thoroughly remodeled and its seating capacity increased from 325 to 500 seats. E. P. Coffy, for two years manager of the C. E. Stillwell interests, has resigned his position, and H. W. Clark succeeds him.

Lewiston, Ida.—A fire, caused by the explosion of a film in the operating room of the Theatorium, caused damages to the theatre of \$4,000 and to the film of \$1,500. Practically all of this was covered by insurance.

Exeter, Neb.—The Auditorium Theatre has been purchased by B. Koltz and B. G. Worthing.

Bellefontaine, O.—The Grand Opera House will be entirely renovated and re-decorated. Daniel Gutilla, the new lessee, contemplates expending \$5,000 in improvements.

Avalon, Pa.—C. E. Leininger has taken over the Avalon Theatre of this city.

Rochester, N. Y.—The Family Theatre on East Bank street was slightly damaged by fire.

Nashville, Tenn.—John Elkins has opened a motion picture theatre at Wartrace.

Springfield, Mass.—W. E. Mangel has resigned as manager of the Majestic Theatre.

Fort Wayne, Ind.—The Majestic Theatre of this city is to be remodeled.

Houghton, Mich.—W. A. Taylor of Jackson has leased the Strand Theatre from E. Kent Cleary.

Geneva, N. Y.—The Regent Amusement Company has become sole owner of the Regent Theatre of this city. L. G. Brady will be the manager.

Houghton, Mich.—Andrew Bram has sold the Star Theatre to John McCarthy of Winona.

Red Cloud, Neb.—The Orpheum and Teepee Theatres of this city have been purchased by G. J. Warren from F. Retzman.

Atkins, Ark.—Fire broke out in the projection room of the Comet Theatre shortly after the performance had begun. Though the house was crowded, there was no panic. Only the films and projection machine were destroyed.

Albuquerque, N. M.—The Pastime Theatre, formerly owned by Johnson & Provas, has been sold to the Pappini Brothers.

Manistee, Mich.—The Electric Theatre has been closed indefinitely for remodeling and repairs.

Fort Worth, Tex.—John R. Griffin of Itasca has purchased the Majestic Theatre on Commerce street, this city, from A. August.

New Orleans, La.—For a consideration of \$13,000 the Napoleon Theatre, on Napoleon avenue and Camp street, has been sold to a syndicate.

Bristow, Okla.—The De Luxe Theatre of this city has been sold by Mike Sigal.

Wichita, Kan.—The foundation has been laid for the new Wichita Theatre, which is to cost \$78,000. C. C. McCollister is the manager of the new house.

Oconto, Wis.—A new motion picture theatre will be built by R. A. Sharp on the site of the burned Bijou Theatre.

Ozark, Ark.—Garland Hamm, owning the Joyland Theatre of this city, has just opened a theatre at Altus, this being the first motion picture house in the latter city.

Altoona, Pa.—Alterations to the extent of \$8,000 are in progress on the Orpheum Theatre at Eleventh street.

Batesville, Ark.—The Gem Theatre of this city, under the management of O. K. Mosby, is undergoing extensive improvements.

Lubbock, Tex.—Articles of incorporation have been filed for the Lyric Theatre Company of this city, with a capital stock of \$6,000. The incorporators are E. McElroy, K. Carter and W. F. Schenck.

Mays Landing, N. J.—A motion picture theatre for the benefit of employes of the Bethlehem Steel mills has been opened in this city.

Columbia, S. C.—The secretary of state has issued a charter to the Warner Theatre Company, with a capital stock of \$60,000. The purpose of the company is to buy, sell, lease or mortgage motion picture theatres. The petitioners are George C. Warner and R. D. Hambert.

Painesville, Ohio.—Mrs. F. H. Wright has the distinction of being one of the few women motion picture machine operators in this section of the country. She is substituting for her husband who has been operator at the Queen Theatre for a number of years past.

Montgomery, Minn.—A. P. Washa, manager of the Starland Theatre, has closed his house during the hot weather. The theatre will be redecorated and remodeled before the fall opening takes place.

### Exhibitor Scents Plot When His Wires Are Cut

What looked to Manager Kelly of the Lincoln Theatre, Massillon, O., like a plot to prevent the showing of "My Four Years in Germany," was discovered one afternoon last week, when his theatre was plunged into darkness and the picture abruptly stopped.

Manager Kelly made a hurried investigation and traced the trouble to the rear of the building, where it was found that the wires furnishing the current had been cut or broken in two. The electric light company was notified and the break repaired. Wiremen declared the wires had been tampered with.

In this connection it has been learned that when the picture was first shown in New York to the trade a man offered \$350,000 for the American rights. In less than two weeks this man was interned in a German camp. It is supposed that if he had bought the American rights the picture never would have been shown.

### Chief Usher Off to War

Walter Melvin, chief usher at the Strand Theatre, New York, is the latest of the Strand employes to join the colors for service in France. His name will be placed on the honor roll inscribed on the bronze tablet which has a prominent place in the Strand lobby. A grand total of forty-eight Strand employes are now serving their country.

### Triangle Gets Leo Pierson

Leo Pierson, veteran actor who has been in pictures for the last nine years, has been engaged for an important part in the forthcoming Triangle production, "High Tide," in which Harry Mestayer, Broadway star, is the featured player. Gilbert P. Hamilton is directing.

# EXHIBITORS HERALD AND MOTOGRAPHY



They're on the Boards  
*Now!*

EVERYWHERE you look in America's greatest cities—billboards sending crowds to every theatre that shows **Paramount and Artcraft Pictures.**



# IF "TRIPLE TROUBLE" TROUBLES YOU READ THIS!

CENTRAL 3519

ALWAYS THE BEST AND NEWEST PICTURES

M. J. WEIL, MANAGER

## Castle Theatre

STATE AND MADISON STREETS

DIRECTION  
CASTLE AMUSEMENT CO., INC.

CHICAGO, August 3, 1918.

George Kleine System,  
207 Wabash Ave., Chicago, Ill.

Gentlemen:

Believing that a great injustice has been done to the Essanay Company as well as yourselves by the Trade Paper advertising of one of your competitors in connection with the release of Charley Chaplin in "TRIPLE TROUBLE" I want to state actual facts in connection with the engagement of the picture at the Castle Theatre.

The Castle Theatre, ever since its opening, has been an exclusive first run house; we cater to the very best patronage in Chicago, consequently endeavor to use careful judgment in the selection of our program.

Never in the history of this theatre have we played anything but first run films.

I booked "TRIPLE TROUBLE" after witnessing a private screening and my judgment in its being a satisfactory box-office attraction in every way has been proven by the receipts.

The picture was booked originally for one week, but owing to the very excellent business, and because of popular request, we have held it over for a second week's run, which is the first time this has been done in the history of the Castle Theatre.

"TRIPLE TROUBLE" PLAYED TO THE BIGGEST BUSINESS EVER DONE AT THE CASTLE THEATRE despite unusually hot weather conditions and gave complete satisfaction to my audiences. They thoroughly enjoyed it and the laughs were just as great as I have ever heard with any of Chaplin's pictures.

I am a stickler for fair play and in order that exhibitors operating first class picture houses may not be misled into believing that "TRIPLE TROUBLE" is not a brand new film in every sense of the word, never before shown--that it will give complete satisfaction to their audiences--that it will prove just as big a money getter as any of the Chaplins, I am going on record in this manner.

You have my permission to use this letter in any way you see fit and if further proof is desired you are at liberty to refer exhibitors direct to me.

Yours very truly,

(Signed) M. J. WEIL, Manager, CASTLE AMUSEMENT COMPANY.

**Essanay**

George Kleine System  
Distributors



Announcing—

MISS  
GAIL  
KANE

*In a series  
of eight  
superior  
productions—  
pictures of  
unusual  
merit and  
extraordinary  
star value.*



*Available at intervals of six  
and eight weeks at exchanges of the  
MUTUAL FILM CORPORATION*

*First release  
"LOVE'S LAW"  
September First*

**"A Record Crowd on the Year's  
Hottest Day!"**

That's An Index to the Strength of the  
GREATEST BOX-OFFICE SERIAL EVER PRODUCED

**"A FIGHT FOR MILLIONS"**

*Featuring*

**WILLIAM DUNCAN**

*Supported by* **EDITH JOHNSON**  
*and* **JOE RYAN**

*Written by* **ALBERT E. SMITH and**  
**CYRUS TOWNSEND BRADY**

San Bernardino, Cal.,  
July 22, 1918.

Yesterday [July 21] was the  
hottest day of the year and we  
opened with "A Fight For  
Millions" to the largest summer  
crowd that ever entered the  
Temple. Congratulations to  
Vitagraph and personally  
Duncan and his entire cast.

TEMPLE THEATRE.

**VITAGRAPH**

**ALBERT E. SMITH** *President*





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SEASON 1918 - 1919

# QUEEN *of the* SEA

starring

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KELLERMAN



WILLIAM FOX

SUB-SEA PHANTASY  
AVAILABLE SEPT. 1.  
INDIVIDUAL  
ATTRACTION  
ACT QUICK! BOOK NOW!

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**CARLYLE BLACKWELL**

and

**EVELYN GREELEY**

Announce

**Camera Work**

finished

on

**“THE ROAD TO FRANCE”**

*(Another Great Picture)*



*A hit in England—a riot here! Perfect upon the screen!*

## "A PAIR OF SILK STOCKINGS"

in which Lewis J. Selznick presents

# CONSTANCE TALMADGE

Scenario by Edith M. Kennedy

from the famous play by Cyril Harcourt

Directed by Walter Edwards

**SELECT  PICTURES**



# The Whole Story

**I**N two months, United Class A theatres will be showing their first United Pictures.

United exhibitors the country over will be taking pride in the fact that none of these splendid pictures can be shown in any but United Theatres.

Selected by experienced showmen with a view towards filling exhibitor wants and needs, these pictures will have been co-operatively purchased at wholesale prices under the United plan, and their exclusive use will have come to United exhibitors at lower rentals than they are now paying for pictures of a similar grade.

If you haven't enrolled by then, your neighbor, who has, will have the laugh on you.

**UNITED PICTURE THEATRES OF AMERICA, INC.**

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST. NEW YORK



## *A Triumph Film:*

The Vivid Picturization of a Huge Military Event

AMERICAN RED CROSS PRESENTS

# The Historic Fourth of July IN PARIS

Produced by the Bureau of Pictures of American Red Cross

Booked for a Premiere at the Rivoli Theatre, New York

*Distributed for the American Red Cross by General Film Company*

The first parade of United States heroes after their Triumph on the Marne.

The first wounded American soldiers taking part in the joint celebration of the two republics.

The first view of the newly dedicated Avenue du President Wilson.

The first parade of American Red Cross nurses back from the battle zone.

The length of this film is approximately 1,000 feet.

It may be booked at any General Film Company exchange.

It is a sure fire attraction—appealing alike to the general public and the millions of devoted American Red Cross members throughout the country.

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FIRST NATIONAL FEATURES  
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ANNOUNCING  
THE WORLD'S  
MOST SPECTACULAR  
COMEDY OFFENSE  
*Charlie Chaplin*  
HIS SECOND \$1,000,000 P  
"SHOULD  
ARM



6 & 8 WEST 48<sup>TH</sup> ST.





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CONTROLLING FOREIGN  
RIGHTS TO CHARLIE CHAPLIN'S  
\$1,000,000 COMEDIES  
LONGACRE BUILDING



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**IS INVITED** PICTURE BUSINESS  
FOR A GREAT  
BUSINESS CONFERENCE

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**MOTION PICTURE**  
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*Frank Rembusch, Secy.*  
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## *Selling Yourself = A War Time Duty*

IT is right that the motion picture industry should be classed as an essential industry. But it is not right, simply because it has been so classed, that it should continue to permit inefficiency, extravagance and waste to run amuck within its doors.

The Affiliated Distributors' Corporation was created primarily to save the exhibitor money. It makes possible, however, even a greater saving to the government.

When you sell yourself, as you do under the cooperative booking plan of the Affiliated, you not only save for yourself the high cost of film selling, but you save the Government man power, and the use of capital for other purposes.

If all motion pictures were booked on this plan, hundreds of film salesmen, shippers and other film employees would be released to other useful industries, and millions of dollars would be saved the exhibitor, the public and the exchanges to help the Government win the war.

The Affiliated will be ready within the next thirty days to begin saving money and man power.

Have you arranged to get your share of this saving? If not, get in touch with the National Director of the Affiliated in your territory at once, or send for the booklet,

"The Exhibitor Dominant."

**AFFILIATED DISTRIBUTORS  
CORP.  
1476 BROADWAY, NEW YORK**

BOOK the BIGGEST

sensation of the year

T H E  
**WARRIOR**

*featuring Maciste, the Giant*

NOT A WAR PICTURE



RELEASED BY  
**GEORGE KLEINE SYSTEM**

IN

ILLINOIS, MICHIGAN, IOWA, NEBRASKA,  
KANSAS, MISSOURI, TEXAS,  
OKLAHOMA, ARKANSAS

A GREAT SUCCESS!

# MOTHER

"THE SWEETEST STORY IN PICTURES"

BY EDEN PHILPOTTS

*Directed by* GEORGE LOANE TUCKER *Starring beautiful* ELIZABETH RISDON



A picture that is decidedly out of the ordinary—certain to delight your patrons.



An artistic triumph telling a story of mother-love that is a classic of the screen.



RELEASED BY  
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# GENERAL FILM COMPANY

EXCLUSIVE DISTRIBUTORS

# EBONY COMEDIES

**They Make You Laugh in Spite of Yourself**

Real colored players with the real Negro humor that puts the fun over in a way to rock you off your chair.

You get what you pay for in every Ebony Comedy—Laughs—Laughs—Laughs. So do your patrons. The reason should be apparent—Players are Negroes. When it comes to natural fun producers these people are unsurpassed—If you do not know this, the majority of your people do, and they'll prove to your satisfaction they like and want to see Ebony Comedies by the hearty reception they'll give 'em when projected on the screen—

*If you specialize on children's matinees—Ebony Comedies will help you boost the attendance on those days. They're unsurpassed as attractions for children.*

**BOOK THE SERIES—16 NOW READY**

*Distributed Exclusively by*  
**GENERAL FILM COMPANY**  
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CHICAGO, ILLINOIS

Exhibitors from Cleveland to Kansas City—from St. Paul to St. Louis receive the Exhibitors Herald and Motography the day after publication.



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—and any special information you may want will be supplied gratis by the Exhibitors Herald and Motography.

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Exhibitor.....

Theatre.....

City.....

State.....

In  
Pittsburgh  
it broke all  
records

*and was transferred to  
a big legitimate theatre  
for a run.*

- and in  
Minneapolis!  
listen to  
this

# TO HELL WITH

*The Screen Classics Production featuring Lawrence Grant as the Kaiser with Olive L.*

**Smashing** reco  
regardless of

METRO Pictures Corporation

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

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.

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

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# WESTERN UNION TELEGRAM

1918 JUL 27 PM 4 46

RECEIVED AT

499G 60 5M SV PITTSBURGH PPM 120P 27

R A ROWLAND PRES

METRO PICTURES COREN, 1476 BROADWAY NEW YORK NY  
 UP TO FRIDAY NIGHT TO HELL WITH KAISER HAS BROKEN ALL PREVIOUS RECORDS  
 AT GRAND OPERA HOUSE IN FACE OF WARMEST PITTSBURGH WEATHER  
 HAD HAD THIS SEASON HAVE BEEN UNABLE TO TAKE CARE OF CROWDS  
 SO HAVE ARRANGED TO OPEN ALVIN THEATRE LEGITIMATE HOUSE SEATING TWENTY  
 FIVE HUNDRED IN ORDER TO PUT PICTURE IN FOR EXTENDED RUN  
 GRAND OPERA HOUSE  
 JOHN P. HARRIS.

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

NEWCOMB CARLTON, PRESIDENT

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# WESTERN UNION TELEGRAM

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	White
Night Message	N L
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

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MINNEAPOLIS MINN JUL 28 1918  
 METRO FILM COREN

1476 BROADWAY NEW YORK NY

TO HELL WITH THE KAISER OPENED TODAY BREAKING ALL SUMMER  
 RECORDS HUNDREDS TURNED AWAY THROUGH SAYS KNOCKS EM GOLD GOLDEN  
 SAYS GREATEST EVER  
 S MACINTYRE

Refer to RAR note

# THE KAISER

Story by June Mathis. Directed by George Irving. Maxwell Karger, Mgr. of Productions

# Shows everywhere

the heat

Exclusive Distributors.

Goldwyn Pictures



*Tom  
Moore*

*In a Scene from "JUST for TONIGHT"*

*Goldwyn Pictures Star Series: The Pictures that  
Set a New Fashion in Screen Production.*

**Y**OUTH. Manliness. Cheerfulness. Cleanliness. Tom Moore brings you all of these. Goldwyn, under Star Series, will first offer him in:

**"Just for Tonight,"** by Charles A. Logue

The wonderful advantage of a Tom Moore Star Series is that they are offered you at moderate rentals to permit you to make big profits immediately.

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16 East 42nd Street                  New York City



# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

AUGUST 17, 1918

Number 8

## Editorial Comment of the Week

WHAT ORGANIZED EFFORT CAN DO—  
KITCHIN BACKS BLOW AT THEATRES—  
OVERLOOKING REAL CHANCE TO HELP

By Martin J. Quigley

A REGULATION feature of all meetings of exhibitors is the declaration of the power and influence of the screen, presided over and directed by the theatremen.

No meeting is complete without such a statement. Exhibitors present listen to it, pride themselves on the power of their position and go home very much elated.

Exhibitors have been told this so often by men of their own ranks and by others until they now believe it without question. They never once stop to realize that this so-called power of the screen is only a potential thing with them—that a single theatre can only have a local and limited influence.

The entrance of the United States into the war marked the first attempt that has been made to direct the concerted influence of the motion picture screens of the country and up to the present time it is only in government propagand work that there has been any real effort to materialize this much-discussed power of the screen.

And it is to be noted carefully that this concerted influence of the theatres was something imposed by the government and by a handful of leaders and did not occur automatically with the exhibitors of the country.

In this special—and extremely important work—the exhibitors of the country for the first time found themselves really organized. The thousands of theatres throughout the country were acting as a unit in driving home with tremendous force, the aims and objects of America at war and the responsibilities of her citizens.

The results have been enormous. It is a matter of common knowledge that government officials have found the motion picture screens of the country a publicity force of unequalled power. The newspapers and

magazines of the country, wielding their customary great influence, have been shaded by the graphianness and directness of the messages flashed in words and pictures from the motion picture screens.

All this has been accomplished by organization. And it is the single case of real organized effort in the history of the motion picture industry.

Without question those men who have repeatedly given to exhibitors the very acceptable message that they wield a tremendous power in their direction of the screen have been correct with but a single very important qualification. Also exhibitors who have prided themselves upon the power and authority of their position have not been altogether wrong.

The entire proposition of what the exhibitors of the country can do via the screen is dependent solely upon the question of organization. Standing alone it is but an idle dream for the exhibitor to believe in any great power and authority of his screen individually. It all depends upon organization with his fellow exhibitors, depends upon his screen being guided in unison with thousands of others—all directed by an intelligent, constructive force.

What the government has done with the motion picture screens of the country is the latest and greatest lesson not only of the imperative need of real exhibitor organization but also of what may be accomplished by cooperative effort among the motion picture theatremen.

\* \* \*

OFFICIALS of several film companies privately deplore the attitude of many exhibitors toward vital problems effecting the trade generally, charging the attitude is due to misinformation and the lack of real information of the conditions.

Undeniably a great deal of friction and lost effort is brought about because certain exhibitors are not

# EXHIBITORS HERALD AND MOTOGRAPHY

fully conversant with some of the angles of the business, yet we cannot sympathize fully with the film company officials in this regard as they have effective channels to communicate their views on vital trade matters through publicity issued by their company.

Despite this, however, a too great portion of the publicity matter, aimed to be read by the exhibitor, is merely useless twaddle about alleged exploits of stars which for the great benefit of all concerned might much better be supplanted by sane talks and statements on business conditions facing the exhibitor which would supply him with needed information and assist him in the operation of his theatre.

\* \* \*

**C**LAUDE KITCHIN, the cracker-box politician of Nor' Carolina, has written into the proposed revenue tax bill a provision for collecting a twenty percent admission tax from motion picture theatres. The delirium of economics behind this recommendation should even cause consternation among those folks

back in Nor' Carolina who sent Kitchin to Washington.

The utterly preposterous proposal of the Democratic leader of the lower house of Congress and chairman of the Ways and Means Committee would mean at least partial annihilation of the motion picture theatre for the duration of the war. The ability to serve of this great instrument for the moulding and directing of public opinion during the crisis would be blasted. The great work which the motion picture thus far has done toward the winning of the war would be in the future reduced to a minimum with the closing of thousands of theatres.

Kitchin's recommendation will not stand; wiser counsel will guide the final drafting of the bill as applied to motion picture theatres. But with reference to Representative Kitchin the exhibitors of the country can do the nation a real service by lending the force of the motion picture screens of the country to returning to the oblivion of county politics of Nor' Carolina a man with such a headful of half-baked ideas.

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All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p. m. on Monday of each week.

## Berst Is Drafted For French Army; Quits U. S. Position

### Call Comes Under New Agree- ment Between France And America

News that J. A. Berst, chief of distribution of the Division of Films for the Committee on Public Information, and president of the United Picture Theatres of America, Inc., had been called to the colors in France under the arrangement lately entered into between that government and the United States by which all French citizens of military age resident here may be returned for service, comes as a distinct surprise to the industry.

Probably it never occurred to anyone here that Mr. Berst was liable under the laws of France to be called for military service or that the call for men of his age had been issued comparatively early in the war.

As a matter of fact until the recent arrangement was entered into between France and this country, Mr. Berst was exempt by reason of his residence here. Had he returned to France, of course, at any time during this period, this exemption would not have continued in force, for the French rules for military service are very strict.

#### Out of U. S. Job

While no announcement regarding Mr. Berst's status has yet been forthcoming from the Committee on Public Information, except to vouchsafe that he is still to be seen at the committee's offices, it may be stated positively that Mr. Berst has entirely severed his connection with the organization and withdrawn as chief of distribution.

It is even said that his successor has already been appointed.

Who the latter may be is still a matter for some speculation, but it is strongly hinted that it is a well known Chicago film man, who recently severed his connection with one of the big motion picture corporations when it removed from Chicago to New York. He is said to be one of the ablest organizers in the industry and an authority on film marketing conditions in all sections of the country.

Whether Mr. Berst will take any steps to remain here, in the light of the many considerations which would make his stay in this country advisable, could not be learned. It was said, however, that he might do so, if only to continue in an advisory capacity in connection with his present work. He is unquestionably one of the foremost experts on film distribution in this country and as such his aid and co-operation would be most valuable to the Committee on Public Information.

#### Mystery In Call

It is this very fact, his friends assert, which makes the sudden call upon him by the French government difficult to understand. They point out that his work with the Division of Films was infinitely more of value to the Allied cause than any service he might be able to give in the ranks and they seek to find some other reason for the sudden discovery that he was liable for military duty.

## Producers to Close Eastern Plants And Move to California for Winter

### Coal Shortage Imminent—Most Big Companies With Studios in New York and Vicinity Prepared for Any Emergency

Dark days are ahead for Eastern studios as soon as the snow begins to fly. The coal shortage will necessitate it, according to reports which reached New York from Washington this week.

But it will not find the big producers unprepared.

Realizing the seriousness of the fuel situation, practically every one of the larger companies, whose production centers are in New York, have quietly been making arrangements during the past few weeks so that if it becomes necessary they will be able to remove their producing staffs and studio facilities to the Pacific Coast without interference with their production schedules.

Others are now contemplating similar action and by the time winter comes the probabilities are that not a single producing plant of any size will be in operation in the East.

Richard A. Rowland, president of Metro, and Samuel Goldfish, head of Goldwyn, were among the first in the industry to realize the seriousness of the fuel problem which is going to confront the entire country this fall and made their plans accordingly.

Part of the reason for the recent extended stay on the West Coast of Joseph Engel, Metro's treasurer, was to arrange for the enlargement of his facilities to a point where they could include Metro's entire Eastern plant should this expansion become necessary. Mr. Goldfish's activities on the Coast recently are said to have been of a similar character.

#### Coal Committee Formed

A report current this week that a meeting of the manufacturers had been held to discuss this subject was without foundation and was doubtless given rise to by the fact that a committee of the National Association was formed to aid the government in all problems connected with the consumption and conservation of fuel.

Individual producers, however, had already made their own arrangements to move their plants to California, without reference to the action taken by any of the others, should the fuel situation make it advisable and the formation of this committee had nothing whatever to do with this decision.

#### Will Meet Garfield

The Fuel Conservation Committee of the Motion Picture Industry, as the new committee is called, is designed to study the problems created by the coal shortage and later make recommendations to Dr. Garfield, Federal Fuel Administrator, to remedy or ameliorate conditions as far as they relate to the film industry. Advisory committees will be formed in all the larger cities. Dr. Garfield has been notified of the formation of the committee and a date is to be set when its members may meet him.

The personnel of the committee is as follows: Marcus Loew, chairman; Harold Edel, secretary; J. H. Hallberg of the United Theatre Equipment Company, technical adviser; S. L. Rothapfel, B. S. Moss and P. A. Powers of Universal.

## Major Funkhouser Is Found Guilty And Discharged as Chicago's Censor

### Ousted Official May Take Case Into Court, Alleging "Frame-Up"—Verdict Not Hailed as Victory By Film Men

Major M. L. C. Funkhouser, Chicago's censor, has been found guilty of charges filed against him by Acting Chief of Police Alcock and ordered dismissed from the department by the city civil service commission.

The trial of the deposed second deputy superintendent of police came to a close last Monday and the decision ousting him from his position as head of the motion picture censoring and morals departments, was rendered late Wednesday night.

Similar action was taken by the commission against Hugh Borland, manager of properties, and Joseph A. Thoney, inspector of moral conditions. These men, co-workers of Funkhouser, were suspended about the same time as the second deputy.

#### Not Considered a Victory

The removal of Major Funkhouser is not hailed as a victory by the Chicago film men. His successor, William H. Luthardt, has shown a tendency to follow the same lines of censoring as that used under the former regime. In fact, he has already issued a notice that he will revoke the licenses of theatres showing films from which cutouts ordered by the censor board have not been made, following conviction in court.

That the action of the civil service commission will be the basis of a bitter battle in the courts for the reinstatement of Major Funkhouser was evident as soon as his attorneys received word of the decision.

Charges of a "frame-up" which were made early in the trial by attorneys for

## Doubling of Ticket and Seating Tax Would Hit Exhibitors a Hard Blow

### Revenue Bill, If Enacted, Means Theatres Must Do More Business or Cut Expenses To Ward Off Loss

the accused trio were renewed after the decision was made public. Attorney Vincent D. Wyman, who, with Attorney John S. Miller, represented the major, gave out a statement in which he declared it was apparent from the start that the commission had instructions "and was going to carry them out regardless of the evidence."

#### Major's Attorney Bitter

"The decision fully justifies every suspicion and every accusation made by the defense concerning the commission," said Attorney Wyman. "From the very first it was apparent even to the most casual visitor in the room that the commission had its orders and was going to carry them out regardless of the evidence."

Major Funkhouser said that the decision of the commission, other than its suddenness, occasioned no surprise to him.

"I was a bit surprised at the suddenness of the decision, but the verdict against me and my two co-workers was not the least surprising," were his exact words.

When asked if he would take the matter into the courts in an effort to regain his position, Major Funkhouser said that later he will issue a formal statement after a conference with his attorney.

#### Guilty of All Charges

The commission found the second deputy superintendent of police and his aids guilty of all forty-one charges preferred by Chief Alcock. The civil service body spent about five weeks in hearing evidence and reached its decision after two days of consideration. The actual hearing of evidence was begun on June 24, ending last Monday. The verdict, in full, follows:

"Upon investigation of the within and foregoing charges we find from the evidence that a notice in writing, stating the time when, and the place where, this investigation was to be held, together with a copy of the charges herein, was duly served on the said M. L. C. Funkhouser more than five days prior to this investigation.

"We further find that the investigation of the within and foregoing charges came on for hearing before this civil service commission on the 24th day of June, A. D. 1918, and that said hearing continued from day to day thereafter until the conclusion thereof, the said M. L. C. Funkhouser being present in person and represented by counsel at and during said hearing; whereupon the commission heard the evidence offered, and, having considered all the evidence adduced herein, we find therefore that the said M. L. C. Funkhouser is guilty as charged in the herein and foregoing charges.

"We therefore order that the said M. L. C. Funkhouser be discharged from the office or position of second deputy superintendent of police, department of police, and from the service of the City of Chicago."

#### Censorship Not an Issue

Major Funkhouser's conduct of the censoring of motion pictures entered but remotely into the trial. In fact, only one of the long list of charges filed by Chief Alcock, which included neglect of duty, inefficiency, failure to carry out orders, misconduct, and other minor infractions of the police department and civil service regulations, touched on this phase of his activities.

Already operating under increased expenses, motion picture theatres face a year of hardship if the decision of the Ways and Means Committee of the House of Representatives to double the tax on admissions and seating capacity is incorporated into the new \$8,000,000,000 war tax bill.

Some consolation is seen, however, in the fact that other industries are to be hit equally as hard, if not harder. For instance, the tax upon cigars, cigarettes and smoking tobacco is to be doubled, a tax of \$10 is to be levied on each \$500 of the list price of automobiles and correspondingly, \$5 on motorcycles, and 2 cents a gallon on the production of gasoline.

Motion picture theatres, moreover, are not the only ones in the amusement field to be affected. The doubled admission tax and seating capacity tax, under the terms of the House Committee's action, will be applied to all enterprises based on amusements—"legitimate" theatres, tent shows and concerts.

#### Final Action Awaited

The doubled taxes are not certain and will not be, of course, until final action has been taken by the entire membership of the House and Senate, but it is a foregone conclusion that taxes will be higher, with the worst to come as the war drags into another year.

The proposed tax on admissions is what theatre owners have to fear most, for the majority of houses have a clientele composed almost entirely of wage workers and salaried men and women. These persons, limited as to their expenditures, will be compelled to save somewhere to make up for the increased cost of living as a result of additional taxes on other lines of business, and naturally will start economizing on amusements.

Decreased attendance is certain, should the admissions tax be doubled, and this means decreased box office receipts unless theatre owners are ingenious enough to offer pictures so good that the public cannot resist the lure.

#### Big Theatres Safe

High class theatres have little to worry over, for their patrons as a rule do not have to watch the pennies. That their attendance will decrease is quite likely, but the decrease would not be serious and good showmanship should more than offset any loss.

But the manager who is charging 11, 17 and 22 cents is the man who must get busy if he is to maintain his box office receipts. He must economize as well as put forth renewed energy toward getting business. Staggering under heavy taxation already, practically every manager has cut expenses one way or another, but many will have to go even further.

Many forms of economy suggest themselves. Fewer and better ushers might be one method; fewer musicians another. Many managers are liable to

make the mistake, however, of curtailing expenses where, if anything, they should be increased—that is, in advertising. It is a pretty well accepted axiom today that money intelligently spent in advertising is good business. Therefore, it would be advisable, if the most successful exhibitors are to be believed, to prune everywhere except in advertising.

#### Details of Seating Tax

While the tax on admissions is the chief worry, the fact that the seating tax is to be doubled must not be lost sight of. The proposed tax hits all equally hard in proportion to the size of their houses. A theatre with a seating capacity under 250 which now pays \$25 will pay \$50 if the House Committee is upheld; the theatre seating 250 to 500, \$100 instead of \$50; the theatre seating 500 to 800, \$150 instead of \$75; the theatre seating more than 800, \$200 instead of \$100.

That the Government may expect to reap huge revenues from increasing taxes on amusements is shown from the fact that Chicago alone is paying \$70,000 a week in taxes on "movie" admissions, or \$4,300,000 a year. Double this and you find the theatres of one big city alone producing \$8,600,000 in a single form of taxation.

Leading Chicago exhibitors say frankly, however, that the Government cannot expect to realize twice as much, as attendance as a whole is bound to fall off greatly. Confronted with this theory, as the tax makers at Washington are sure to be before they take the final vote, there is still hope that the new taxes will be more lenient. Certain it is, it would seem, that they could not be made more severe with justification.

## Mitt Me Luncheon Is a Big Success; Nearly 100 Present

### Ushers in Drive for Members By Division 5 of National Association

The "Mitt Me" luncheon at the Hotel Astor last week was a good augury for Division 5 of the National Association of the Motion Picture Industry, if all that was said is carried out.

The object of the luncheon was a drive to gain additional members for the General Division and as but fifty guests were expected and nearly 100 turned out, the movement got a good start.

The luncheon was presided over by a committee of three, Thomas G. Wiley, Paul Gulick and James Hoff. The principal speakers were Walter W. Irwin, William A. Brady and Mr. Gulick. Included in the list of those present were:

John C. Flinn, Jerome Beatty, A. M. (Continued on page 56)

## Secretary Daniels Sought by A.E.A. For Speaker at Chicago Convention

### Head of Country's Naval Affairs Will Be in Indianapolis on September 3—Com- mittee Wires Invitation

Josephus Daniels, secretary of the navy, will be the principal speaker at the second annual convention of the American Exhibitors Association to be held in the Hotel Sherman, Chicago, September 3, 4, 5, 6, and 7, if a wire sent by the convention committee is answered in the affirmative.

Secretary Daniels, the committee learned, will be in Indianapolis on Labor Day and it is their belief that he can be prevailed upon to come to Chicago the next day and address the exhibitors.

Adolph Zukor, William Fox, Walter W. Irwin, P. A. Powers, S. L. Rothapfel and Robert Leiber have also been asked by telegram to be present at the convention and take part in the program.

#### Horstmann Makes Reservation

Ernest A. Horstmann, secretary-treasurer of the Motion Picture Exhibitors League, who was defeated by the presidency of the association by Peter J. Schaefer, has written Louis Frank, chairman of the convention committee, to reserve a room for him at the hotel for the duration of the meeting.

Mr. Horstmann's decision to be present has been a source of great satisfaction to the committee for, they declare, it is an indication that their promise of an "open meeting of the entire industry sans politics" has met with approval.

Another change has been made by the convention committee in connection with the grand ball which will be held on Friday night, September 6. It was at first planned to turn over the proceeds to the Red Cross, but it was found upon investigation that this organization was in excellent shape financially.

#### Change Grand Ball Plans

The attention of the committee was called to the fact that the Illinois Auxiliary of the Navy Relief Society was in need of funds and after a conference with its recording secretary, Chief Yeoman R. J. Mason of the Great Lakes Naval Training Station, it was decided by the committee to make this organization the beneficiary of the ball.

Preliminary details are already under way. The Navy Marine Band will furnish music for dancing and a number of "Jackies" from the Great Lakes will furnish "plenty of stunts" during the intermissions.

Many of the leading stars will be present and, in view of the fact that it is not unlikely a large crowd will attend, the committee is now confronted with the problem of obtaining a suitable hall in which to hold the affair.

#### Four Minute Speeches

An innovation which will be put into effect by Samuel T. Atkinson, permanent floor manager of the convention, is that of limiting speakers to four minutes during the "open discussion" sessions. A huge clock will notify the speaker by means of a gong when his time is up.

Only continued applause from his hearers can prolong his talk.

Frank J. Rembusch and Mr. Frank have held a number of conferences with the convention committee of the Chicago Association of Commerce, which civic body has given hearty support to the preliminary work of the convention.

Invitations will be sent to Charles C. Hart of the Division of Films to come to Chicago and also to Governor Lowden of Illinois and Governor Goodrich of Indiana.

## Petrova Completes Country-Wide Tour In Forty Days' Time

Mme. Olga Petrova has completed her country-wide tour in the interest of War Savings Stamps and has returned to New York, where she will resume work after a short rest.

Mme. Petrova's tour covered thirty-five cities in twenty-nine states and was made in forty days. The star exceeded all expectations of the Washington authorities by obtaining subscriptions for nearly \$500,000 worth of stamps.

#### SCENE FROM "A HOOSIER ROMANCE"



THOMAS JEFFERSON AND COLLEEN MOORE HAVE THE LEADING ROLES IN THIS SELIG PRODUCTION FROM JAMES WHITCOMB RILEY'S STORY. (Mutual.)

"WHAT THE PICTURE DID FOR ME" HAS 98 REPORTS THIS WEEK; STARTS ON PAGE 97

"What The Picture Did for Me," the department of signed exhibitor reports on the box office value of pictures, will be found this week on pages 37, 38, 39 and 40.

The department contains ninety-eight reports on what pictures have actually done in the way of profits, and for the benefit of any reader who may not be taking advantage of the information, it may be said that careful study of the various reports will enable him to book only the best features and avoid the mediocre and poor ones.

Before the merger of EXHIBITORS HERALD and Motography, hundreds of Motography readers were depending entirely upon "What The Picture Did for Me" in picking their programs. With EXHIBITORS HERALD AND MOTOGRAPHY covering the combined circulation it is logical to believe that a vastly greater number will do so, and if the growth of the department is any indication, their efforts will not be in vain.

Congratulations by the score awaited the star upon her return. Among such testimonials were expressions from Washington officials. Mme. Petrova's tour was especially commendable, according to her friends, because she bore every dollar of the expense.

SCENE FROM THE FOX PLAY, "BIRD OF PREY"



GLADYS BROCKWELL APPEARS AS A VAMPIRE IN THIS STORY OF MEXICAN BORDER INTRIGUE AND LOVE

### Sherman Productions Opens Gotham Office; First Feature Ready

Sherman Productions, Inc., has opened offices in the Longacre Building, New York, and is preparing to put its product in the hands of exhibitors.

What system of distribution will be adopted remains to be seen. Harry A. Sherman, head of the organization, says his pictures may be turned over to a distributing organization, sold outright on the series basis or state-righted.

The Sherman productions are made on the plan of suiting the story to the star, rather than the star to the story. The first feature, now ready, is "The Light of Western Stars," a Zane Grey novel enacted by Dustin Farnum.

Farnum is at work on a second feature, "Wolf Breed," which is taken from a novel by Jackson Gregory. The star will appear in a series of six pictures.

### Many Theatres Booking "Street of Seven Stars"

In addition to first run bookings in New York, William L. Sherry reports considerable demand throughout the country for "The Street of Seven Stars," the first picture produced by De Luxe Pictures, Inc., with Doris Kenyon at the head of her own company.

John D. Soriero, manager of the Park Theatre in Boston, has booked "The Street of Seven Stars" for the week of August 12, to be followed by bookings in all of the important houses in the Hub.

Other important bookings are the circuits of Ascher Brothers and Lubliner & Trinz in Chicago.

### Vitagraph to Reveal Its Production Plans For 1918-19 Next Week

Albert E. Smith, president of Vitagraph, and Walter W. Irwin, general manager of the Vitagraph distributing organization, are preparing to make an important announcement to the trade relative to plans and policies for the forthcoming year. They expect to have it ready for publication next week.

While no details are available, it is understood that both Mr. Smith and Mr. Irwin will issue statements, one outlining production plans for the 1918-19 season, the other setting forth the distributing plans for the same period.

It is reported that Vitagraph is preparing to launch an entirely new policy in production and a radical booking plan, the latter said to be a system which will permit exhibitors to book Vitagraph Blue Ribbon features on any basis adaptable to their business.

### Two Select Men Join Army

Two men identified with the Select organization have been called to the colors. They are Willard Cooley, a member of the Marion Davies company, and Henry Ginsberg, who has represented Joseph M. Schenck and the Norma Talmadge Film Company. Mr. Ginsberg is succeeded by M. S. Epstein.

### W. D. Taylor Dons Khaki

Following the completion of Mary Pickford's latest Artercraft feature, "Johanna Enlists," William D. Taylor, the director, has gone to England to enter an officers' training camp.

## George K. Spoor Explains Status of Chaplin Film "Triple Trouble" Made Some Time Ago Under Working Title "Life"

In view of the fact that a controversy of some considerable proportions has arisen over the authenticity of the Essanay production, "Triple Trouble," starring Charlie Chaplin, George K. Spoor, president of the company, has issued a statement regarding the matter.

The film or any part of it has never been marketed, according to Mr. Spoor, but when made, had the working title of "Life." The Essanay head emphasizes the fact that the film is not a reissue; that his company has always opposed the practice of retitling reissues and that "Triple Trouble" is in every sense of the word a new Chaplin film never shown before. Mr. Spoor's statement follows:

"For the protection of exhibitors planning to run 'Triple Trouble,' the new Charlie Chaplin film, and who may have read a statement that Charlie Chaplin never made a picture entitled 'Triple Trouble,' I wish to state that the film is new in its entirety, just as advertised, and is not a rehash, nor a reissue under a new title. There need be no doubt whatever on this matter.

#### Title Is New

"It is true that Charlie Chaplin did not make a film for us, labeled with the title, 'Triple Trouble,' but we did make this film with Charlie Chaplin and no part of it has ever been shown on the screen before. The facts are that at the time of making the picture it went under the working title of 'Life.' Essanay is in the habit of reviewing its titles just as well as its pictures, before releasing them. Frequently a title is changed when we believe we have a stronger one, as well as are scenes in the picture itself.

"This was the case in 'Triple Trouble,' Essanay considering it a better and more suitable title for the picture than 'Life,' which in fact was merely a tentative title. No change was made after release.

#### Policy on Reissues

"Essanay has many Chaplin films and it has never attempted to change any title after releasing the picture under another name. It has reissued Chaplin pictures, and has always stated that they were reissues, and all these reissues were released under the same title as originally. It has also put out two Chaplin reviews, which it plainly stated in its advertising were made up of other Chaplin films.

"In 'Triple Trouble,' however, Essanay is presenting an entirely new film as it has stated. It is a continuous story made with Charlie Chaplin, and held by Essanay until the present time, and is not a rehash, nor a reissue of other pictures already issued. This film now is in all the George Kleine releasing offices and exhibitors are invited to look at it. I take it that exhibitors are fairly familiar with Chaplin films and it is very easy for them to judge for themselves."

## Affiliated Clears Decks for Action; First Picture to Be Distributed Soon

### Negotiations Now in Progress for Handling of Film by Company With Exchanges Already in Operation

Details of the method of distributing the product of the Affiliated Distributors' Corporation probably will be revealed next week upon the return to New York of the treasurer, William J. Clark, who has been spending a week in Chicago.

It is understood that negotiations are in progress whereby the matter of the shipping and inspection of Affiliated prints and paper by a nationally organized distributing system will be placed before the board of directors within the next few days.

The purpose of contracting for such service would be to save exhibitors the enormous expense of maintaining another distributing organization. The employment of an existing organization, it is declared, will affect a saving in this item alone of 20 to 23 per cent on rentals.

#### First Pictures Considered

Publication of the first Affiliated pictures will follow in short order upon the completion of these negotiations. Consideration has already been given the selection of the first picture and Sydney S. Cohen, chairman of the board, will name a committee of directors soon whose duty it will be to pass upon it.

A multiple reel patriotic subject, which it is declared exceeds in its dramatic appeal the most notable of previous films of this character, may be the first offering. At least three producers are in the race for this honor, while special pictures undertaken only after consultation with the directors of the Affiliated, are being filmed in two studios in the East and two in the West.

Their sponsors are among the best known of the independent producers, who have been quick to put themselves in a position to take advantage of the assured market and guaranteed percentage of profit offered by the Affiliated in the event the pictures submitted by them are accepted.

#### Confidence In Organization

These producers have gone on record as to their confidence, not only in the Affiliated plan, but equally so in the personnel back of that plan. This confidence has been inspired in no little part by Mr. Clark, the treasurer, whose counsel and cooperation have gained for him a most enviable regard among both exhibitors and producers.

Although a newcomer in national film circles, Mr. Clark in a few months' time has won a place for himself that many much older in the industry would be glad to share. This has been accomplished solely through repeated evidences of his sense of fairness and adherence to the best principles of business equity.

Unassuming and adverse to personal publicity, yet the most genial and democratic of executives, Mr. Clark, despite the fact that he has insisted upon staying in the background of the Affiliated movement, has succeeded in one of the most difficult of achievements, that of satisfying exhibitors.

#### Clark an Exhibitor

An exhibitor himself, having a controlling interest in a large circuit of theatres in Michigan, the exhibitors in the Affiliated have found this new figure in the national film field as zealous as themselves in the guarding of their interests.

On the other hand, he has proved his thorough appreciation of the importance of the independent producer and of the necessity of encouraging his continuance in the field by cooperating with him on a basis which at all times is equitable and attractive.

In addition to his theatre holdings, Mr. Clark has many large business interests in Michigan. He is a director in several banks in Grand Rapids and Detroit, Mich., and also is president of the Board of Commissioners of Grand Rapids, his home city.

#### Has College Degrees

A graduate of the University of Michigan and of the Columbia Law school, Mr. Clark has had many opportunities for public honors, both in law and in politics, but with the single exception of his present office, has preferred to devote himself to business life.

He is particularly interested in the moving picture field and for a long time has been a firm believer in the exhibitor and his ability to stabilize the industry as a whole. It is this confidence which has made the preliminary organization work of the Affiliated possible.

### St. Louis Exhibitors Visit Goldwyn Plant

Thomas J. Lavin, of the Melba Theatre, St. Louis; Edward Pohlmann, of the Bridge Theatre; Joseph Mogler, owner of the Mogler and Bremen Theatres, and Lewis V. Stephens, of the Juanita Theatre, accompanied by Charles F. Hatfield, secretary and general manager of the St. Louis convention and publicity bureau, a part of the St. Louis Chamber of Commerce, were visitors to the Goldwyn studios at Fort Lee, N. J., recently. They were escorted through the various buildings by A. Lehr, manager of productions. All four exhibitors were cordially greeted by Madge Kennedy, Mae Marsh and Mabel Normand and had the pleasure of seeing the three artists at work on forthcoming pictures.

### "The Road to Berlin" Purchased for Farnum

Announcement comes from the Fox Film Corporation that William Fox has purchased "The Road to Berlin" by Gladys Wright-Ukers for production by William Farnum.

Work on this picture probably will begin after the filming of the Zane Grey books Farnum is now working on.

### Gail Kane's New Play "Love's Law" Declared Joseph Poland's Best

Gail Kane's new production, "Love's Law," for distribution by Mutual September 1, is a love story with a new angle, the rarest kind of a love story, it is claimed.

Miss Kane says that Joseph Poland, the author of the piece, hit upon a unique idea for lover's lines in the method of courtship adopted by Andrew Hamilton, hero of the story, depicted by Courtenay Foote.

Those who have seen advance showings of "Love's Law," it is said, are of the opinion that it is one of the best plays Mr. Poland has turned out and certainly one of the most satisfactory vehicles ever afforded Miss Kane. J. Clark-son Miller, who wrote the scenario, is also enthusiastic about the completed picture.

The story of "Love's Law" concerns the career of Sonia Marinoff, a beautiful young Polish girl. Brought up in an atmosphere of poverty and hardship, the young girl learns to play an old violin, her one legacy from her father. She attracts the attention of Andrew Hamilton, rich steel mill man, whom she finally brings to his knees with a declaration of love, after he has educated her and launched her as a great violinist.

Supporting Miss Kane in the cast, aside from her leading man, Courtenay Foote, are Reed Hamilton, Frederick Jones, Mathilde Baring and Emile La Croix. Francis J. Grandon is directing Miss Kane. She is now at work on the second of the series.

### "Messenger of Death" Is Title of New Serial

"The Messenger of Death" has been selected as the title of the Leah Baird serial being made by Western Photo-plays, Inc. Selection of the title followed a contest among fans, the title chosen being the choice of the majority.



JOHN EMERSON,  
The Paramount Director, With Anita Loos  
(Right) and Shirley Mason and  
Finest Truax (Left)

## Cordial Welcome Greets Fox Policy For Ensuing Year

### Exhibitors Especially Pleased Because Booking Will Be More Flexible

Commendation of the William Fox policy for 1918-19 is contained in letters from exhibitors which the Fox Film Corporation has received since its announcement last week. The exhibitors, says a Fox statement, are unanimous in saying that the arrangement of the schedule beginning September 1 will be a great assistance.

Greater flexibility in the choice of stars is one thing noted in the exhibitors' statements. By the arrangement to show a number of big, timely pictures, twenty-six Standard Pictures, twenty-six Victory Pictures and twenty-six Excel Pictures, besides the usual number of Fox-Lehrman Sunshine Comedies and Mutt and Jeff Animated Cartoons, every section of the country, it is expected, will have little difficulty in exhibiting the pictures which are most popular in that particular locality.

#### Standard Pictures Please

The announcement of better and bigger Standard Pictures by Theda Bara and William Farnum drew statements from exhibitors that the Standard Pictures led the field now.

In regard to the announcement that William Farnum will have four Standard Pictures based on Zane Grey novels there has been a deluge of approving letters and requests for bookings.

Considerable of a sensation was caused by the announcement of a number of big timely pictures, among them "The Prussian Cur" and "Why America Will Win." "The Prussian Cur," directed by R. A. Walsh, is an expose of the secret embassy left behind by Ambassador von Bernstorff when he was dismissed. "Why America Will Win" was directed by Richard Stanton. Based on the life of General Pershing, this production, which is said to be the first that has ever given

the biography of a living man, will carry the message of American victory into every section of the country.

#### One Production Mystifies

Mystery surrounds the announcement of the production, "Why I Would Not Marry." The nature of the film, who the star will be and all other facts regarding the picture seem to be guarded with secrecy.

Much approval has greeted announcement of the new Victory Pictures. Apt in their title and embracing three of the foremost stars in pictures, Victory Pictures have already scored with exhibitors, if letters from theatre managers are any criterion. Gladys Brockwell, Tom Mix and George Walsh are the stars of this series.

The Excel Pictures announcement also has made a hit with exhibitors. The growing popularity of Jane and Katherine Lee, Virginia Pearson, Peggy Hyland and Jewel Carmen is reflected in the box-office response whenever their pictures are shown.

### Picture Production Falls Off in 1918

The production of motion pictures of a dramatic character continues to fall off, according to data based on the review of pictures by the National Board of Review in the course of the first six months of 1918. The number of subjects reviewed in that period was 1,010 and the number of reels 3,171½. This means that the average length of picture was 3.14 reels. In the corresponding period in 1916 the production, according to the same source of information, was 2,216 subjects and 4,850 reels, the average length of subject being 2.19 reels.

In the corresponding period of 1917 the subjects numbered 1,525 and the reels 4,066½, the average length of each subject being 2.66 reels. A chart showing the production by subject and reels covering the period for the three years would indicate that the general trend of production by month this year is parallel to that of 1916, while that of 1917 was irregular, reflecting the nervous condition of production while the Government was considering the question of taxation of motion picture production and exhibition. That there may be a deficiency this year is perhaps indicated by the fact that old pictures are being reissued in larger numbers than usual, judging from current reports.

### Vitagraph Cast Donated For Patriotic Picture

Albert E. Smith, president of Vitagraph, is donating the cast, film, director and cameraman for the making of a patriotic short length subject to be used for the benefit of the Woman's Hospital Association of Los Angeles.

Nell Shipman will be the principal player, supported by Otto Lederer and several others. W. C. Hall will direct.

### A. E. Gillstrom Joins Fox

Arvid E. Gillstrom, one of the best known directors of comedy-drama productions in the country, has joined the forces of William Fox. He will begin work soon on a production starring Jane and Katherine Lee, the Fox "Baby Grands."



SESSUE HAYAKAWA  
In a Scene from "His Birthright," His First  
Haworth-Mutual Production.

### First Hayakawa Film Has Been Completed; Mutual Distribution

"His Birthright," the first of eight Hayakawa specials, to be distributed by Mutual on September 1, has received the finishing touches under the eye of the Japanese star, who is now finishing his second picture of the series, "The Temple of Duck."

A novel and complete advertising campaign has already been launched. The exhibitor will be provided with paper that has been prepared with special effort to assure something new in that line. Two sets of one sheets and two sets of three sheets will be furnished. Sixes, sixteens and twenty-four sheets will be supplied in addition to other material.

"His Birthright" was directed by William Worthington. The story is that of a Japanese lad, a descendant of the old Samauri on his mother's side but whose father, an American naval officer, met the pretty Japanese girl when he was a captain on the Asiatic station, and left her to face the fact of motherhood alone.

Included in the cast are Tsaru Aoki, who in private life is Mrs. Hayakawa, formerly a member of the Imperial Japanese Dramatic Company, having joined them in San Francisco where she finished her education; Marian Sais, leading woman, who made her debut in pictures seven years ago with the Vitagraph Company; Mary Anderson, also a former Vitagraph star; Howard Davies, Sydney de Grey, Harry von Meter and Mayme Kelso.

### John Bunny's Brother In "Friend Husband"

George Bunny, brother of the late John Bunny, will appear in support of Madge Kennedy in her next Goldwyn picture, "Friend Husband." Mr. Bunny, it is said, has a role that would have well fitted the talents of the illustrious John and resembles the dead comedian both facially and in his ability to make big comedy capital out of a not unusual situation to a remarkable degree.



MABEL JULIENE SCOTT  
Star of the Graphic Feature, "Ashes of Love"



CHARLES RAY IN "A NINE O'CLOCK TOWN"

## Producers Eager To Make Features For Liberty Loan

### Type of Story to Agree With Newspaper and Bill- board Campaign

Producers and stars counted upon to make the miniature features for exhibition in connection with the Fourth Liberty Loan have responded heartily to the Government's invitation as expressed through the committee of the National Association of the Motion Picture Industry appointed to co-operate with the Treasury Department.

Adolph Zukor, president of the Famous Players-Lasky Corporation, head of the National Association committee, declares there is every reason to believe that the producers and stars will do all that the Government desires, and probably more.

#### Type of Stories Suggested

Mr. Zukor is in receipt of a letter from Frank Wilson, director of publicity of the Fourth Liberty Loan, expressing gratification in the way the industry has responded, and suggesting the type along which the miniature features should be constructed.

"On account of the great diversity of opportunity offered in motion pictures, it is difficult to lay down set and fast rules," he wrote, "but I think that if you would, as chairman of the committee, advise the players and their producing organizations of the national spirit which we are inculcating in connection with the Fourth Liberty Loan, it would go far to lead the scenario writers to a type of story which would coincide and co-ordinate with the national campaign which will be conducted in the newspapers and on the billboards throughout the country.

"We think that behind everything in connection with the Fourth Liberty Loan there should be an atmosphere of solemnity—the realization that America is in a terrible fight which will entail tremendous sacrifices on our part, and that we must sacrifice still more.

#### Finish Fight Is Hope

"Secondly, we must emphasize the cool, emphatic determination of America to fight this war to a finish. Third, naturally we must hate Germany, but the idea here is not to picture or to encourage rage, because rage consumes rather than strengthens. Fourth, we must make financial sacrifices and save money and put this money into bonds. Fifth, it is necessary to show some atrocity stuff, but it is better not to emphasize the horrible too much.

"There is no ban on humor as long as it is humor that reflects a realization of the terrible conditions on the other side."

Producers are asked to deliver the completed negative of the miniature features and one sample print to the Treasury Department on or before Aug. 25.

### Niles Welch Joins F. P.-L.

Niles Welch, one of the most talented of the younger actors on the screen, has just signed a four-year contract with the Famous Players-Lasky Corporation under the terms of which he will appear as a featured player in support of Paramount and Arcraft stars.



THE PARAMOUNT-ANCE STAR APPEARS IN THE ROLE OF A CITY-WISE YOUTH WHO RETURNS TO HIS HOME TOWN AND REJUVENATES A RUN-DOWN STORE

### Government's Request For Miniature Films Accepted by Directors

Motion picture directors as represented by the Motion Picture Directors' Association, have formally complied with the request of the Government for their assistance in producing the miniature features to be exhibited in connection with the Fourth Liberty Loan.

An announcement to this effect adds that the Government is dealing with the directors over the heads of the producers, although the trade is informed by the committee of the National Association of the Motion Picture Industry formed to co-operate with the Treasury Department, that the arrangements are being made through its membership.

"The United States Government, after a most careful investigation into the making of motion pictures, has decided that the directors are the men primarily responsible for the telling results upon the screen," says the statement, "and consequently have passed over the heads of all film manufacturers and are dealing directly with the Motion Picture Directors' Association."

An account of the progress of the miniature features plan will be found in an adjoining column.

### Kane Visits Chicago

Arthur S. Kane, general manager of Select, spent the latter part of last week and the first part of this week in Chicago, conferring with Fred Aitken, Chicago branch manager. It is understood that the conference had to do with several important fall contracts.

### U. P. T. to Begin Distribution Oct. 1

#### Executives Arranging Program—Several Stars Have Been Signed

With the date for the commencement of active operations of United Picture Theatres of America only two months off, the executive organization of that corporation is busily engaged in arranging the program of pictures that will be distributed to member-houses.

Important progress has already been made it is said and it is expected that the announcement of the signing of several well known stars to be seen hereafter in pictures to be released through United houses exclusively, will be made this week. Several pictures that have already evoked considerable discussion are under consideration, and United officials state that the first pictures secured will justify the claim that the features under the co-operative plan will combine a uniformly high standard of quality with strong box-office appeal.

Under the United plan none of these pictures can be shown in any but United houses, nor can the number of United houses be increased in any section after a fixed quota, based on the number of days during which an average good picture can be profitably exhibited in that locality, is reached.

A special drive is to be made in the course of the next fortnight to bring several districts up to their full quota, so that the full energies of the United staff may be thereafter devoted to enrolling exhibitors in districts that have hitherto been untouched or in which the campaign for membership has only been begun.

## City Officials View "My Lady Nicotine"; Have "Smokeless Day"

After Phoenix, Arizona, had seen the Strand Comedy, "My Lady Nicotine," the city fathers got together and unanimously decided to put over a "Smokeless Day."

"My Lady Nicotine" shows a method and carries a suggestion for cutting down on "smokes," so that the American boys now engaged in chasing the harassed and hungry Huns back to their dugouts in Berlin, may have more "makins" and cigars while in the trenches.

This is the first city in the United States that has declared a "Smokeless Day." This unique method of propaganda for "more smokes for our boys" has been so effective that it has been officially recognized by the "Our Boys in France Tobacco Fund." "On Her Account," published July 23, contained an appeal for the Red Cross, while other Strands showed interesting angles of food conservation.

## Marion Davies Finishes New Picture for Select

Marion Davies' second Select production, "The Burden of Proof," in which she is being directed by Julius Steger, was finished last week, and the cutting and titling will be commenced immediately.

Miss Davies' role is the most dramatic she has ever attempted. An unusual opportunity to wear some stunning evening gowns is afforded her, while the other feminine members of the company are not far behind.

## First Vitagraph Vehicle Chosen for Bessie Love

"Sue," the play made from Bret Harte's story, "The Judgment of Bolinas Plain," has been chosen as the first vehicle in which Bessie Love will appear on the Vitagraph Blue Ribbon program. The picture will be published on Nov. 4. It will be made at the Vitagraph western studio, under the direction of David Smith.

President Albert E. Smith declares he has already outlined plans for Miss Love for a year in advance and promises exhibitors that he will present her in a series of pictures especially selected for her personality.

## Beck With Western Photoplay

Joe Beck, who originally hailed from the West, is now associated with the Western Photoplay Company, which is producing the Leah Baird serial, "The Messenger of Death." Mr. Beck is looking after the sales and advertising end of this production. He has had many years of experiences in the exchange end of the business, and is personally acquainted with most of the exchange men through the country.

## Miss Sais in Leading Role

Marian Sais is playing opposite Sessue Hayakawa in his latest production—the third to be made by the Haworth Pictures Corporation. Miss Sais, it will be recalled, was Hayakawa's leading woman also in the first of his new productions, "His Birthright," playing a heavy role.

## Foreign Rights Are Sold On William Brady Film

Two of the largest sales of foreign rights recorded in some time are announced in connection with William A. Brady's "Stolen Orders."

Through W. H. Seely, representing Robertson, Cole & Company, a sale has been closed covering the rights for all of Great Britain.

Harry C. Kesch, acting for John Olsen & Company, has purchased the rights for France, Morocco, Tripoli, Algiers, Egypt, Norway, Sweden, Denmark, Japan, China and the Philippines.

In the domestic field "Stolen Orders" continues to excite interest. Following its recent runs in "legitimate" theatres in New York and Washington, the picture on July 29 commenced an indefinite engagement at the Shubert Theatre, Boston.

## Sawyer Gets Locations For Ralph Ince Picture

Arthur H. Sawyer of General Enterprises, Inc., returned to New York this week following a trip to Atlantic City, where he surveyed possible locations for the forthcoming Ralph Ince Film Attraction, the story of which calls for several scenes along the coast and at sea.

Mr. Sawyer reported that he had discovered several ideal locations and had made arrangements for their use.

Ralph Ince Film Attractions are to be produced by Mr. Sawyer and Herbert Lubin under the company name of Associated Pictures, Inc.

## General to Honor O. Henry

General Film is planning to observe the fifty-fifth anniversary of the birth of O. Henry on September 2 by issuing the sixty-fourth screen version of the author's stories.

## Goldwyn to Handle Capital Comedies in Many Foreign Lands

The Goldwyn Distributing Corporation announces completed arrangements for the distribution of "Smiling Bill" Parsons' Capitol Comedies throughout many foreign lands in addition to the United States.

In the United States Parsons' Comedies are distributed through Goldwyn exchanges in twenty principal cities. In Canada the Monarch Film Co., Ltd., offices in Toronto; Montreal, St. John, New Brunswick; Winnipeg, Manitoba; Calgary, Alberta, and Vancouver, B. C., will distribute his productions. Prints of his pictures, it is said, are now being forwarded to Goldwyn exchanges in foreign lands and "Smiling Bill" will soon greet his audiences in all the comedies in which he has delighted millions in America.

## Director Smith Starts New Vitagraph Feature

Director David Smith has begun work on a new five-reel feature in which Hedda Nova and Frank Glendon will again play the leads. "By the World Forgot," a novel, is the new production.

It was necessary that Mr. Smith obtain a ship for the majority of the scenes. Owing to the scarcity of craft on the Pacific Coast, Mr. Smith almost despaired of obtaining a vessel, but the Government came to his rescue with permission to use one chartered for Uncle Sam.

So the Smith company is spending its days somewhere off San Pedro harbor.

## A SCENE FROM "YOUNG AMERICA"



CHARLES FROHMAN EVERETT AND MADELYN CLARE, WHO HAVE THE PRINCIPAL ROLES IN GEORGE K. SPOOR'S SPECIAL PRODUCTION

# REVIEWS

## Charles Ray in "A NINE O'CLOCK TOWN"

Paramount drama; five parts; directed by Victor Schertzinger; published August 5

As a whole.....	Very good
Story .....	Good
Star .....	Very good
Support .....	Excellent
Settings .....	Excellent
Photography .....	Good

Not in a long time has Charles Ray had a more pleasing role than that of David in "A Nine O'Clock Town." It is one of the best plays in which the young Ince star has been cast since joining the Paramount organization. Ray has made a name for himself enacting "rube" characters and as the youth who goes to the city, learns a few things and finally returns to a small town to rejuvenate a run-down dry goods store, he gets every ounce of humor out of the part.

Victor Schertzinger, who directed the piece, is credited also with writing it. He has made a very good job of both. Jane Novak who appears in Ray's support, is capable in the small part assigned to her. Others in the cast who do good work are: Otto Hoffman, as David's father; Gertrude Claire, as his mother; Catherine Young, as "the Dame," and Dorcas Mathews, as a corset model. The play is nicely mounted and photographed. Whoever designed the subtitles had an eye for the humorous. The fading in and out of the bull and "David says" are unique touches.

*The story:* David has big ideas on how to run a store, but his crusty old dad lets his business run down hill. David goes to the city and while working as a clerk in a department store absorbs a few more pointers. He is also fleeced by a cabaret habitue. Finally his father sends for him to rejuvenate the "Emporium." By employing the town band and advertising, he packs the store with customers. The cabaret girl comes to town and on a pretext of returning his watch, lures him to her hotel room. Here her fake husband blackmails the young manager, but is exposed, when he comes into the store to collect \$5,000 from David, by the corset model, who swears he is her husband. Selling out the store to a syndicate for a large sum saves David from bankruptcy and he takes his chief clerk and constant advisor as his life partner.

## Ruth Roland in "HANDS UP"

Pathe serial; Episode 1 and 2; directed by James Horne; published August 18

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Good
Settings .....	Well selected
Photography .....	Good

The resurrection of Indians in motion picture productions is something of a novelty and is one of the interesting features of this new Pathe serial which is to be published in fifteen episodes and which, if the first two are any criterion, should succeed in drawing capacity audiences.

The first episode, in three reels, introduces the star, Ruth Roland, in the character of Echo Delaney, a special writer, sent to the temple of Incas to write a story on their mode of living. There is plenty of action in the first episode when the tribe discovers that Echo has the mark of the rising sun on her brow, a sign of their long lost princess and they proceed to have her marry their prince. Her rescue by "Hands Up," played by George Chesebro, forms a thrilling climax to this episode.

The second episode tells more of Echo's life when it is learned that she is the missing daughter of Colonel Strange, whose fortune is about to revert to his niece, Judith. Judith resents the presence of the rightful heir and plots with the Incas to again kidnap Echo.

The mystery throughout is well sustained by the presence of a hooded horseman known as the "phantom rider," who at the end of the second chapter is seen riding across the plain at top speed with Echo and the spectator is left entirely in the dark as to whether he is friend or foe.

## Jewel Carmen in "THE FALLEN ANGEL"

Fox drama; five parts; directed by Robert Thornby; published July 28

As a whole.....	Good
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Very good
Photography .....	Good

"The Fallen Angel" has been well produced, the story is an interesting one and has been carefully handled, but the nature of the subject makes it only appropriate for adult audiences.

In the role of Jill Cummings, a girl beset by poverty who seeks the easiest way, Jewel Carmen has a part particularly well suited to her talents and she gives a finished performance. Charles Clary, as the tempter, L. C. Shumway, as his son, and Herbert Heyes as the lover, make the most of their roles.

Adapted from the novel "You Can't Get Away With It" by Gouverneur Morris, the story begins in a fashionable boarding school, moves to a department store where an important thread of the plot is picked up, and then on through various stages of apartments, ending in a fashionable hotel in a foreign country, where the lover refuses to accept as his wife, the woman who had sought the easier.

The play has been accurately and lavishly staged and contains some excellent photography and lighting. The exteriors



JEWEL CARMEN IN A SCENE FROM "THE FALLEN ANGEL."  
(Fox)

are cool and beautiful, and provide the picture with plenty of refreshing bits of scenery.

*The story:* At the death of their father, Jill Cummings and her two sisters find themselves destitute and forced to seek employment. In a department store Jill attracts the attention of the owner of the establishment, a man unhappily married, longing for home comforts. He shows Jill an easy way to luxury and for the sake of her sisters she accepts it. The sudden death of her benefactor leaves the door of Jill's past closed and she departs to foreign lands where she meets and falls in love with Jim Adams. A confession of her past, however, turns Jim against her. He returns a year later and Jill confidently expects that he will forgive her, but the proposition he has to offer Jill angers her and she sends him away.

## Vitagraph's Weekly Two-Reel Comedies

Vitagraph announces that hereafter the company's one-reel "Big V" comedies will be issued in two-reels. The first will be issued the week of September 16 and they will be published weekly thereafter. Lawrence Senon will head one company and Montgomery and Rock will be the featured comedians in the other.

## DIGEST OF PICTURES OF THE WEEK

THE week's output of pictures offers excellent material for hot weather programs. They are all along light veins with possibly one exception, "Fedora" and this one presents snow scenes of a Russian winter, which will please by reason of the contrast with the present temperature environment.

One war picture is numbered among the pictures of the week, "Inside the Lines." It deals with the same theme upon which most of the war plays have been based, i. e. the spy system. In the present instance the World has a very strong story, and Lewis J. Stone and Marguerite Clayton were ideal choices for the leading roles.

"The Accidental Honeymoon," a comedy-drama with Robert Warwick in the leading role, is one of the best things this actor has ever done. Harry Rapf produced and directed the play and it is brimful of original humor. The picture holds additional interest by reason of Mr. Warwick's participation in the great world war. He is now a Captain in Uncle Sam's service.

Charles Ray returns to the screen in another "Small-town-guy" role. The play was written and directed by Victor Schertzinger who has made a capital comedy out of ordinary situations. The subtitles are unique in "A Nine O'Clock Town" and contain much of the humor of the piece. Schertzinger seems to realize Ray's possibilities better than any director he has ever had and his latest Paramount is quite up to anything he has ever done.

The Fox drama of the week is "The Fallen Angel" with Jewel-Carmen. The play has been mounted in the usual elaborate and careful Fox style and presents a vivid story of a young girl who, to provide for her younger sisters, accepts a life of ease from her employer.

Pathé, "The House of Serials," presents the first episodes of another stirring continued screen story

with Ruth Roland in the leading role. If the early episodes are any criterion picture patrons who enjoy good serials will be waiting anxiously for the succeeding chapters.

Nell Shipman, the talented and beautiful Vitagraph star, in "A Gentlemen's Agreement" makes the most of a rather conventional tale written by Wallace Irwin. The play is replete with action but the supporting cast and direction are not up to Vitagraph's standard.

Victorien Sardou's stage success "Fedora" has been transferred to the screen by Paramount with all the usual elaborateness and care as to detail for which this company is noted. The tragic ending of the Sardou play has been changed to one of happiness, which seems to better meet the needs of present day audiences. Pauline Frederick is thoroughly at home in the stellar role and is surrounded by a well balanced cast of players.

Comedy seems to be the forte of that popular Metro team—Francis X. Bushman and Beverly Bayne. In "A Pair of Cupids" they enter into the spirit of the story with keen relish, and although it is an old theme, they get considerable original humor out of it. One of the best plays of the week.

"The Golden Fleece" attracted considerable attention as a magazine story and it loses none of its interest by its repetition upon the silver sheet. Triangle has made a fast moving, gripping drama of the story of a youth with a big idea, who falls into the hands of an unscrupulous promoter, such as frequently rent offices in the city and await their victims. Jack Curtis has a leading part and one whose true meaning is not disclosed until the last reel.

The Pathe drama "Winning Grandma" is another play with the heart interest angle as its principal excuse for being. It presents baby Marie Osborne in a role not unlike a number of others which she has played. The title tells the whole story.

# EXHIBITORS HERALD AND MOTOGRAPHY

## Pauline Frederick in "FEDORA"

Paramount drama; five parts; directed by Edouard Jose;  
published August 12

As a whole.....	Very good
Story .....	Excellent
Star .....	Very good
Support .....	Very good
Settings .....	Good
Photography .....	Excellent

In "Fedora" Pauline Frederick has a vehicle worthy of her genius. It is a play that should achieve distinct popularity,



PAULINE FREDERICK AND SUPPORT IN A SCENE FROM  
"FEDORA." (Paramount.)

picturized from Victorien Sardou's famous stage success written for Sarah Bernhardt in 1882.

It is a story of Russia and, like most of Sardou's plays, has a tragic note running through it. However, every character in it rings true, and because of its artistry and the excellence of the production, it will hold and please picture-goers.

As Princess Fedora, a Russian beauty, engaged to a Count, who swears to bring the Count's slayer to justice and later falls in love with the man she seeks to turn over to the police, Miss Frederick plays with poise and marked self-possession, a difficult role. Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmuth Merkyll handle their respective roles well and give Miss Frederick good support. Merkyll made a fine Count Vladimir Androvitch.

*The story:* Fedora, a Princess of wealth and beauty, engaged to Count Vladimir Androvitch, vows to bring the murderer of the Count to justice, when he is mysteriously slain. She traces the assassin to Paris and poses as a Russian exile. By the practice of her wiles she induces him to fall in love with her and wrings a confession from him. Ipanoff, the murderer, goes to Fedora's house and reveals the truth of her fiance's death, he having discovered Vladimir in Mme. Ipanoff's bedroom. When Fedora learns of her fiance's perfidy, she declares her love for Ipanoff and screens him from the police until he is pardoned by the Czar and they are finally married.

## Nell Shipman in

## "A GENTLEMAN'S AGREEMENT"

Vitagraph drama; five parts; directed by David Smith; published July 29

As a whole.....	Fair
Story .....	Fair
Star .....	Good
Support .....	Fair
Settings .....	Good
Photography .....	Good

While there may be audiences who will like "A Gentleman's Agreement," the story is not up to the usual standard of Vitagraph productions. Both the manner in which it has been handled and the manner in which the players enact their roles lack color and distinction.

The action of the play is laid in the East and in ore mines of the West. There is a lot of action in several of the mine scenes, when two rival companies find that their mines meet and a fight ensues in which a fuse is accidentally set off, the mine walls are shattered and the hero buried in the debris.

Nell Shipman and Alfred Whitman are the featured players

supported by Juan de la Cruze, Jake Abraham, Hattie Burkirck and Jack Wetherby. Wallace Irwin is the author of the story.

*The story:* In order to make more money, the better to support his prospective wife, Allen Spargo goes west to take up mining. He is injured by a premature mine blast and Kate Leonard, a girl of the mine regions, who decides to keep Jack for herself writes Theresa that Jack has been killed. Prevailed upon by her mother, Theresa consents to marry Lemuel Antree and on the day of their wedding Jack comes east. Theresa being lost to Jack he immediately returns west where Theresa follows the next day. Lemuel, suspecting his wife's whereabouts, follows and demands that Theresa return with him. Jack urges her to do so and on the way to the station Lemuel is killed when the boat is upset while in the rapids, which leaves the lovers free to pursue their happiness.

## Francis X. Bushman and Beverly Bayne in

## "A PAIR OF CUPIDS"

Metro comedy-drama; five parts; directed by Charles J. Brabin; published July 29

As a whole.....	Good
Story .....	Amusing
Stars .....	Good
Support .....	Ample
Settings .....	Appropriate
Photography .....	Fine

Amusing situations, humorous subtitles, pleasing story, good leads, well balanced support and fine direction make "A Pair of Cupids" a fit hot weather subject and especially where previous productions of this popular team have been successful, their latest efforts should prove a very good attraction.

It's an old theme, the idea of an uncle desiring to effect a match between a nephew and his ward, who have little use for each other, but one that opens new avenues of exploitation which have been found in Luther A. Reed's version of it.

Both Francis Bushman and Beverly Bayne are right at home in their respective roles. In their support is Charles Sutton, Jessie Stevens, Gerald Griffin and Edgar Norton, each giving an excellent performance. Of no little interest are the Judge twins.

*The story:* When Peter Warburton refuses to marry his uncle's ward, because she is a butterfly and Virginia refuses to marry Peter because he is wrapped up too much in his business, Uncle Henry hits upon a scheme which he believes will bring them together. He borrows the twins of his scrub woman and sends one to Virginia and one to Peter. Out riding in the park they meet and each seeing the other with a child a



BEVERLY BAYNE (RIGHT) IN A SCENE FROM "A PAIR OF  
CUPIDS." (Metro)

different opinion is formed which, after a month, ends in their engagement.

## Lewis J. Stone in

## "INSIDE THE LINES"

World drama; six parts; published August 26

As a whole.....	Good
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Suitable
Photography .....	Good

"Inside the Lines" gives exhibitors an opportunity to show another stirring picture written on the war. There are no fight

scenes in the picture, nor is there a screen kaiser, but it gives a clear insight into the cleverness of the American secret service. In fact, so clear, that only near the end of the picture does one suspect that the serious, clever German spy, so resembling an American, is truly an American.

The picture has been done in good style and the story is an interesting one. It instills greater pride in the marvelousness of the American spy system and if accompanied by proper music will call forth applause from any audience. Lewis Stone gives an interpretation of the main character in the story that is very convincing. Marguerite Clayton plays the leading feminine role and the cast surrounding the star shows care in selection.

*The story:* As a German secret service operative, an American is sent by the head of the German spy system to impersonate a certain English captain, thereby learning the secret of the enemy's water activities. In this garb he meets a young American girl, whom he had befriended on the Swiss border, and her identity of him under a different name, puts him in an embarrassing position. But when he has succeeded in capturing the most important of the enemy's spies and makes himself known, he finds that she is very much in love with him.

**Jack Curtis and Joe Bennett in  
"THE GOLDEN FLEECE"**

Triangle drama; five parts; directed by G. P. Hamilton; published July 28

As a whole.....	Very good
Story .....	Excellent
Stars .....	Good
Support .....	Good
Settings .....	Appropriate
Photography .....	Very good

This *Saturday Evening Post* story by Frederick Irving Anderson, makes excellent screen material. It contains plenty of thrilling adventures and bright comedy situations, and the selection of Joe Bennett for the role of Jason was a happy one. Jack Curtis gives his usual finished performance as a detective and an all-around friend of a poor, but honest, country boy. Harvey Clark, as the crook, also adds to the story's strength,



JOE BENNETT (RIGHT) IN A SCENE FROM "GOLDEN FLEECE."  
(Triangle.)

while Peggy Pearce, as Jason's sweetheart, tries most too hard to appear countryfied. All country girls are not stupid and dull looking. The play moves along swiftly and holds the attention throughout.

*The story:* Jason goes to the city to capitalize his idea of a "knock-down, build-your-own-auto." Falling into the hands of an unscrupulous promoter, his plans are taken from him and he realizes the city is no place for a country lad. However, a detective overhears his conversation with the promoter and plans to use Jason to prosecute the swindler. Jason suspects the detective and escapes. While rescuing his sweetheart, who has followed him to the city, from the care of a policewoman he runs afoul of the police. Taking up the trail of the detective, he rescues his plans and is about to escape, when apprehended and learns that the detective is a friend working in the interests of a philanthropist. Jason and Rose return to the farm in a limousine.

**Marie Osborne in  
"WINNING GRANDMA"**

Pathe drama; five parts; directed by William Bertram; published August 18

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Good
Settings .....	Appropriate
Photography .....	Good

This is one of Marie Osborne's best pictures. The story is an interesting one, the direction very good, the supporting cast has been selected with care as regards type and little Marie enacts her role in a pleasing fashion.

Of course the production will have its greatest appeal to children and those especially interested in children, because it is very obvious that the story was constructed to display the little star, but admirers of Little Marie Osborne will doubtless receive this production with favor.

*The story:* Will and Nancy Reading and their little daughter, Marie, are very happy until Will's stern mother employs him to take care of her estate, and forces Nancy and Marie to live with them. A scheming lawyer and fraudulent land agent endeavor to bring a break between Nancy and Will. They are finally successful. But Will suspects them, sets a trap and learns the truth. Nancy forgives him and finally the hard heart of Mrs. Reading is melted and they are happily reunited.

**Robert Warwick in**

**"THE ACCIDENTAL HONEYMOON"**

Harry Rapf comedy-drama; five parts; directed by Harry Rapf; published state rights

As a whole.....	Very good
Story .....	Excellent
Star .....	Excellent
Support .....	Very good
Settings .....	Appropriate
Photography .....	Very good

For an evening of amusing entertainment of a high grade, "The Accidental Honeymoon" affords exhibitors excellent booking material. The last production made by Robert Warwick before his entry into Uncle Sam's service has all of those fine qualities that place the feature in the class of A-1 pictures.

While most of Mr. Warwick's previous productions have called for dramatic action, his ability as an actor of lighter roles is demonstrated in this comedy-drama and he proves his histrionic capabilities. Supported to excellent advantage by Elaine Hammerstein, and a well selected cast, the acting of the piece is all that could be desired.

*The story:* Because his fiancee has deceived him Robert Portland decides to end his life. He is about to shoot himself when interrupted by a telephone ring. His next attempt is beneath the wheels of a fast train. After resting peacefully some time on a carpet and cushion waiting for the train, Kitty Grey, escaping from an undesirable marriage finds him and calls upon him to fix her automobile. And then Robert decides that after all he does not want to die. They find themselves in an embarrassing position when a storm forces them to seek shelter in a farmhouse and the kindly farmers take them for man and wife. The next day the irate Mr. Grey locates his runaway daughter and puts her in a girl's school where Robert locates her and where, with the assistance of a teacher who has loved and lost, they carry to a successful finish an elopement.

**Washburn Stars in a Pathe Play**

**Of the Mexican Border, Out Aug. 11**

Pathe announces another Bryant Washburn picture as the leading feature on its regular program to be distributed August 11.

"The Ghost of the Rancho" is a five-part comedy-drama, and Washburn, it is said, has a delightful and beautiful leading woman in this picture in the person of Rhea Mitchell.

Bryant Washburn, who will be remembered for his finished performance in "Skinner's Dress Suit," "Skinner's Baby," "Twenty-One," and "Kidder & Ko," plays the role of a scion of a wealthy family who has paid a whole lot more attention to the cabarets and such gaities of life than he has to the problem of getting on in the world in the usual way.

There are complications of an exciting character which center about a murder in which a gang of bad men from the Mexican border have a hand. The young hero sets out to capture this gang single-handed and manages to do so with the help of his sweetheart and the ghost.

# "OVER THE TOP" with J.B.

Last week William L. Sherry held his annual outing for the office staff and a few select friends. It must have been a rather slow affair for William to pull, for the story of the outing as related by an eye-witness gives one the impression that the guests might have suffered from ennui. The start was from the Plaza Hotel, via automobile to a fashionable hotel on the south shore of Long Island, at which place luncheon was served. After the boys had regaled themselves with clam chowder and soft shell crabs, they boarded the "Good Ship Shape" for a cod fishing trip. There were (strange as it may seem) no large fish taken, but the sea was rough and all rolled merrily along 'till all hands had lost their lunch. Someone had to be the "fall guy," and in this case it proved to be Frank Lapan. He fell overboard, and while he was being fished out and bailed out, a perfectly good contract worth many thousands of dollars—for Sherry Pictures—was destroyed by the water. He also lost a gold watch, valued at a dollar eighty, and a pack of "Sweet Caps." Ask Dad if he didn't. While the pulmotor was extracting the gas and water from Frank, the ship drifted into a forbidden naval zone, and a submarine chaser pursued it all the way to the boathouse landing. On reaching shore no time was lost in piling into waiting automobiles and making a start for the city. The chauffeur was excited and got his foot on the gas too hard, and as a result a cop held up the car and handed William a summons, which he answered to the tune of fifty dollars. At 3 a. m. the picnic party reached Bagdad-on-the-Subway, and unloaded at an oasis in Times Square. The survivors are George Senneft, general sales manager for Sherry; A. Savage, G. Park, Fred Lagtree, N. J. sales manager; Frank Lapan, Long Island sales manager; Arthur Myers, attorney, and William L. Sherry. N. B.—There is another one scheduled for 1919.

J. T. Ward of Denver is in town this week, making contracts for several big features. Mr. Ward has spent many years in Africa, China and South America, and it is Mr. Ward's contention that the greatest field for cinema exploitation today is Africa and China, which countries, he says, are more or less neglected by American manufacturers.

The "Curb Brokers" at the Godfrey Building report that business is slow this week, but predict a bull market in the near future.

Frank Carroll is one of the men who will be hit by the new railroad order which requires travelers between New York and Philadelphia to have their photographs on their commutation tickets. Frank films well and if the R. R. has conductorettes Frank will have to have a new picture every day.

Speaking of photographs, have you seen the latest one of William G. Clark,

secretary and treasurer of the Affiliated Distributing Company? Well, he may just as well have a thousand taken, for they are going to be in great demand. Bill "mugs" good, and no mistake.

Thomas A. Blake sent out a lot of press dope about Mr. Romyne meeting all comers at the Astor on July 25. To date he hasn't met anyone, and the picture is still in the ice box. What's s'matter?

Max Stahl of the Lyric Theatre, Oil City, Pa., is in the city this week, looking for big ones to play on territorial rights in Pennsylvania. Max says the war pictures with a punch are the class of pictures that fill the houses these days. "Good picture, good paper, plus a showman's instinct, and you don't have to worry whether your tax is raised or not."

Wilbur Bates and Bob Priest have formed a new film combine, which bids fair to be a "humdinger." The offices are in the Times Building.

D. M. Henderson is back at his desk at McClures, and everyone is pleased. Daniel has a way of making everybody feel at home when they call at his office.

Frank Talcott has taken the Mt. Vernon studio and is making a seven-reel feature in which he is starring his wife. The picture is to be known as "The Bargain" and is being directed by James O'Neill. Talcott is a first-class business man. His wife is a talented and beautiful actress. O'Neill is a fine director, and the story has a splendid punch, 'tis said. Can you beat it?

It is reported that Hopp Hadley would take a vacation if he could get a day off. It may be hard for Hopp to get a day off, but he can take "Five Nights" off any time he wants to.

When William A. Brady got under way at the "Mitt Me" luncheon at the Astor the other day, his flowery flow of rhetorical pyrotechnics made some of the "boys" sit up and take notice. "As I look at the gathering of young men in this room it fills my heart with pride to think of the things which the young blood of this division of 'Class Five' can accomplish for the industry," said Mr. Brady. Just about that time some of the patriarchs of the division straightened up and their chests began to swell out like puff pigeons in the drumming season.

Then Walter W. Erwin, not to be outdone by "Bill," slipped the salve all over the "boys" by singing the praises of the honesty of the division, and the integrity of the industry in general.

Nobody said a word about "my friend the president," but the outfit sang "The Star-Spangled Banner" and some of the "Mixed ale tenors" did themselves proud. New York, Aug. 6, 1918.

## CARUSO GREETS HIS SCREEN DIRECTOR



THE FAMOUS TENOR (CENTRE) IS BEING INTRODUCED TO EDWARD JOSE (LEFT) BY JESSE L. LASKY, VICE-PRESIDENT OF FAMOUS-PLAYERS LASKY CORPORATION.

## SIDE STEP THE "DEAD ONES"

The way to prosperity is through box office success. You can't book "dead ones" and expect to swell your bank account.

\* \* \*

How to pick the Winners?

\* \* \*

Use *Exhibitors Herald* and *Motography's* "What the Picture Did for Me" department.

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Learn in advance what pictures draw and what pictures fall down.

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Hundreds of Exhibitors are depending upon this department now in booking their films and have been doing so ever since it was started in *Motography*.

\* \* \*

They declare it is **THE GREATEST FEATURE ANY TRADE PAPER EVER RAN.**

\* \* \*

The reports come from their own ranks.

Last week the department contained eighty-six reports on what pictures had **ACTUALLY DONE**—reports on their actual box office value.

\* \* \*

Every class of theatre is represented in "What the Picture Did for Me," from metropolitan downtown theaters to houses in the smallest towns.

\* \* \*

If you want to profit get on the band wagon.

\* \* \*

And when you do, pay your debt by joining the ranks of the men who make the department.

\* \* \*

Tear the report blank from the last page of the department and

\* \* \*

Tell us **WHAT THE PICTURE DID FOR YOU.**



# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

Copyright, 1918

The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.

## Artcraft

**The Silent Man**, with William S. Hart—Very good, as are most of the Artcraft-Paramount subjects.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**Amarilly of Clothes-Line Alley**, with Mary Pickford—Best Pickford for some time. Pleased immensely.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**The Rise of Jennie Cushing**, with Elsie Ferguson—A picture 100 per cent better than "Barbary Sheep." Modern and full of interest. More of this kind make friends for any star. Only fair business.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—General patronage.

**Down to Earth**, with Douglas Fairbanks—Always good with this star.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

**"Blue Blazes" Rawden**, with William S. Hart—Pretty good picture, but did not draw as usual. Nice cool weather at that.—Empire Theatre, Winchester, Va.

**Headin' South**, with Douglas Fairbanks—Good. Plenty of action. The kind he is best liked in here. Drew a good crowd.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**Amarilly of Clothes-Line Alley**, with Mary Pickford—The best Mary has done since "Rebecca." Drew exceptionally well.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**How Could You Jean?** with Mary Pickford—Picture not up to Pickford's standard, but did good business.—Regent Theatre, Rochester, N. Y.—Fashionable patronage.

**A Doll's House**, with Elsie Ferguson—Good picture, but too sombre. Did light business.—Regent Theatre, Rochester, N. Y.—Fashionable patronage.

**Selfish Yates**, with William S. Hart—High class audiences do not seem to care for this star.—Piccadilly Theatre, Rochester, N. Y.—High-class patronage.

**Say Young Fellow**, with Douglas Fairbanks—One of Fairbanks' best. Did good business.—Piccadilly Theatre, Rochester, N. Y.—High-class patronage.

## Bluebird

**A Mother's Secret**, with Ella Hall—An ordinary picture.—D. E. Knott, Pergola Theatre, Allentown, Pa.—Family patronage.

**My Little Boy**—A big hit.—R. J. Relf, Star Theatre, Decorah, Ia.—General patronage.

**The Scarlet Car**, with Franklyn Farnum—Good average picture.—R. J. Relf, Star Theatre, Decorah, Ia.—General patronage.

## Essanay

**Triple Trouble**, with Charlie Chaplin—Newspapers did this production a great injustice by calling it a "rehash." The picture fully satisfied our audiences and broke all house records. I am holding it over one day extra and I may keep it on another week in addition to Elsie Ferguson in The Danger Mark. Ran scenic with this the first week. Charged 25 cents.—M. J. Weil, Castle Theatre, State, near Madison street, Loop, Chicago. Busiest corner in the world.—Transient patronage.

**Two-bit Seats**, with Taylor Holmes—Excellent. Comedy-dramas are the thing. Big business.—H. B. McFarling.



MADGE KENNEDY  
In a Scene From Her Current Goldwyn Play,  
"Friend Husband"

Tokio Theatre, Morehouse, Mo.—General patronage.

**Ruggles of Red Gap**, with Taylor Holmes—Seemed to please them all.—R. J. Relf, Star Theatre, Decorah, Ia.—General patronage.

## First National Exhibitors' Circuit

**My Four Years in Germany**—From an all-around standpoint the biggest hit ever in my house and I've played about all the big ones. Brought out people that never attend the pictures. First nine reels are facts—why we are at war—and the last reel is an answer to: "America won't fight, eh?" During the last reel you could hear the cheering for half a mile.—R. J. Relf, Star Theatre, Decorah, Ia.—General patronage.

## Fox

**Peg of the Pirates**, with Peggy Hyland—Fair picture. Business good.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

**American Buds**, with Jane and Katherine Lee—Very good. These two little stars have excellent drawing power here.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**Ace High**, with Tom Mix—Best picture for some time. Two full houses and third show nearly full. Mix draws well here. Weather, hot. Regular advertising. Another house for competition. Charged 6 and 11 cents.—R. R. Booth, Paramount Theatre, Nebraska City, Neb.—Neighborhood patronage.

**Pride of New York**, with George Walsh—Very good business. Star popular. Fox seems to draw both city and country people. Weather, cold. Regular advertising. One house for competition. Charged 6 and 11 cents.—R. R. Booth, Paramount Theatre, Nebraska City, Neb.—Neighborhood patronage.

## Goldwyn

**Our Little Wife**, with Madge Kennedy—Did not please. Poor picture. No plot nor action.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**The Service Star**, with Madge Kennedy—A title that draws. Did well with it in spite of hot weather. Picture is good. It will attract those whose boys are in

# EXHIBITORS HERALD AND MOTOGRAHY

## A SCENE FROM "THE PRICE OF APPLAUSE"



JACK LIVINGSTON HAS THE LEADING ROLE IN THIS TRIANGLE PLAY BASED ON INCIDENTS OF THE GREAT WORLD WAR

the service.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Fields of Honor**, with Mae Marsh—Fair picture. Average business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**The Danger Game**, with Madge Kennedy—Good picture, but did not draw.—Empire Theatre, Winchester, Va.

**The Splendid Sinner**, with Mary Garden—Very good picture, but did not draw like star's first picture. As a whole Goldwyn's pictures please.—Empire Theatre, Winchester, Va.

**The Venus Model**, with Mabel Normand—An ordinary program picture. Nobody enthusiastic over it.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**All Woman**, with Mae Marsh.—A fair program picture. Mae Marsh's personality pulls it through.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.

**The Face in the Dark**, with Mae Marsh—Did poor business. Hot weather may have been to blame.—Piccadilly Theatre, Rochester, N. Y.—High-class patronage.

**Back to the Woods**, with Mabel Normand—Hot weather killed business on this picture. Good picture.—Piccadilly Theatre, Rochester, N. Y.—High-class patronage.

### Kleine

**The Apple Tree Girl**, with Shirley Mason—Will please better than nine-

tenths of the so-called big specials.—R. J. Relf, Star Theatre, Decorah, Ia.—General patronage.

### Metro

**The Trail to Yesterday**, with Bert Lytell—Great photography. Good story. The star is new to our patrons, but was well received.—M. C. Kellogg, Homesake Theatre, Lead, S. D.—General patronage.

**Lest We Forget**, with Rita Jolivet—Fine production. Broke house record of nine years.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**The Winning of Beatrice**, with May Allinson—An exceptionally clever production. A comedy-drama of much merit. More stories like this make friends and patrons. Photography great.—M. C. Kellogg, Homesake Theatre, Lead, S. D.—General patronage.

**Outwitted**, with Emily Stevens—Good story. Well acted, but star is no drawing card here.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**The Legion of Death**, with Edith Storey—This was fine. Capacity house.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**The Slacker**, with Emily Stevens—A good picture to good business.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**Lest We Forget**, with Rita Jolivet—Wonderful production. Drew well and pleased every one.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**Revelation**, with Mme. Nazimova—

Wonderful production. Great little actress. Caused more talk than any picture in long time.—Empire Theatre, Winchester, Va.

**Toys of Fate**, with Mme. Nazimova—Nice piece, but did not draw like Revelation nor please as well.—Empire Theatre, Winchester, Va.

**The Landloper**, with Harold Lockwood—Star not particularly popular. Did light business.—Regent Theatre, Rochester, N. Y.—Fashionable patronage.

**Pay Day**, with Sidney Drew—Did fair business only. Not much pull to the picture.—Piccadilly Theatre, Rochester, N. Y.—High-class patronage.

### Mutual

**The Planter**, with Tyrone Power—A play that will stand a lot of advertising and get the money. A play that is good in every respect.—Ed. Kunz, Princess Theatre, Springfield, Ill.—High-class patronage.

**The Girl Angle**, with Anita King—Good western stuff.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**The Sea Master**, with William Russell—Very thrilling.—D. E. Knott, Pergola Theatre, Allentown, Pa.

### Paralta

**Rose O' Paradise**, with Bessie Barriscale—A fair picture. Star has done better things. Lack of story is what spoils a good picture.—Ed. Kunz, Princess Theatre, Springfield, Ill.—High-class patronage.

**The Turn of a Card**, with J. Warren Kerrigan—Good production, but no pulling power.—D. E. Knott, Pergola Theatre, Allentown, Pa.—Family patronage.

**A Man's Man**, with J. Warren Kerrigan—Some picture! Some story! Seven reels crammed full of excellent high-class entertainment. Well acted. Well directed. Capacity business. Pleased young and old. Can be boosted as a feature.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Hum-drum Brown**, with Henry Walthall—A pleasing story. A good program picture.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

### Paramount

**Arms and the Girl**, with Billie Burke—Billie Burke is a special favorite with our patrons and this subject endeared her even more, if possible. Full of good comedy situations, story especially good, great cast, good photography.—M. C. Kellogg, Homesake Theatre, Lead, S. D.

**Naughty, Naughty**, with Enid Bennett—Nothing naughty at all about this picture. A good rural comedy of the right kind. Above average.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.—High-class patronage.

## EXHIBITORS HERALD AND MOTOGRAPHY

**One More American**, with George Beban—Beban's pictures too much the same. Patrons tire of the dago stuff.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.—High-class patronage.

**Viviette**, with Vivian Martin—Title against it. Good acting. Not much to the story. Business only fair. Star shows up to good advantage.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Good Night Nurse**, with "Fatty" Arbuckle—Much better and it received more laughs than Moonshine. A comedy that all will enjoy.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The House of Silence**, with Wallace Reid—A wonderfully clever detective story with the delicate question, put over in a manner that none could take offense at. But what we want is more of the lighter comedy and comedy-dramas at these times.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**The Seven Swans**, with Marguerite Clark—A fairy story for women and children. Poor for a mixed audience.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Rural patronage.

**The Thing We Love**, with Wallace Reid—Good patriotic stuff.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Rural patronage.

**His Own Home Town**, with Charles Ray—An average crowd. The picture was good.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**Two Tough Tenderfeet**, with Ben Turpin and Lee Moran—These Paramount-Sennetts are very good.—George H. Done, Gayety Theatre, Payson, Utah.

**Prunella**, with Marguerite Clark—Good picture, but hot weather kept crowds down.—Regent Theatre, Rochester, N. Y.—Fashionable patronage.

**Her Final Reckoning**, with Pauline Frederick—Picture not good enough to draw people in hot weather.—Regent Theatre, Rochester, N. Y.—Fashionable patronage.

### Pathe

**The Yellow Ticket**, with Fannie Ward—A great picture. Well produced. Star and cast exceptionally fine. Will stand a lot of boosting.—Ed Kunz, Princess Theatre, Springfield, Ill.—High-class patronage.

**The German Curse in Russia**—Fair, but print was in terrible condition.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**The Little Patriot**, with Baby Marie Osborne—Great. The best patriotic picture we have shown. Baby sure makes a hit here. We cannot recommend this picture too highly. This would make an extra fine picture for a Red Cross benefit. We congratulate Pathe for putting out a picture like this.—Loeffelholz Brothers, Auditorium Theatre, Cuba City, Wis.

**The German Curse in Russia**—Poorest war picture I have played. Took it off after matinee.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**The Yellow Ticket**, with Fannie Ward—Russian Jewish picture. Not for children. Good business. Picture fair. Not a big picture.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**How Could You Caroline?** with Bessie Love—Just an ordinary picture. Star cute, but that is about all. Bessie deserves better stories.—Ed Kunz, Princess Theatre, Springfield, Ill.

**The Voice of Destiny**, with Baby Marie Osborne—Give this little star stories like this one and her popularity will soon fade away. A murder mystery. Very depressing. Not at all suitable for family entertainment.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Innocent**, with Fannie Ward—A good one.—B. A. Cannon, Crossett Theatre, Crossett, Ark.—Saw mill town.

### Select

**The Death Dance**, with Alice Brady—Excellent all the way through from the box office to the crowds. Public says it is good. Played it all week to consistently good business. Charged 6 and 17 cents.—Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Pre-release house. Transient patronage.

**Scandal**, with Constance Talmadge—A splendid subject. The name seemed to draw, although with our patrons star is little known. Subject handled in a most pleasing manner.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—General patronage.

**The Wild Girl**, with Eva Tanguay—This picture drew well. Miss Tanguay has box office value.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.—High-class patronage.

**De Luxe Annie**, with Norma Talmadge—Picture interesting. Cast, settings and direction good. A crook story. Could have been shorter, as a seven-reel picture makes a long show when you run a one or two reel comedy with it.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Honeymoon**, with Constance Talmadge—The kind of picture that pleases all.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

### Triangle

**The Lonely Woman**, with Belle Bennett—A better picture than the title would indicate. Pleased.—L. E. Larkin, Beckwith Memorial Theatre, Dowagiac, Mich.—High-class patronage.

**The Shoes That Danced**, with Pauline Starke—Exciting and rather pleasing at the close.—D. E. Knott, Pergola Theatre, Allentown, Pa.

**A Soul in Trust**, with Belle Bennett—One of the best Triangles of the year.—D. E. Knott, Pergola Theatre, Allentown, Pa.—Family patronage.

**Man Above the Law**, with Jack Richardson—Good western.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Rural patronage.

**Ten of Diamonds**, with Dorothy Dalton—A good picture, but failed to draw like this star generally does.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

### SCENE FROM "BOSTON BLACKIE'S LITTLE PAL."



BERT LYTELL AND RHEA MITCHELL APPEAR IN THIS METRO PRODUCTION TAKEN FROM JACK BOYLE'S MAGAZINE STORY.

**Universal**

**A Soul For Sale**, with Dorothy Phillips—Very good. Hot weather. Played it Saturday and Sunday.—L. J. Jones, Lyric Theatre, State street, near Jackson boulevard, Loop, Chicago.—Transient patronage.

**Vitagraph**

**I Will Repay**, with Corrine Griffith—Average business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**An Alabaster Box**, with Alice Joyce—A good picture. Excellent business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**The Woman Between Friends**, with Alice Joyce—Excellent picture. Average business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**A Game With Fate**, with Harry Morey—Fair program picture.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Rural patronage.

**Womanhood, the Glory of a Nation**—My second showing of this feature. Drew good business. Everybody turned out that had not seen it the first time. Some came to see it again.—A. B. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**World**

**The Man Hunt**, with Ethel Clayton—A comedy drama that is fair. Star is pleasing. Story improbable, but will please young folks.—Ed Kunz, Princess Theatre.

**Tinsel**, with Kitty Gordon—Good picture with good business, considering the hot weather and rental price. Nice clothes worn. Stage settings O. K. Band concert in park for competition.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Cabaret**, with all star cast—A play dealing with artists and their code of morals. A play that will please all classes.—Ed Kunz, Princess Theatre, Springfield, Ill.—High-class patronage.

**The Interloper**, with Kitty Gordon—A good play. You would not recognize the star under Apfel's direction. You have to give it to him.—Ed Kunz, Princess Theatre, Springfield, Ill.

**The Cross Bearer**—A wonderful production. Feature it big.—D. E. Knott, Pergola Theatre, Allentown, Pa.

**The Wasp**, with Kitty Gordon—A fair program picture.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.—Rural patronage.

**State Rights and Specials**

**Song Hits in Movies**—Tried the first three. Didn't make the hit I expected, so quit them.—R. J. Relf, Star Theatre, Decorah, Ia.

**Berlin Via America**, with Francis Ford (Ford)—Good business considering

weather. Picture very well liked by audiences. People applauded their heads off. Ran full week. Charged 20 cents.—John Keane, Bandbox Theatre, Madison street, near LaSalle, Loop, Chicago.—Transient patronage.

**Berlin Via America**, with Francis Ford (Ford)—The business at the Star this week was very good. Would keep the picture over another week unless tied up. Positive this picture will go big in any outlying district with men, women and children. Charged 15 and 20 cents.—Boekin & Keane, Star Theatre, Madison street, near Clark, Loop, Chicago.—Transient patronage.

**Serials and Series**

**The Eagle's Eye**, with King Baggott (Foursquare)—Excellent picture. Business falling off since first episode.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**Vengeance—and the Woman**, with William Duncan (Vitagraph)—Best serial yet. Business gets better each week.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**Vengeance—and the Woman**, with William Duncan (Vitagraph)—Goes big here.—B. A. Cannon, Crossett Theatre, Crossett, Ark.—Saw mill town.

**National Boards Review Report**

**Uncle Tom's Cabin** (Paramount)—Entertainment value, excellent; educational value, excellent; dramatic interest of story, excellent; coherence of narrative, excellent; acting, excellent; photography, excellent; technical handling, excellent; costuming, excellent; scenic setting, excellent; historical value, excellent; moral effect, excellent.

**The Deciding Kiss** (Universal)—Entertainment value, fair; dramatic interest of story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, good.



CONSTANCE TALMADGE, Saying Farewell to Harland Tucker, a Fellow Player, Who Has Entered the Navy.

**What Is the Picture's Box Office Value?**

Is the film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Motography's "What-the-Picture-Did-for-Me" Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

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Producer .....

Weather .....

How Advertised.....

Competition .....

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Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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City and State.....

Sent in by.....

**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"The Hypocrites" (Cosmofotofilm)—Adult only permit. Reel 1, view of girl pulling dress down and indecently exposing her breasts.

"The Vigilantes" (Bear State)—Reel 1, two stage holdup scenes. Reel 2, Mexican taking girl up in arms and carrying her upstairs; stabbing girl; scene of girl climbing out of water and clothes cling to her figure. Reel 3, flash last two gambling scenes; slugging Mexican in street; attack on Chinamen and stealing their gold. Reel 4, shooting man in street; shooting man through window; view of two men hanging on gallows. Reel 5, two scenes of man outside bedroom window looking in at girl on bed; man entering bedroom window; two scenes of man in bedroom; first view of raped girl on bed; shooting Redmond. Reel 7, man removing vest just before his struggle with girl and three struggle scenes after he removes vest; shooting man standing in doorway; all scenes of man with noose around neck and all scenes of same man with black hood; two scenes of shooting Speckman; man hanging through window.

"Maid o' the Storm" (Paralta)—Reel 4, subtitles: "One must pay for such knowledge"; "Suppose I should open up the way to such knowledge, what would you pay?" "Then I could not marry him"; insert subtitle: "Then you must marry me" in place of "Then you must come to me." Reel 5, subtitle: "Yield to the love I see in your eyes," etc.

"The Fallen Angel" (Fox)—Reel 3, subtitle: "And so with the ensuing week another victim on the altar of sacrifice."

"Hereditry" (World)—Reel 4, shooting wife.

"The Geezer of Berlin" (Century)—Reel 2, two views of girls in one-piece bathing suit; three scenes of men's vulgar actions during girl's dance.

"Back to the Woods" (Goldwyn)—Reel 4, shooting of author.

"The Danger Mark" (Artaft)—Reel 3, subtitle: "But you must." Reel 5, subtitle: "It is his duty to marry her."

"Madame Sphinx" (Triangle)—Reel 3, all except first scene in Apache den and except closeup of man and girl where dancers are seen in background; kissing scene at table; reduce three fight scenes to half; all views of women fighting; second scene of knife descending; three scenes of placing plans on window sill. Reel 5, man working at window up to time where he raises it; two scenes of striking man and his falling.

"The Midnight Flyer" (Universal)—Reel 2, note reading: "Danny will be gone Tuesday"; three scenes of girls at bar; subtitle: "I've come to kill you"; shooting scene.

"A Reckless Rover" (Ebony)—Entire incident of police shooting at bull's eye on man's back before and after subtitle: "You're aiming too high."

"Two Tough Tenderfeet" (Sennett)—Reel 1, entire incident of man putting teapot into trousers.

"The Painted Lily" (Triangle)—Reel 1, two closeups of dance; subtitles: "I don't want you to go home either"; "You are not going home"; "You don't need a divorce"; "I mean the minister was fake"; violent kissing scene. Reel 2, subtitle: "Roam around Herald Square," etc.; all but last view of roulette wheel and reduce eleven gambling scenes to half. Reel 3, subtitles: "The rake-off to the police and keeping them quiet, remember—"; "Say—speaking of police and keeping them quiet, remember—"; vision of murder; shooting officer; holding raiding squad off with gun; two raid scenes where girls fight police; scene of paying blackmail; "Blackmail by installments"; view of roulette wheel and gambling scene following; holding up police from time man places chair against door to where he escapes down araway. Reel 4, subtitles: "Hand over those sparklers"; "She hasn't showed up yet and I need those sparklers"; threatening man with gun; girl giving gems to "London Louie." Reel 5, all but last views of men working at safe; subtitle: "I lied to you about our marriage."

"Her Body in Bond" (Universal)—Reel 4, subtitle: "Quinn the sensualist stopped at nothing." Reel 5, subtitles: "If you ever change your mind"; "I remember what you said—I've come for the money"; insert subtitle: "If you are ever in trouble, Peggy, promise you'll come to me"; two views of letter from Quinn asking for \$500 and one reading: "I can't wait until midnight"; view of Quinn typing letter and view of it following. Reel 6, insert note to the effect that girl's husband had died in the West. Eliminate shooting of Quinn and police officer shooting dope fiend.

"The California Outlaws" (U. S. Feature)—Reel 1, outlaws dividing mail theft spoils. Reel 2, three scenes of outlaws riding away with loot. Reel 3, shooting man at gate; three scenes of outlaws shooting from cabin. Reel 4, two scenes of outlaws shooting at posse; outlaws shooting as they escape from barn. Reel 5, stage holdup; three scenes of outlaws shooting at posse; subtitles: "The attempted break by George Sontag and others at Folsom"; "The law hounds them," etc.; all scenes of convicts shooting.

"The Unchastened Woman" (Rialto De Luxe)—Reel 1, subtitles: "This is Dr. and Mrs. Madden, they live on the second floor"; "Knolleys' secret nest"; "Mr. Knolleys maintains an apartment at Webster Court"; "Emily, we need one of our trips on the yacht" to read: "How would you like to spend a few hours on my yacht this afternoon." Reel 2, change letter to read: "Dear Hubert—I have no reproach to make, but now that I have learned that you are married I feel that it is wrong to continue our friendship"; scene of Knolleys in hall of apartment house apparently reaching for key; subtitle: "Have you broken with that Madden woman?" Reel 5, first two kissing scenes between artist and Mrs. Knolleys; change subtitle: "Since you insist, I refuse to sit at the same table with my husband's mistress" to read: "Since you insist, I refuse to sit at the same table with the woman who accepted my husband's attentions even though she knew he was married." Reel 7, scenes showing Krellin's frenzied actions after Mrs. Knolleys leaves room and to include his tearing of signed paper; subtitles: "Look me in the eye"; "God is a great humorist," etc.; "If I protect Miss Madden from the truth, will you protect me from a lie?"; "I should have told you everything and not have lived a lie"; two scenes showing Krellin and Miss Madden where she registers guilt; all scenes of same couple after Mrs. Knolleys leaves room.

**Trade Shows**

**CHICAGO**

FOX, 5 S. Wabash Avenue, "The Bird of Prey, with Gladys Brockwell, Wednesday, August 14, 10:30 a. m.

GENERAL, 207 S. Wabash Avenue, Current publications, titles not available, Wednesday, August 14, 2 p. m.

MUTUAL, 220 S. State Street, "Love's Law," with Gail Kane, Monday, August 12, 2 p. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "Green Eyes," with Dorothy Dalton, and "The Marriage Ring," with Enid Bennett, Thursday, August 15, 10 a. m.

PATHE, 220 S. State Street, "The Girl From Bohemia," with Irene Castle, Wednesday, August 15, 2:30 p. m.

TRIANGLE, 207 S. Wabash Avenue, "Cactus Crandall," with Roy Stewart, and "Shifting Sands," with Gloria Swanson, Thursday, August 15, 2 p. m.

UNIVERSAL SPECIAL, "Bread," with Mary McLaren, and "The Love Love Swindler," with Edith Roberts, Tuesday, August 13, 1 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "Wild Primrose," with Gladys Leslie, Tuesday, August 13, 2 p. m.

WORLD, 207 S. Wabash Avenue, "Merely Players," with Kitty Gordon, Saturday, August 10, 1 p. m.

**ATLANTA**

UNIVERSAL, New Tudor Theatre, Current publication, week of August 12.

**CLEVELAND**

TRIANGLE, 704 Sincere Building, "Cactus Crandall," with Roy Stewart, and "Shifting Sands," with Gloria Swanson, Monday, August 5, 2 p. m.

WORLD, Belmont Building, "Merely Players," with Kitty Gordon, Saturday, August 17, 2 p. m.

**MINNEAPOLIS**

WORLD, Sixth Street and First Avenue, "Inside the Lines," with Lewis A. Stone, Wednesday, August 7, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p. m., containing data on shows to be given in the week following.*

**THIS WEEK AT DOWNTOWN  
CHICAGO THEATERS**

- ALCAZAR—Paramount, "Prunella," with Marguerite Clark.
- BIJOU DREAM—Select, "A Pair of Silk Stockings," with Constance Talmadge.
- BAND BOX—Jewel, "For Husbands Only," with Mildred Harris.
- BOSTON—Fox, "The Plunderer," with William Farnum.
- CASINO—Universal, "The Geezer of Berlin."
- CASTLE—Artaft, "The Danger Mark," with Elsie Ferguson.
- ORPHEUM—Paralta, "Maid o' the Storm," with Bessie Barriscale; Paramount, "Less Than Kin," with Wallace Reid; Goldwyn, "Friend Husband," with Madge Kennedy.
- ORCHESTRA HALL—Artaft, "Bound in Morocco," with Douglas Fairbanks.
- PLAYHOUSE—Kleine, "Conquered Hearts," with Marguerite Marsh.
- ROSE—Artaft, "We Can't Have Everything," with Kathlyn Williams.
- ZIEGFELD—Paramount, "A Nine O'Clock Town," with Charles Ray.

# The Periscope

We note, according to *Variety*, that W. N. Selig is "producing two of Reilly's poems in film form." The well-known "Hoosier" poet we presume.

If the M. P. E. L. breaks with the N. A. M. P. I. they'll miss the Brady fireworks at the annual conventions when William A. "give's 'em hell."

Allegorical pictures, such as Belgium in chains, are giving the California bathing girl "stills" an awful run for their money of late. Figuratively speaking, the former has it on the latter, although the latter outnumbers the former, if you get what we mean.

Did you notice it? Fact. Not an amalgamation rumor in *Variety* last week.

Clever idea, that of the Arrangements Committee of the A. E. A., to have a gong ring at the end of every four minutes of speech making at their convention. The guy in charge of the gong is going to have a busy day, we take it.

## Dubb Hears From Japan

Dubb's daily mail is increasing by leaps and bounds until now it resembles the receipts of a mail order house. Letters from foreign shores are common and oftentimes quite eccentric. Take for instance, the following communication from a Japanese exhibitor:

Tokio, Japan.

Honorable Dubb:

Dear friend. It is summer. Jolly old summer. The sea is charming and so are your cheerful hints to exhibitors. We, in Japan, have never overlooked a bet. Kindest remembrances. I admire your writings. So valuable. Sorry to cause you trouble. A fine spirit is back of them. The summer time is cheerful. So delightful. You have the art and skill to tell us what we want to know and then some. The others are bunk. Kindly favor me with your valued photo. My lobby is sorry without it.

Sincere wishes, honorable sir, your friend,  
Artie Choke.



PERCY F. DUBB

## Triangle Adopts Dubb's Idea

"If you can obtain the loan of one of the formidable steel traps used to catch big game, you might place these traps in the lobby."—Triangle press sheet.

## Some Job

We'd call this one man's job; managing director of a circuit of theatres, proprietor of a chain of newspapers, exhibitor of motion picture features, leading sportsman, head of a number of private and public enterprises, politician and patriot. Hugh D. McIntosh, of Australia, now a visitor in New York, is the man.

The promoters of the Fulton-Dempsey fight won't make much on the films if they sell 'em on the footage basis.

"What Does a Woman Need Most" is the title of a film made by a woman out in Nebraska. It is in six reels and there's a lecture goes with it. J. R. M.

## Western Drama and Society Play Features on Triangle Bill of Aug 11

"Cactus Crandall," with Roy Stewart, is the first feature on the Triangle program for the week of Aug. 11. "Shifting Sands," with Gloria Swanson, is the second.

"Cactus Crandall" was written by Roy Stewart himself and directed by Cliff Smith. It tells of "Cactus" Bob Crandall, a wealthy rancher. Crandall crosses the Mexican border in search of some steers which have strayed from the ranch and runs across Helen Ware, a beautiful American girl who has been captured by a Mexican named Mendoza. "Cactus" rescues the girl and wins her love.

Marion Marvin, Triangle's new leading woman, will support Stewart as Helen Ware. Joe Rickson is Mendoza.

The second feature, "Shifting Sands," was written by Charles T. Dazey. Gloria Swanson plays the part of an artist who is struggling to care for an invalid sister. She is unjustly convicted and sent to prison by a man whose advances she scorns. Later she becomes interested in settlement work and becomes the wife of John Stanford, a young philanthropist.

Years pass, America enters the war, Stanford is given an important government post, and Von Holtz, a German spy in the disguise of Sir George Denby, an English officer, comes to Stanford's house ostensibly for a visit, but really to steal some valuable papers. Von Holtz proves to be the man who had sent Mrs. Stanford to prison, and forces her to agree to aid him. Instead the girl traps him. The husband learns the wife's secret, but he also learns she was innocent, and they become closer than ever.

Joe King is leading man, Harvey Clark is cast as the heavy, and Albert Parker directed.

## Four Select Pictures Are Scheduled For Publication in Month of August

Select announces that it will issue four productions during August. The latest attractions of Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge are included.

"The Savage Woman" is the Clara Kimball Young production. This picture was originally scheduled to be issued at the end of July, but it was found impossible to complete sufficient prints by that time. Miss Young appears as a daughter of the jungle, later being transplanted in the ultra smart set of Paris.

Probably the second of the Select publications during August will be "The Death Dance," with Alice Brady. This is a story of New York life in which Miss Brady is seen in the role of a modern girl who determinedly follows a course of clean living and upright conduct in the face of many embarrassing situations.

Norma Talmadge will appear in "Her Only Way." This is a story of small town love and intrigue—with a surprise at the end.

Constance Talmadge will be starred in "Sauce for the Goose." Miss Talmadge takes the part of Kitty Constable, the sprightly young wife of a no less sprightly husband. Kitty has a mind of her own and is quite capable of turning an embarrassing situation to her own account when she has been flirting with one of her husband's friends in a spirit of going her "hubby" one better.

## Theda Bara in Model's Role

Following completion of "The Message of the Lilies," Theda Bara, Fox vampire, will appear in a picture in which she has the role of an artist's model. The production bears the temporary title of "Little She-Devil." J. Gordon Edwards will direct as usual. This will be his twenty-eighth Bara production.

## Tom Moore in "Just for Tonight"

"Just for Tonight" is the name of Tom Moore's first starring vehicle under Goldwyn, and the story is both adventurous and properly romantic, it is said, as befits the handsome young Irishman with a fascinating smile.



# CHICAGO TRADE EVENTS



## Another Chicago Film Corporation To Face Inquiry Attorney General Weighs Activities of Lincoln Pictures Classic

State's Attorney Hoyne will be asked to start action against Frederick Bennion, former fiscal agent of the Lincoln Pictures, Classic, Inc., a \$1,000,000 Delaware film corporation.

Bennion is now the object of attack in the civil courts by officials of the corporation, who had engaged him to help place the stock which the concern was selling at \$10 a share.

Determination to place the case of Bennion in Mr. Hoyne's hands was decided on at a meeting of officials of the corporation in the office of C. J. Trainor, counsel for the company.

### Trust Fund Depleted

Bennion has not been seen by his associates recently and his offices at 208 South La Salle Street are closed. Shortly before this it was discovered, the officials allege, that the stock sales proceeds in the Union Trust Company, which were being held in escrow under terms of agreement with the secretary of state's office, had been depleted by some \$9,000.

In addition to the other troubles of the corporation, the secretary of state has issued a rule to show cause why the corporation's permit to sell stock under the "blue sky" law should not be revoked, and Assistant Attorney General Pruitt yesterday began an investigation. Mr. Pruitt learned that Bennion's salesmen have been under investigation before in connection with Giles P. Cory's "Birth of a Race" moving picture stock sales.

### Stockholders Not Losers

"Fortunately for ourselves and for the stockholders," Attorney Trainor said last night, "we got hold of the situation in time to prevent the corporation and the investors from losing any money. We have obtained an injunction preventing Bennion and Henry Belmar, former president, from interfering with the operations of the corporation.

"We have got the 35,000 shares of promotional stock which were to have gone to Belmar in our possession, and even if we should lose the \$9,000 that is gone, we are in better financial shape than we were before. We can say the stockholders will lose nothing, for we are going to see this company through to a successful conclusion."

Some of the literature sent out of Bennion's office advertises the fact that Secretary of State Emmerson has granted the corporation a license to sell stock. Such advertising is in violation of the state law unless it also states that Mr. Emmerson does not recommend the purchase of this or any other stock, Assistant Attorney General Pruitt states.

In another stock selling pamphlet the probable annual profits from the finished pictures of Abraham Lincoln's life are fixed at nearly \$5,000,000.



H. J. BAYLEY  
Manager W. W. Hodkinson Corp.  
Minneapolis office

## H. J. Bayley Appointed To Manage Hodkinson Minneapolis Exchange

According to word received here, H. J. Bayley, former manager of the local Goldwyn exchange, is now in charge of the Minneapolis exchange of the W. W. Hodkinson corporation. Some time ago Mr. Bayley was Minneapolis manager for Vitagraph.

Following Mr. Bayley's resignation from the Goldwyn company which occurred two weeks ago, he was considering several offers. He left for Minneapolis about a week ago. He was succeeded in the Chicago Goldwyn office by I. K. Von Ronkel.

Announcement of the former Chicago man's new position was made by P. N. Brinch, personal representative of W. W. Hodkinson. In addition to handling the sales of Hodkinson pictures in the Minneapolis territory, Mr. Bayley will also have charge of the organizing of the "Hodkinson Co-operative Plan."

## Max Goldstine Victim Of Peculiar Accident

Max Goldstine, district manager in the central west of the Paramount and Artcraft Pictures Corporation, was the victim of a peculiar accident last week which nearly resulted in the loss of the thumb of his left hand.

Mr. Goldstine tripped in the bathroom of his home and in an effort to save himself from falling clutched at a glass shelf. The sharp edge cut a deep gash clear across the palm of his hand. "So severe was the injury that Mr. Goldstine was confined to a hospital for three days. The injured member is now healing rapidly.

## Frank J. Flaherty Ends Connection With Foursquare Wires Local Office of Resignation in New York

Frank J. Flaherty, manager of the local Foursquare exchange, has resigned from the company, according to telegraphic advices received from New York City late last Saturday afternoon.

According to the brief, laconic message his resignation will take effect at once. Details of the affair are lacking and nothing is known concerning Mr. Flaherty's action other than his wire to this effect.

### Manager Since October

The retiring manager of the Foursquare exchange has been in charge of the Chicago office since its inception last October. Prior to that time he was sales manager of the Chicago Universal exchange.

He left Chicago last Thursday to go to New York and it was the general understanding that he intended purchasing the local exchange. He has an interest in the business which he bought when he took the management.

### Plans Not Known

In his absence W. S. Altland has been in charge of the exchange and could give no further information regarding Mr. Flaherty's future plans other than that contained in the wire. He is expected to return to Chicago some time this week.

A representative of the Foursquare Company is expected in Chicago some time this week and it is believed that a successor to Mr. Flaherty will be appointed at that time.

## "Hearts of World" Completes Brilliant Chicago Engagement

D. W. Griffith's "Hearts of the World," based on the great world war, closed what is considered a remarkable engagement in Chicago last Saturday night, completing a run of fifteen weeks at two loop theatres.

Opening at the Olympic Theatre, Randolph and Clark streets, the last week in April, the picture was later shifted to the Colonial, where it remained until the close of the engagement last Saturday night.

The first night's engagement was the occasion of a patriotic demonstration the like of which has seldom been witnessed in Chicago. Hats were thrown in the air and many of the more enthusiastic stood up in their seats and cheered.

From those statistically inclined the claim is made that in many respects the run of "Hearts of the World" was more remarkable than that of the first Griffith masterpiece, "The Birth of a Nation." In substantiation of their argument they

point to the fact that the entire run was made in comparatively hot weather; that because of war conditions, the draft, Liberty Bond, Red Cross, Y. M. C. A., and other drives depleting the pocketbooks and personnel of the theatre-going public, the large attendance during the fifteen weeks is a tribute to the strength of the picture.

While no figures are made public, it is understood that the engagement was a profitable one.

## Ziegfeld Contracts For Entire Series of Hayakawa Productions

Arrangements have been completed whereby the Ziegfeld Theatre, Michigan Avenue, Chicago, will show the entire series of eight Hayakawa productions, the first of which, "His Birthright," will be available September 1.

Negotiations for the presentation of the Hayakawa pictures in Chicago were conducted between Sam E. Rork, general representative of the Haworth Pictures Corporation, and C. E. Elliott, managing director of the Ziegfeld, and were closed only after Mr. Elliott had personally previewed "His Birthright."

"The Ziegfeld booking confirms," said Mr. Rork, "our claim of highest excellence for the Haworth productions. Mr. Elliott is a critical and a highly successful exhibitor. The location of his house in the loop district of Chicago necessarily requires the finest kind of judgment in the selection of his pictures. He can cater to no special class. His audiences are cosmopolitan if any picture audiences are."

Mr. Rork is at present in New York after a swing around the circuit as far west as Chicago closing deals for pre-release bookings on the Hayakawa pictures. He has conferred with branch managers of the Mutual Film Corporation in the cities he has visited.

Special screenings of "His Birthright" are being arranged at the Mutual exchanges and there has been a great desire manifested, it is said, on the part of exhibitors to see for themselves the first of the Haworth pictures.

## PERSONALS

"By George"

Fine examples of practical patriotism are frequent in these times but our attention has been called to the unostentatious way in which William Rohe of the Ideal and Liberty Theatres is "doing his bit." Mr. Rohe chaperons an auto load of girls every Saturday night who attend the soldiers' and sailors' recreation center at Washington street and Fifth avenue.

The Saturday afternoons, Mr. Rohe devotes to touring the city, his auto filled with our fighting men. More power to you, Rohe, may others follow your example.

D. M. Vandawalker was found in his office last week struggling with a trial balance and the mysteries of an adding machine. The reason—the estimable Miss Hopkins is away on a vacation. "But she'll be back," said D. M. in a voice anything but sorrowful.

And now it is our old friend Flaherty who's left his swivel chair. We thought sure Frank was there to stay. Maybe that's why they call it the College building. Exchange managers are only educated there, maybe.

Bayley has landed up in Minneapolis pushing the Hodgkinson brand. They call O'Tooie "Swenson" up there. Wonder what H. J. will draw?

Sam Berlin, former manager of the Wabash Theatre, 1836 Wabash avenue, has quit the game to engage in the manufacture of silk goods. Might almost say pretty soft for Sam.

W. R. Van Cortland, he of the diamond smile, has resigned as manager of the Milwaukee office of Vitagraph and is as yet undetermined as to his future course. L. M. Cobbs is temporarily in charge of the Pabst City office.

Lee Herz, head of the Silee Film Exchange (formerly Greiver & Herz) took a swing around the circuit last week, including Indianapolis and Des Moines in his itinerary. Friend Joe Lyons was in charge of the office while the boss was away.

I. Leserman, manager of the local Universal exchange, has returned from New York. On the way back he used up the spare time planning an auto trip through his territory. He thinks so well of the thing that he is going to carry it out.

Henry E. Newell, owner of the Plaisic Theatre, 3947 North Crawford avenue, has bought a half interest in the Howard Theatre. Newell is old in the game and if he bought a half interest in the Howard you can make sure the house is going to go.

J. C. Bennett, an eastern exhibitor, has proved to be a great little old rehabilitator. He took charge of the Princess Theatre at Whiting, Ind., a few months ago, applied the pulmotor, and now the darn thing is more alive than ever.

J. German has resigned as manager of the Virginia and will handle the Plaisic Theatre for H. E. Newell.

Harry "Eight Minute" Thompson, dashed into town a few minutes last week, booked a couple of films, and beat it back to the lake. No fish nor nothing. Wassa matter, Harry ain't they biting?

## On the Firin' Line

Two of our more or less prominent film venders have raised their right hands and solemnly taken the "never again" oath. Delaney and Salter have returned to the Vitagraph fold. The two are said to have signed a non-cancellable contract and put up a deposit.

Poor old unsophisticated Thompson of World fell for the loaded cigar trick last week and the explosion nearly blew an ear off Meister of the White House Theatre, Milwaukee. Bill Ashman, who is "staking his reputation on Pathe Plays" in the Wisconsin city, is said to have furnished most of the applause. It

should be emphatically stated that they did not pull the trick in the Toy Building.

Thompson says with a meaning look that if the front of the White House blows out this week he might be able to explain it somewhat. Regular "Relentless Rudolph" that Thompson.

W. W. "Knock 'em dead" Parsons of the local World sales staff, has been transferred to the Buffalo office. He don't know why but he's ready for anything that turns up.

A certain exhibitor, when asked if he did not think "Chub" Florine was growing bellicose, said he thought it was his pink silk shirt that made him look that way.

Ed Mordue, formerly of Standard, Unity, Doll-Van, Select, etc., is now back to his first love, Pathe. Parnass is still a lap to the good. He passed through Pathe several weeks ago. It's a darn good thing they ain't swatting salesmen.

Van Gelder showed up in town again this week after spending eight weeks in the national army. He was honorably discharged because of physical disability. Well, Van, you did your durndest. Now come across you managers and bid for his services.

Walter Hildebrand, formerly manager for the Elliott-Sherman company in Minneapolis, is now handling "Birth of a Nation" and Hart reissues in Wisconsin. Business of making the old saying, "Have a Hart," popular once more.

Tom Chatburn and Tom Delaney have formed the T. & T. Film Exchange and will produce "Foo Foo the Fink Fine Features." We kind o' think those two birds was kiddin' us when they gave us this item.

Friend Schlesinger reports that he has closed for fifty days of "The Manx-Man" in Milwaukee. If this keeps up he will finish his visit before he is fairly started.

Morrie Salkin wore a worried look this week and when asked the why of the contracted brows said he couldn't understand it. He said it took him seven days to earn his salary and his wife got it in five minutes. Lissen, Mawruss, it's done every place.

Ralph White, veteran booker of the local General Film Exchange, has resigned and will cast his lot with Select.

The Jewel sales force has been augmented the past week by two additions, they being Bestar and Joe Kelly, the latter having forsaken the wet goods for the fillums.

Charley Sedell and Max Scawartz are two new names on the Universal payroll.

With George La Veen and Irv. Mack, the feller what told us of his antics, both cut of town the same week, the fifteenth floor of the Consumers building has been more or less quiet.



# SYNOPSIS OF CURRENT PUBLICATIONS

## "BOUND IN MOROCCO."

Four-reel comedy-drama.  
Featuring DOUGLAS FAIRBANKS.  
Produced by Artercraft.  
Author and Director, Allan Dwan.

**STORY:** A young American traveler is successful in rescuing a pretty white girl from a young Arab chieftain's attempt to thrust her into a harem. All the thrills and excitement contained in previous Fairbanks productions are to be found here.

## "THE LOVE SWINDLE."

Five-reel drama.  
Featuring EDITH ROBERTS.  
Produced by Bluebird.  
Author, Rex Taylor.  
Director, Jack Dillon.

**STORY:** Diana Rosson, immensely wealthy, flees from her fortune-hunting suitors to her country lodge, where she is attacked by two tramps and rescued by Dick Webster, a poor automobile agent. Diana loves Dick, but he loathes the idle rich and pays little attention to her. The wit of her sex takes hold of Dick and she finally wins.

## "THE LIAR."

Five-reel drama.  
Featuring VIRGINIA PEARSON.  
Produced by Fox.  
Author, Katherine Kavanaugh.  
Director, Edmund Lawrence.

**STORY:** Sybil Houston repulses the advances of Franklyn Harvey and weds Victor Sutherland. Shortly after their marriage Franklyn confronts Sybil with the astounding information that she has negro blood in her veins. This comes to her in one of the biggest moments in a wife's life and provides the story with a strong dramatic climax.

## "LITTLE MISS GROWN-UP."

Five-reel drama.  
Featuring GLORIA JOY.  
Produced by Oakdale-General.  
Director, Sherwood McDonald.

**STORY:** Little Nan is sent to visit her grandfather in the city and when she meets her aunt's fiancée she proposes to him, believing herself to be a grown-up. His answer somewhat surprises her.

## "WANTED—A BROTHER."

Five-reel drama.  
Featuring GLORIA JOY.  
Produced by Oakdale-General.  
Director, Robert Emminger.

**STORY:** Bab and Tom Wellsley are great friends. Tom is afraid to return to his home because he has disobeyed his father. He is sent to prison when he is found with stolen fruit; he makes his escape and secures employment on a farm. It is then that Bab's influence changes Tom's life.

## "FRIEND HUSBAND."

Five-reel comedy-drama.  
Featuring MADGE KENNEDY.  
Produced by Goldwyn.  
Director, Clarence G. Badger.

**STORY:** Dorothy Dean, opposed to marriage, is horrified to find that only by marrying can she secure the fortune left her by her grandmother. Through her

## For Your Program

Synopses of the following plays are given in this week's issue:

Alias Mary Brown  
Bound in Morocco  
Burglar for a Night, A  
Friend Husband  
House of Mirth  
Liar, The  
Little Miss Grown-Up  
Love Swindle, The  
My Husband's Friend  
Nine O'Clock Town, A  
Pair of Cupids, A  
Pair of Silk Stockings, A  
Price of Applause, The  
Wanted—A Brother  
Wild Primrose  
Winning Grandma

Synopses appearing last week:

All Man.  
Beyond the Shadows  
Border Legion, The  
Death Dance, The  
Dream Lady, The  
Ghost of the Rambo, The  
Golden Fleece  
Her Husband's Honor  
Maid o' the Storm  
To the Highest Bidder  
Waifs

lawyer she advertises for a young man to marry her for a certain monetary consideration and then leave her. She happens upon Don Morton and, believing him to be the man, goes through the ceremony. Right here she learns several things and has certain of her ideas completely changed.

## "HOUSE OF MIRTH."

Five-reel drama.  
Featuring KATHARINE HARRIS  
BARRYMORE.  
Produced by Metro.  
Author, Edith Wharton.  
Director, Albert Capellani.

**STORY:** Lily Bart, a poor orphan living with a rich aunt, is frequently reminded that it is necessary for her to make a rich marriage and with this in mind she refuses the love of Lawrence Selden, a young lawyer of small means and intends to marry Percy Gryce. But fate decrees otherwise and the result is altogether unlooked for.

## "A PAIR OF CUPIDS."

Five-reel comedy-drama.  
Featuring BEVERLY BAYNE and  
FRANCIS X. BUSHMAN.  
Produced by Metro.  
Author, Luther A. Reed.  
Director, Charles J. Brabin.

**STORY:** Uncle Henry Burgess decides that his nephew and ward shall marry, but Virginia does not like business and Peter does not like animated dolls, so they remain far apart. Undaunted, Uncle Henry provides a means that he believes will bring them together and his plans work out to

his entire satisfaction, although a crook's work is brought to light and a terrific fist fight is needed to clinch the bargain.

## "A BURGLAR FOR A NIGHT."

Five-reel comedy-drama.  
Featuring J. WARREN KERRIGAN.  
Produced by Paralta.  
Director, Ernest Ward.

**STORY:** Kirk Marden, after five years of wandering aboard his private yacht, returns to find that enemies are trying to wrest from his father the control of the Central Railroad. In order to get at the bottom of the trouble, he becomes a safe cracker and learns many things.  
(Review in this issue.)

## "A NINE O'CLOCK TOWN."

Five-reel comedy-drama.  
Featuring CHARLES RAY.  
Produced by Paramount.  
Author and Director, Victor L. Schertzinger.

**STORY:** The owner of the Emporium dry goods store becomes the talk of the town when he attempts to introduce certain methods of salesmanship which he found in progress during a disastrous visit to New York. A pretty corset model is the means of helping him out and, of course, the usual course of events follow.

## "WINNING GRANDMA."

Five-reel drama.  
Featuring MARIE OSBORNE.  
Produced by Pathe.  
Director, William Bertram.

**STORY:** To win her stern grandma was the task put before little Marie Reading when her father went to take charge of her grandmother's estate and they were forced to live with her. It was a hard task; crooks got in and estranged her mother and father and mixed everything up. And then came the great surprise which brought final happiness to everyone.

## "MY HUSBAND'S FRIEND."

Five-reel melodrama.  
Featuring FRANK MILLS.  
Produced by Rialto DeLuxe.

**STORY:** Wrongfully accusing his wife of indiscretion, Frank Probert divorces her and takes with him the son while Mrs. Probert takes the daughter. Some years later, Mrs. Probert, a successful gambling house keeper, caters to her son under an assumed name. When the daughter goes out riding with the son's friend, complications ensue which result in an unexpected ending.

## "A PAIR OF SILK STOCKINGS."

Five-reel comedy-drama.  
Featuring CONSTANCE TAMMADGE.  
Produced by Select.  
Author, Cyril Harcourt.  
Director, Walter Edwards.

**STORY:** All because Sam Thornhill wants one make of motor car and his wife Mollie wants another, a quarrel ensues which ends in a divorce and Mollie's traveling the country in a car which she knows Sam particularly dislikes. To drown his sorrows, Sam indulges in amateur theatricals in a road house, where Mollie comes when her car breaks down. The ensuing events provide plenty comedy.

**"THE PRICE OF APPLAUSE."**

Five-reel drama.  
Featuring JACK LIVINGSTON.  
Produced by Triangle.  
Author, Nina Wilcox Putnam and Norman Jackson.  
Director, Thos. N. Heffron.

**STORY:** Karl LeBarron, poet and member of a little Bohemian colony, had ever sought notoriety. When he found that being a pro-German was losing him applause, he announced his intention to join the French army at the sinking of the Lusitania. At heart a coward, his real adventures begin in the front lines and end when he is successful in cleaning out a nest of German spies in a most dramatic fashion.

**"ALIAS MARY BROWN."**

Five-reel drama.  
Featuring PAULINE STARKE.  
Produced by Triangle.  
Author, E. Magnus Ingleton.  
Director, H. D'Elba.

**STORY:** Dick Browning finds that the death of his father leaves his mother and he penniless and the shock proves too much for the mother and she, too, dies. Dick sets out to avenge himself on the three crooks who swindled his father. He meets Betty, who has become the victim of crooks, and just as they plan to elope Dick falls into the hands of the police. The story's final outcome is thrilling and unexpected.

**"WILD PRIMROSE."**

Five-reel comedy-drama.  
Featuring GLADYS LESLIE.  
Produced by Vitagraph.  
Author, Joseph Franklin Poland.  
Director, Frederick Thomson.

**STORY:** Primrose has always hated her father because he deserted her mother when she was a baby. After leaving college she receives an invitation from her father to come and live with him. Angered because he believes her to be "wild," she accepts the invitation and frightens them with her assumed uncouthness and then at the psychological moment giving them an unexpected surprise.

**Famous Bridge Shown  
In Educational Film**

"The Rainbow Bridge," a scenic, and "Pep," an International cartoon comedy, are current features on the program of the Educational Films Corporation.

"The Rainbow Bridge" shows the natural wonder of that name in South-eastern Utah. The bridge is 309 feet high, 277 feet wide and 30 feet thick. It derives its name from the fact that its formation presents all the colors of the rainbow.

The picture was obtained by E. M. Newman.

**Seyffertitz Now Clonebaugh**

Gustav Seyffertitz, one of the most accomplished actors in the Famous Players-Lasky roster, and also a director of much skill and experience, has decided to adopt a new name for professional purposes. He will hereafter be known as G. Butler Clonebaugh—a name to which he has a perfect title, as it was his mother's maiden name. The actor is half English and has been in America for 'twenty-five years; is married to an English woman, has a daughter born in America and is a staunch patriot. His interests are wholly American and he has no ties connecting him with the country with which the allies are at war.

**A Heart to Heart Talk With Hart**

**Actor-Producer Urges Exhibitors  
To Extend Fullest Co-operation**

Stepping out of his popular personality as the foremost delineator of Western characters, William S. Hart, in an interview at his studio in Hollywood, Calif., recently addressed the exhibitors of the United States as the executive head of the producing organization which is making pictures of himself, and placed the policy of his company before the theatre managers.

The purpose of Mr. Hart's interview was to urge the cooperation of exhibitors with the producers in an endeavor to make motion pictures reach a destination beyond that attained by any other factor in the progress of industry. Before presenting his views Mr. Hart emphasized the fact that he was talking as a producer, not as a player.

"During all of my life on the stage and the screen, and especially since my

done for me to be a figurehead with my name on the stationery merely for advertising purposes. It was done so that I could actually have the management of my own productions. I have gradually developed the various departments of my studio so that I control them all in the manner in which they can be of most value to the exhibitor, the man who depends upon my production for his living. It is for this reason that I ask—I even urge—the theatre managers and owners throughout the United States and wherever my pictures are shown to cooperate with me in order that I can give them what they want. I am now my own director. I go over every script before it is produced with a view to dramatic construction, I have even written stories myself, I attend to the production and, by coworking with Mr. E. H. Allen, my business manager, I personally have charge of the entire manufacture of William S. Hart pictures.

"I make each of the above statements with a direct motive. That motive is to let the exhibitor know that, as a producer, I am entirely within his reach, welcoming letters, suggestions, reprovals, and cooperation of any kind. I want the theatre man to know that by communicating with me he can reach the producer, the manager, the director and the star with one word—and that word will be welcome. . . .

\* \* \*

"The motion picture business is no longer an enterprise—it is now an industry. This is important—realize it! I am conducting my business from this viewpoint. I would like to see every exhibitor run his theatre from the same viewpoint. And then I would like to work hand in hand with every one of them, for the good of the business and for the good of ourselves.

"The man who is under the impression that pictures are still in their infancy and who is managing his business along infantile lines is about to pass into failure. Pictures have grown—the time for baby talk is over—what is wanted are big, strong men, men with ideas and aggressiveness. Are you one of them? If you are, you are valuable to the business and the public. We do not want to lose you. We want to help you and we want you to help us. See that pictures, so far as your jurisdiction reaches, are handled properly, honestly, and with fairness to the public. There are terrific opportunities for the abuse of the power of silent drama. The fact that pictures are for posterity opens the door to endless trouble. Be careful not to pass through that door. Do your business in a business-like manner."

**New Child Actress**

A new child actress will make her appearance in Dorothy Dalton's next Ince-Paramount production, a war story by H. H. Van Loan. She is Clarice Duncan, 7 years old, and has just arrived in the United States from Australia.



WILLIAM S. HART

connection with the silent drama, I have been studying closely every phase of the amusement business," said Mr. Hart. "When I first undertook the production of motion pictures I began to investigate carefully every angle of the industry, every one of the many and various departments which must be utilized in the staging of a film. Finally, I learned them and problemed with myself on how they might be improved. I believe that I discovered many things, especially as concerned my own pictures. But the difficulty was that I was a star—I did not have the final word, or scarcely any word at all, for that matter, about the management of my company.

\* \* \*

"Nevertheless, I struggled through years of hard work in establishing myself upon the screen. And, when a year ago, I was able to form the William S. Hart Productions, Inc., with a contract for eight pictures a year for two years, to be released through Artercraft, the agreement was drawn so that I was an executive in my own company. This was not

# CANADIAN FILM NEWS

## Monarch Company to Handle Goldwyn Films Throughout Canada

Specific details as to the manner in which Goldwyn pictures are to be handled throughout Canada in the future are now available. The Goldwyn Productions will be distributed by the Monarch Film Company, Limited, a branch of the Famous Players Film Service, Limited, and the first feature will be handled in September.

In addition to the Goldwyn business, the Monarch Film Company, Limited, is distributing Select pictures in the Dominion. Select pictures are controlled by Jules and J. J. Allen under the firm name of Select Pictures Corporation, Limited.

The general manager of the Monarch Film Company is Phil Kauffman, who was the Toronto manager of the Famous Players Film Service for a number of years and who was later associated with Regal Films, Limited. His office will be continued in the Hermant Building, 21 Dundas Street East, Toronto.

In other cities of the Dominion, there will be one office for the Famous Players and the Monarch Film Company, although the business of the two releasing companies will be kept quite distinct, it is understood.

## Free Motion Pictures Cut Into the Profits Of Camp Theatres

The exhibitors at Niagara-on-the-Lake, Ontario, have struck tremendous opposition this summer through the decision of the Y. M. C. A. to provide free moving picture shows at the local military camp. Three exhibitors are affected by this move and at least one has been compelled to close. One of the three local theatres, the Carry On Theatre, was located inside the camp lines while the other two, the Strand and Kitchener Theatres, are located in the adjacent town.

All were doing fairly good business until the Y. M. C. A. officials decided to put on free shows to soldiers because of public criticism that the association had become a profit-grabbing concern.

The Strand Theatre has discontinued moving pictures and has been presenting stock musical comedy in order to attract the soldiers. The Carry On Theatre is operated by Stanley Adams, a Toronto vocalist and entertainer, while the Kitchener Theatre, a fine permanent structure, is managed by Mrs. Norris of Toronto.

## Films Supplant Burlesque

Hamilton, Ontario, will have no burlesque during the coming season as moving pictures have succeeded the usual attractions at the Savoy Theatre, the only burlesque house in town. Manager Stroud has been presenting pictures since last June but he has finally decided to continue with pictures throughout the coming winter.

## REEL TAX COMPELS SMALL EXHIBITORS TO CLOSE THEIR HOUSES

The Canadian tax of fifteen cents per reel per day seems to have hit the small town exhibitor rather badly. Every week there is a cry from some new section of the country that the special war assessment has put a decided crimp in the financial welfare of the rural exhibitor. Several outside exhibitors have been forced to cut down their shows in order to meet the new situation.

J. W. McCutcheon, proprietor of the Crystal Theatre, Oshawa, Ontario, has been compelled to close down three days of each week and he blames the fifteen cents per reel tax as the cause.

Walter H. Musson, proprietor of the Star Theatre, Hespeler, Ontario, declares that the reel tax was "the last straw" as far as he was concerned. He decided to close down four nights of each week and give an eight reel show on Saturdays. He now pays the Federal Government only \$2.40 per week but the Ontario Government is losing many dollars in admission war tax which it should collect from patrons. Mr. Musson pleads that the reel tax should have been graded so that it would not prove an injustice and a burden to the small town exhibitor.

## Regal Films Handle The Screen Classics

Formal announcement has been made by Regal Films, Toronto, that it has arranged for the release in Canada of Screen Classics productions during the coming twelve months. There will be twenty-six features, the first of which will be "To Hell With the Kaiser." This picture has not as yet been shown before the Ontario Board of Censors and there has been considerable speculation as to what will be done with the title by the censors. The Ontario Board has taken a dislike to a number of titles in the past and no one is quite sure what attitude the Board may take with regard to this title in spite of its connection.

## Allens Buy Property

Jules and J. J. Allen, owners of many theatres in Canada, have signed a ten year lease for the property at Broad Street and Eleventh Avenue, Regina, Sask., upon which a 1,000-seat moving picture theatre is to be placed. The new house, which will be opened for business about December 1st, it is expected, will cost about \$50,000. The plans for the theatre were prepared by Mr. Rowley, an architect of Regina. The Allens already have the Rex Theatre in Regina. The foundation for the new theatre has already been constructed.

## Exchange Employees Enjoy Day's Outing At Military Hospital

Employees of the Regal Films, Limited, and the Regent Theatre, Toronto, enjoyed a Sunday outing at Whitby, Ontario, thirty miles from Toronto on July 28 for the purpose of entertaining the several hundred convalescing soldiers in the Whitby Military Hospital.

Despite the "blue laws" of Ontario, the film folk had a big day. Eighty of them made the trip in fifteen automobiles, played and sang and then returned home feeling much better for their day's outing. A picture show was provided in the theatre of the hospital, the attraction being "My Four Years in Germany" and Chaplin's "A Dog's Life." Seven members of the Regent Orchestra provided the music for the presentation. The "Film Nine" played "The Cripples" a game of baseball. The score was 42 to 5 in favor of the ex-soldiers.

J. P. Bickell was manager of the picture show and the stage manager for the vaudeville performance which was also staged.

The soldiers provided a healthy meal for the city visitors. It would have been known as a "square meal" before the war. Practically every employe of the two companies was on the job and mingled in most democratic fashion. Announcement was made by Mr. Bickell that they would all make another Sunday trip to the Whitby hospital within another few weeks. One of the treats promised for the coming occasion was a recital by the entire "Regent Famous Orchestra" for the soldiers.

## Peterboro House Remodeled

The Grand Opera House, Peterboro, Ontario, is being remodelled with the idea of presenting moving pictures almost continuously throughout the coming season. Previous to this time, Manager Turner of the Grand has booked various road shows but he has decided to adopt a new policy for the house. He intends to rely upon pictures and will book only an occasional road attraction. The theatre is being altered, decorated and refitted in various ways, making it practically a new house. The work is being done under the direction of William Dincen of Toronto.

## Province Theatre Closes

The Province Theatre, one of the large theatres of Winnipeg, Manitoba, was closed on Saturday, August 3, after a run of "Shark Munroe," until September 16. During the dark period, the theatre will be remodelled and refinished. The house has been in operation for seven years and has been consistently successful. While the Province is undergoing alterations, the various pictures booked for the theatre will be presented at the Bijou and Gaiety Theatres, which are controlled by the same interests.

## Educational Films Publishes Booklet On "Mexico Today"

The Educational Films Corporation has prepared and is distributing a booklet in colors which tells of George D. Wright's "Mexico Today." The series described consists of twelve one-reel motion pictures setting forth the scenic, architectural and historic wonders of Mexico and the actual conditions of living in that troubled country.

The text is brief and limited to a synopsis of the most important points, each subject being illustrated by a free-hand sketch of a scene in the picture. The cover designs include a Mexican senorita and a view of the famous Independence Monument at Mexico City.

While the booklet is primarily intended as a handy guide to booking managers of motion picture theatres, copies of it will also be sent to any persons that are specially interested in the theme.

The subjects covered are: The Heart of Mexico; The Power House of Mexico; The Floating Gardens; Mexico's National Drink; Maguey, the Most Useful Plant; Modern Mexican Hacienda; A Mexican Venice; Markets and Festivals; Mexico, Historic and Architectural; An Indian Village; Picturesque Industries; In the Silver Country.

## Curb on Film Exports Is Made Less Severe By War Trade Board

WASHINGTON, D. C.—Through the efforts of President William A. Brady, president of the National Association of the Motion Picture Industry, Paul H. Cromelin and David P. Howells, the three acting as a committee from the National Association, the War Trade Board has modified its regulations regarding the export of film.

Pictures destined for Great Britain and her colonies, France and Italy, need no longer be consigned to a representative designated by the War Trade Board, the Board requiring only that a guarantee be given against re-export.

In addition, the British government has agreed to give 500 instead of 200 cubic feet of cargo space monthly to film and this allotment, it is understood, will be increased soon.

Meanwhile the National Association committee will confer further with officials of the War Trade Board in the hope of obtaining concessions which the board at this time has declined to grant.

## May Allison's Play "The Return of Mary" Is Nearly Completed

Final touches are being put on May Allison's newest Metro production, "The Return of Mary," the young star's first picture made at Metro's Hollywood studios, and which follows "A Successful Adventure" and "The Winning of Beatrice." Her newest film was made on the West Coast in pretty close to record time, chiefly because George D. Baker, manager of productions, had set the stage for speed by having Wilfred Lucas, Miss Allison's director, "shoot" all

the scenes in which she does not appear, before she arrived in Hollywood from New York.

The supporting cast includes Darrell Foss, recently with Triangle, as the leading man. He plays a young lawyer whose love for Mary inspires him to wage a legal contest against his own father, the head of a great railroad system. Charles Burton plays the father. Strong roles are also assigned to Frank Brownlee, Joseph Belmont and Claire McDowell.

In the forepart of the coming week Miss Allison will get started on her next picture, the working title of which is "The Testing of Mildred Vane." The story is by Charles T. Dazey and the screen adaptation by George D. Baker.

## Heavy Booking Deals Negotiated by F. P.-L. In New York Territory

The Famous Players-Lasky Corporation announces two record bookings.

The Strand, Rialto and Rivoli Theatres of New York have contracted for 121 weeks—thirty-five weeks for the Strand and eighty-six weeks for the Rialto and Rivoli. This leaves only thirty-five weeks out of a total of 156 that the three theatres have to book productions other than Paramount or Arcraft.

With Marcus Loew, the Famous Players-Lasky Corporation has contracted for sixty Paramount and Arcraft features for each of twenty-two Loew houses in New York and the vicinity. The money involved is said to be in the neighborhood of \$400,000.

In addition each deal calls for short subjects, the Strand contracting for sixteen, the Rialto and Rivoli for forty-six and Loew for thirty-six in each house.

## Puts Spots on Dog So It Can Double

The art of camouflage was resorted to in taking a scene for "Young America," the new George K. Spoor feature.

Jasper, the pet dog of Charles Frohman Everett, the leading boy character in the play, refuses to chase chickens. He was brought up among chickens and carefully trained from puppyhood not to molest them. So when he was ordered to do this in the play he balked.

It was necessary to get another dog to duplicate and while one was found of the same size and type, it did not have the correct spotting. Consequently, the double was turned over to the scenic artist, who quickly remedied the deficiencies.

## Failure to Advertise Deplored by Shipman

Failure of producers to make appropriations for advertising was deplored by Ernest Shipman, well known states right dealer, in an address to the Los Angeles members of the Motion Picture Directors' Association July 25.

"In calling for the financial appropriation in the making of a special picture, the advertising necessary to sell the product is seldom taken into consideration," said Mr. Shipman, "with the result that the independent producer finds himself facing market conditions destitute of everything but his negative, whereas if twenty, or even ten per cent of the cost of manufacture had been called for in the original appropriation, it would have amply covered the advertising necessary for successful exploitation."

## SCENE FROM "LAFAYETTE, WE COME"



DOLORES CASSINELLI AND E. K. LINCOLN HAVE THE LEADING ROLES IN LEONCE PERRET'S SPECTACLE

## Kentucky Theatres Win First Round in Sunday Show Fight

### Lexington Houses Acquitted Through Aid of Army Officers

LEXINGTON, KY.—Motion picture theatres have won the first real skirmish in the fight here for Sunday shows.

J. H. Stamper, proprietor of the Orpheum Theatre, and John B. Elliott, manager of the Strand Theatre, were acquitted of violating the law in giving Sunday performances by a jury in the courtroom of Magistrate Charles P. Dodd.

Alfred Combs, chairman of the laymen's committee, which brought the action against the theatres, was chagrined over the defeat, but said the case could not be considered closed as it was likely that he and his followers probably would file warrants against other theatre men who keep open Sundays, taking the cases into another court.

"If we do not then obtain satisfaction," he said, "we may take the fight to the Circuit court."

#### Big Interests Affected

Much interest attaches to the outcome of the contest as the fate of Sunday shows throughout Kentucky is at stake. If the advocates of the blue laws here are finally defeated, it is thought likely that Sunday shows will be inaugurated in every community of any size in the state.

That there is every reason to believe the blue law crowd will be decisively beaten is seen in the fact that the cases of the Orpheum and Strand were won largely through the testimony of military men, who were outspoken in saying Sunday shows are necessary for the amusement of fighting men in camps nearby.

The principal testimony for the defense was given by Capt. J. W. Harding, commandant of Camp Buell. Capt. F. W. Hershler, in charge of recruiting for the eastern division of Kentucky, also testified.

#### Woman Champions Theatres

Mrs. A. P. Harrison, chairman of the Kentucky division of the Y. W. C. A., in charge of the building of the Hostess house at Camp Zachary Taylor, surprised many by backing the testimony of the military men.

Mrs. Harrison's testimony probably carried as much weight as that of the army officers for she is a woman who is known throughout the state as a leader in civic affairs. Besides being active in the Y. W. C. A., she is chairman of the Kentucky Federation of Women's Clubs and honorary vice president of the Woman's Committee of the Council of National Defense.

In presenting their case before Magistrate Dodd, the theatre men profited by a change of venue.

## Small-Town House Run In Big-Town Way And S. R. O. Is Result

NEBRASKA CITY, NEB.—Nebraska City is a town of less than 5,000 population, but it has a motion picture theatre that would do credit to a city many times larger.

The theatre is the Paramount. It is managed by R. R. Booth. Not only does Mr. Booth show the best pictures he can get, but he conducts his house in such a manner that he has no difficulty in holding his patrons.

For example, during the summer Mr. Booth puts a white cover on every one of the 480 seats in his house. This means a laundry bill of \$30 a week, but Mr. Booth declares it is worth it. Flowers are used to decorate the theatre and there are half a dozen cages of canaries.

Mr. Booth is a strong believer in printer's ink and uses lots of it, especially during the dull months.

## Theatres of Sharon Now Open Sundays

SHARON, PA.—Following the recent ruling of Judge J. A. McLaughry of this city that Sunday shows are legal if properly licensed under borough law, Sharon motion picture houses are now operating on a seven-day schedule.

All houses were opened for the first time Sunday on July 28 and plan to remain open every Sunday despite whatever opposition may develop.

## Nashville Exhibitors Forced to Quit Fight For Sunday Opening

NASHVILLE, TENN.—Nashville exhibitors have given up their fight for Sunday shows and will bide their time until Jan. 1, 1919, when the legislature meets here. Then they expect to amend the laws governing amusements so Sunday shows will be legalized.

The exhibitors made a hard fight and have won the commendation of the entire film world, but they have been up against difficulties that apparently are insurmountable.

The Mayor is determined that Sunday shows shall not be held and from the beginning of the fight has failed to yield an inch. Public sentiment is plainly in favor of Sunday shows, but with the Mayor against them the exhibitors feel they haven't a chance, so have decided to make the best of conditions until the legislature convenes.

## Four Minute Men Carry Slides Along With Them

NASHVILLE, TENN.—To prevent confusion and as a means of quick identification, a policy of having Four Minute Men carry their slide along with them has been adopted in Nashville.

Tony Sudekum, president of the Crescent Amusement Company, in charge of the distribution of the slides, has requested that Four Minute Men present the slides to the operator of the house where they are to speak before going on the stage, so their names may be flashed on the screen.

### UTILIZING VACANT WINDOW SPACE



HOW MESSRS. BALABAN & KATZ, CHICAGO, ADVERTISE CENTRAL PARK THEATRE ATTRACTIONS IN A SHOW WINDOW NEXT TO THE THEATRE. MORE THAN 6,000 PERSONS PASS THE STORE WEEKLY.

## Exhibitors of Trenton Win Partial Victory In Sunday Show Fight

TRENTON, N. J.—Exhibitors and exchange men here have won a partial victory in their fight for Sunday shows.

Confronted by a direct request from W. P. Jackson, in charge of the recreation of soldiers within twenty-five miles of Camp Dix at Wrightstown, the City Commissioners have given permission for theatres to open Sundays for soldiers and their women friends, providing no admission is charged.

The first showing under this arrangement is scheduled for the State Street Theatre. Later other theatres will open, notably the Trent, the Grand and the Taylor Opera House. All film will be donated by the Film Exchange Company of Philadelphia.

Despite the restrictions, film men generally are elated over the turn affairs have taken, considering that an opening wedge has been driven into the ranks of the advocates of the blue laws.

## Buffalo Theatre Gets Aid of Lillian Russell

BUFFALO—Manager J. H. Michael was fortunate in having the aid of "Colonel" Lillian Russell, Fay Templeton and the Marines' Band from Quantico, Va., in putting over "The Unbeliever" at the Academy last week.

"Colonel" Russell and her party have been in Buffalo all week appealing to men to join "the soldiers of the sea," and to date they have brought more than 1,000 men into the corps.

"Colonel" Russell and her assistants appeared at the Academy during the intermission. On Thursday, the opening day at the Academy, the band gave a concert in front of the theatre.

## George Haney to Manage The Victoria at Buffalo

BUFFALO—George Haney will assume the management of the Victoria Theatre, Sunday, August 18, succeeding Harry Greenman, who, it is believed, will become assistant manager. The Victoria was formerly managed by Edward L. Hyman, who is now booking films in New York for all the Liberty theatres in the army cantonments.

## New Orleans Film Men Confront Censorship

NEW ORLEANS, LA.—The Louisiana Moral Photoplay Association has drafted an ordinance providing for local censorship, but will not present it to the City Council for passage until Miss Roseada Reynolds, a police inspector assigned to the supervision of amusements, has had an opportunity to show what she can do in suppressing films considered objectionable.

The proposed ordinance provides that the Mayor shall appoint a board of censors, all of whom would serve without pay except an inspector. A fine of not more than \$25 or imprisonment for thirty days or both would be the penalty for showing pictures that had not been passed upon by the censors.

## Brooklyn Houses Give Shows for Red Cross

BROOKLYN, N. Y.—Owners of the Concord, Norwood, Elite, Sheridan, Montauk, Miller, Cleveland and Vermont Theatres have received high praise from leaders in war work for their patriotic action in turning over their theatres to the Twenty-sixth Ward Red Cross Auxiliary on July 23 for benefit performances.

War films were shown at each house in addition to patriotic features and prominent speakers addressed the audiences on how to help win the war.

## Theatreman Organizes "Movie" Clubs of Fans

CINCINNATI—Oscar M. Doob, publicity manager for I. Libson, manager of the Grand, Family, Strand and Walnut Theatres, has started a "community movie club" in the neighborhood of each of the four theatres. One night a week the members of each club attend the theatre in a body.

The idea benefits both the exhibitors and patrons by bringing more business to the theatre and enabling patrons to spend an evening in congenial company.

## Davenport, Ia., to Get Theatre Seating 2,300

DAVENPORT, IA.—A motion picture theatre that will cost \$100,000 and seat 2,300 persons is to be built here in the immediate future, it is announced by Henry Treffer and Edward J. Lewis, principal stockholders in the enterprise. The theatre will be located at 121-125 East Third street. Building plans have been prepared by a Chicago architect. The house will be called the Liberty.

## Scranton Exhibitors Boost Operators' Pay

SCRANTON, PA.—Motion picture exhibitors here have been compelled to give the operators a wage increase of nearly 25 per cent.

At a conference between M. E. Comerford and Frank Whitbeck, representing the exhibitors, and Louis Krause, the operators, it was agreed that the operators should receive \$25 a week instead of \$21.

The exhibitors entered into a five-year agreement with the operators last fall which called for \$21 but the operators recently declared extreme conditions warranted a demand for an increase to \$30.

This the exhibitors refused to consider and the question was left to arbitration, with the result that it was settled on the \$25 basis.

## Cleveland Operators Ask Wage Increase

CLEVELAND—Motion picture exhibitors here were confronted by a new operators' wage scale last Saturday, which is meeting with bitter opposition. The operators are demanding an increase of 17½ cents an hour. As an adjustment of their last raise they were given 62½ cents an hour. The present demand is for 80 cents an hour.

## Exhibitors Briefs

Malta, Mont.—The Palace and Orpheum Theatres have been consolidated and will be known as the Palace. Ed Boyle will manage the Palace while Mr. Bishell, formerly of the Palace will manage the Orpheum Theatre of Havre.

Pasco, Wash.—E. J. Reynolds, operating the Liberty and Empire Theatres of this city, has purchased the property on which the Liberty Theatre is located.

Philadelphia, Pa.—Morris Gerson of this city has secured a permit to erect a motion picture theatre at 1018 Ritner Street at a cost of \$25,000.

Oregon, Mo.—L. A. Banks has disposed of his interest in the Silver Star Theatre of this city to his partner, Bert Hamilton.

New York, N. Y.—Articles of incorporation were filed for the Yonkers Theatre Corporation with a capital stock of \$100,000. A. W. Britton, Paul S. Smith and Clarence S. Rice are the incorporators.

St. Paul, Minn.—The Star Theatre, located at 174 E. Seventh Street, was recently destroyed by fire. The theatre has been closed for the summer season and it is believed the fire originated in the balcony from crossed wires. The loss is estimated at \$10,000.

Davenport, Ia.—Edward Kraus, for a number of years manager of the American Theatre of this city, has been called to the colors.

Cincinnati.—H. Serkowich, for a number of years managing secretary of the Motion Picture Exhibitors League of Cincinnati and associated with the Associated Film Exchanges of the Cincinnati Chamber of Commerce, has been commissioned a lieutenant in the navy, assisting Commodore W. C. Eaton, inspector of engineering materials.

Flint, Mich.—Fire, supposedly caused by defective wiring, spoiled the projection machine in the Gem theatre. Some film was also lost in the blaze, but no estimate on the loss has been given out.

Hartford, Conn.—George Hallaby, for many years owner of one-half of the stock in the Scenic theatre at 412 Main Street, this city, has disposed of his interest to Peter Perokas, who in partnership with the Contaras Brothers, will continue to operate the house.

Hillyard, Wash.—The Class A Theatre of this city, owned by Mrs. Clara Holmes, has been sold to Mr. Newton, who will thoroughly remodel the house before opening it.

Canton, Ohio.—D. Kennedy of Youngstown has been appointed manager of the Grand Theatre to succeed R. C. Horning, who will go to Akron to manage the Colonial Theatre.

Utica, N. Y.—W. H. Rowland has taken a lease on a motion picture theatre, this city, and will open it shortly.



# THE OPEN MARKET



STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

**A KAY COMPANY**  
"Golden Spoon Mary," C., 1,000.

**AMERICAN JAPAN PICTURES**  
"The Land of the Rising Sun."

**ANTI-VICE FILM COMPANY**  
"Is Any Girl Safe?" five reels.

**ARGOSY FILMS, INC.**  
"Where D'ye Get That Stuff?" five reels.  
"The Celebrated Stielow Case," five reels.  
"Absinthe," five reels, with King Baggott.

**ARROW FILM CORPORATION**  
"The Deemster," nine reels, with Derwent Hall Caine.  
"The Accidental Honeymoon," six reels, with Robert Warwick.

**ATLANTA DISTRIBUTING CO.**  
"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

**REX BEACH PICTURES CORPORATION**  
"The Barrier," ten reels.

**BERNSTEIN PRODUCTIONS**  
"Who Knows," five reels.

**DAVID BERNSTEIN**  
"Redemption," with Evelyn Nesbit Thaw.

**BLUEBIRD**  
"Eagle's Wings," five reels, war drama.  
"Even as You and I," five reels, with Lois Weher.  
"Come Through," seven reels, with Herbert Rawlinson.

**CARDINAL FILM CORPORATION**  
"Joan the Woman," eleven reels, with Geraldine Farrar.

**CHRISTIE FILM COMPANY**  
One one-reel comedy per week.

**CINEMA DISTRIBUTING CORP.**  
"The Thirteenth Labor of Hercules," twelve reels.

**CINES CORPORATION OF AMERICA**  
"The Fated Hour," six reels.

**CLARIDGE FILMS, INCORPORATED**  
"The Birth of Character," five reels.  
"The Heart of New York," five reels.

**CLUNE PRODUCTIONS**  
"Ramona," eight reels.  
"The Eyes of the World," seven reels.

**COMMONWEALTH PICTURES CORPORATION**  
"The Frozen Warning," five reels, with Charlotte.  
"Spanuth's Original Vod-A-Vil Movies."

**CORONA CINEMA COMPANY**  
"The Curse of Eve," seven reels, with Enid Markey.  
**COSMOFOTOFILM COMPANY**  
"I Believe," seven reels, with Melton Rossmer.

**CREATIVE FILM CORPORATION**  
"The Girl Who Didn't Think," six reels.

**CREST PICTURE CORPORATION**  
"The Chosen Prince," eight reels.  
"The Grain of Dust," six reels, with Lillian Walker.

**F. P. DONOVAN PRODUCTIONS**  
"Billy's Day Out," one reel, with Billy Quirk.  
"Billy's Elopement," one reel, with Billy Quirk.  
"Billy, the Governess," one reel, with Billy Quirk.  
"Butting In Society," one reel, with Lou Marks.

**EDUCATIONAL FILM COMPANY**  
"High, Low and the Game," one reel.  
"The Mysteries of Crystallization," one reel.

**EDUCATIONAL FILMS CORPORATION**  
(Scenics)

July 22—"Rainbow Bridge," one reel.  
"Mopping Up a Million," half reel.  
July 29—"Necaxa, the Power House of Mexico," one reel.  
"Wearers of Quills and Furs," half reel.  
"Pep," half reel.

Aug. 5—"The Southern Tourist," one reel.  
"His Dark Past," half reel.  
Aug. 12—"Mexico's Floating Gardens," one reel.  
"Tramp, Tramp, Tramp," half reel.  
Aug. 19—"Quest of the Big 'Un," one reel.  
"Judge Rummy's Off Day," half reel.

Aug. 26—"A Mexican Venice," one reel.  
"International Cartoon Comedy," half reel.  
Sept. 1—"Cigars for Kings and Millionaires," one reel.  
"International Cartoon Comedy," half reel.

**EFFANGE FILM COMPANY**  
"The Marriage Bond," five reels, with Nat Goodwin.

**E. I. S. MOTION PICTURE CORPORATION**  
"Trooper 44," five reels, with George Soule Spencer and June Daye.

**EMERALD MOTION PICTURE CORPORATION**  
"A Slacker's Heart," five reels.

**ENLIGHTENMENT PHOTOPLAY CORPORATION**  
"Enlighten Thy Daughter," seven reels.

**ESKAY HARRIS FEATURE FILM COMPANY**  
"Alice in Wonderland," six reels.

**EUGENIC FILM COMPANY**  
"Birth," six reels.

**EUROPEAN FILM COMPANY**  
"Fighting for Verdun," five reels.

**JUVENILE FILM COMPANY**  
"Chip's Movie Company," one reel.

**EXCLUSIVE FEATURE FILM CORPORATION**  
"Where Is My Father," seven reels.

**EXPORT & IMPORT FILM COMPANY**  
"Humility,"  
"Ivan the Terrible," six reels.  
"Loyalty,"  
"Robespierre," seven reels.  
"Tyranny of the Romanoffs."

**FAIRMOUNT FILM CORPORATION**  
"Hate," seven reels.

**J. W. FARNHAM**  
"The Awakening of Bess Norton," five reels.  
"Race Suicide," six reels.

**FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.**  
"On Trial," nine reels, with Sydney Ainsworth.  
"Alimouy," with George Fischer.  
"The Sign Invisible," six reels, with Mitchell Lewis.  
"Farzan of the Apes," six reels, with Elmo Lincoln.  
"Fall of the Romanoffs," eight reels, with Nance O'Neill.  
"Empty Pockets," seven reels.  
"The Posing of the Third Floor Back," with Sir Johnston Forbes-Robertson.  
"A Dog's Life," two reels, with Charlie Chaplin.  
Ambassador Gerard's "My Four Years in Germany."  
"The Life Mask," five reels, with Mme. Petrova.  
"The Light Within," five reels, with Mme. Petrova.  
"Daughter of Destiny," five reels, with Mme. Petrova.  
"Tempered Steel," five reels, with Mme. Petrova.

**FORT PITT CORPORATION**  
The Italian Battle Front.

**FRANCE FILMS, INC.**  
"The Natural Law," with Marguerite Courtot.

**FRATERNITY FILMS, INC.**  
"The Devil's Playground," with Vera Michelena.  
"The Witching Hour," six reels, with Jack Sherrill.  
"Conquest of Canaan," five reels.

**FRIEDER FILM CORPORATION**  
"A Bit of Heaven," five reels, with Mary Louise.

**FRIEDMAN ENTERPRISES, INC.**  
"A Mormon Maid," six reels, with Mae Murray.

**FROHMAN AMUSEMENT CORPORATION**  
"God's Man," nine reels, with H. B. Warner.  
"My Own United States," with Arnold Daly.

**GENERAL ENTERPRISES**  
"The Liar," six reels, with Jane Gail.  
"Mother," six reels, with Elizabeth Riscion.  
"The Warrior," seven reels, with Maciste.  
"Crucible of Life," seven reels, with Grace Darmond.

**GOLD MEDAL PHOTOPLAYS**  
"The Web of Life," five reels, with James Cruz.

**GRAND FEATURE FILM COMPANY**  
"Rex Beach on the Spanish Main," five reels.  
"Rex Beach in Pirate Haunts," five reels.  
"Rex Beach in Footsteps of Capt. Kidd," five reels.

**GRAPHIC FILM COMPANY**  
"The Woman and the Beast," five reels.  
"Moral Suicide," seven reels, with Leah Baird.

**D. W. GRIFFITH**  
"The Birth of a Nation," nine reels, with H. B. Walthall  
"Intolerance," nine reels, with Mae Marsh.  
"Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harrou.

**HANOVER FILM COMPANY**  
"Maciste," six reels.  
"How Uncle Sam Prepares," four reels.  
"Camille," six reels, with Helen Hespiria.  
"Monster of Fate."

**HARPER FILM CORPORATION**  
"Civilization," ten reels.

**HAWK FILM CORPORATION**  
"Monster of Fate," five reels.

**HERALD FILM CORPORATION**  
"Around the World in 80 Days," six reels.

**HILLER AND WILK**  
"Raffles," six reels, with John Barrymore.  
"The Battle of Gettysburg."  
"Wrath of the Gods."  
"Sporting Life."

**HISTORIC FEATURE FILMS**  
Apr. 30—"Christus."

# EXHIBITORS HERALD AND MOTOGRAPHY

## FOUR SQUARE PICTURES

"A Trip Through China," eight reels.  
 "The Silent Witness," six reels.  
 "The Fringe of Society," seven reels, with Ruth Roland and Milton Sills.  
 "The Bar Sinister," eight reels.  
 "Her Fighting Chance," six reels, with Jane Grey.  
 "Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.  
 "The Sin Woman," with Irene Fenwick, Reine Davies and C. Bruce.  
 Aug. 14—"Madame Sherry," five reels, with Gertrude McCoy.  
 "The Submarine Eye," seven reels.  
 "Should She Obey," seven reels, with Alice Wilson.  
 "The Great White Trail," six reels, with Doris Kenyon.  
 "One Hour," six reels, with Zena Keefe.  
 "The Cast-Off," five reels, with Bessie Barriscale.  
 "Men."

## W. W. HODKINSON

Mar. 15—Paralta, "Humdrum Brown," five reels, with H. B. Walthall.  
 Apr. 1—Paralta, "An Alien Enemy," five reels, with Louise Glaum.  
 Apr. 15—Paralta, "Blindfolded," five reels, with Bessie Barriscale.  
 Apr. 22—Paralta, "With Hoops of Steel," five reels, with H. B. Walthall.  
 May 13—Paralta, "Rose O' Paradise," five reels, with Bessie Barriscale.  
 May 27—Paralta, "Shackled," five reels, with Louise Glaum.  
 June 10—Paralta, "Patriotism," five reels, with Bessie Barriscale.  
 June 24—Paralta, "One Dollar Bid," five reels, with Warren Kerrigan.  
 July 8—Paralta, "Wedlock," five reels, with Louise Glaum.  
 July 22—Paralta, "Maid O' the Storm," five reels, with Bessie Barriscale.  
 Aug. 5—Paralta, "A Burglar for a Night," five reels, with Warren Kerrigan.  
 Aug. 19—Paralta, "A Law Unto Herself," five reels, with Louise Glaum.  
 Aug. 26—Plaza, "Peticoats and Politics," five reels, with Anita King.  
 Sept. 2—Paralta, "The White Lie," five reels, with Bessie Barriscale.  
 Sept. 9—Plaza, "Angel Child," five reels, with Kathleen Clifford.  
 Sept. 16—Douglas National Color, "Cupid Anglin," five reels, with Ruth Roland.

## THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

## IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.  
 "Married in Name Only," six reels.  
 "Human Clay," with Mollie King.  
 "Sins of Ambition," with Wilfred Lucas and Barbara Castleton.

## AL AND FRANK JENNINGS PRODUCTIONS

"Lady of the Dugout," six reels.

## JEWEL PRODUCTIONS, INC.

"The Price of A Good Time," with Mildred Harris.  
 "The Grand Passion," five reels, with Dorothy Phillips.  
 "The Doctor and the Woman," five reels, with Mildred Harris.

## JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

## KING BEE COMEDIES

One two-reel comedy per week.

## KLOTZ AND STREMIER, INC.

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

## LEA-BEL COMPANY

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

## MARINE FILM CORPORATION

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

## C. POST MASON ENTERPRISES

"The Wonder City of the World."

## MASTER DRAMA FEATURES, INC.

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

## MAYFAIR FILM CORPORATION

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

## MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

## B. S. MOSS

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

## NATIONAL FILM CORPORATION OF AMERICA

"Tarzan of the Apes," with Thomas Jefferson.

## NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live," six reels, with Ruth McTammany.

## JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

## OGDEN PICTURES CORPORATION

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

## SIDNEY OLCOTT PLAYERS, INC.

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

## OVERLAND PICTURES CORPORATION

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

## PARAGON FILM COMPANY

"The Whip," eight reels.

## PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

## PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme. Petrova.  
 "The Light Within," five reels, with Mme. Petrova.  
 "The Life Mask," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Patience Sparhawk," five reels, with Mme. Petrova.

## PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

## PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

## POPULAR PICTURE CORPORATION

"Corruption," six reels.

## PRIVATE FEATURE FILMS

"Ignorance," six reels.

## PUBLIC RIGHTS FILM CORPORATION

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

## RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.  
 "The Spirit of 1917," with James Harkness.

## HARRY RAPE

"The Mad Lover," with Robert Warwick.  
 "The Struggle Everlasting," with Florence Reed.

## HARRY RAEVER

"The Public Defender," with Frank Keenan.

## CHARLES RANKIN

"A Modern Lorelei," with Tyron Power.

## RENOWNED PICTURES CORPORATION

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

## SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

## SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.  
 "Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
 "The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
 "Who Shall Take My Life?" six reels, with Thomas Santchi and Fritzie Brunette.  
 "The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

## FRANK J. SENG

"Parentage."

## ERNEST SHIPMAN

Josh Binney Comedies

June—"Fabulous Fortune Fumblers," two-reel comedy.  
 July—"Fred's Fictitious Foundling," two-reel comedy.  
 Aug.—"Freda's Fighting Father," two-reel comedy.  
 Sept.—"Fatty's Fast Flivver," two-reel comedy.  
 Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

## CLIFFORD PHOTOPLAYS

May—"Denny From Ireland," five reels, with Shorty Hamilton.  
 June—"The Snail," five reels, with Shorty Hamilton.  
 July—"The Ranger," five reels, with Shorty Hamilton.  
 Aug.—"Pen Vultures," five reels.  
 Sept.—"The Prisoner of War," five reels.

## FORD PHOTOPLAY

"Berlin Via America," six reels, with Francis Ford.  
 "A Man of Today," six reels, with Francis Ford.  
 "The Fourth Generation," six reels.

## FRED H. SOLOMON

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

## STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.  
 Dec. 9—"The Hearty of a Lion," six reels, with William Farnum.  
 Dec. 30—"Du Barry," seven reels, with Theda Bara.  
 Jan. 20—"Cheating the Public," seven reels.  
 Feb. 3—"The Forbidden Path," six reels, with Theda Bara.  
 Mar. 17—"Woman and the Law," seven reels.  
 Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.  
 Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.  
 June 16—"Under the Yoke," five reels, with Theda Bara.

## TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

## TRIUMPH FILM COMPANY

"The Libertine," six reels.

## ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michelena.  
 "The Passion Flower," five reels.

## UNIVERSAL

"Hell Morgan's Girl," five reels.  
 "The Hand that Rocks the Cradle," six reels.  
 "The Cross-Eyed Submarine," three reels.

## U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels with Enid Markey.  
 "Those Who Pay," five reels with Bessie Barriscale.

## VARIETY FILMS CORPORATION

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

## WARNER BROTHERS

"Are Passions Inherited?" five reels.

## EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.

## L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Cracksman," seven reels, with John Barrymore.

## WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

## WHOLESALE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.  
 Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.  
 "His Awful Downfall," one reel with Rex Adams.  
 "Little Red Riding Hood," five reels.

## WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.



# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

May 20—"De Milles, "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holliday," five reels, with George M. Cohan.  
 June 23—"How Could You, Jean?" five reels, with Mary Pickford.  
 July 8—"Shark Monroe," five reels, with W. S. Hart.  
 July 8—"We Can't Have Everything," five reels.  
 July 15—"The Great Love," five reels, with Dorothy Gish.  
 July 29—"The Danger Mark," five reels, with Elsie Ferguson.  
 Aug. 5—"Round in Morocco," four reels, with Douglas Fairbanks.  
 Aug. 12—"Griffiths, "The Great Love," seven reels.  
 Aug. 19—"Riddle, Gawne," five reels, with W. S. Hart.  
 Aug. 26—"De Milles's, "Till I Come Back to You," five reels.

## BLUEBIRD PHOTOPLAYS

Apr. 1—"Fast Company," five reels, with Franklyn Farnum.  
 Apr. 7—"The Magic Eye," with Zoe Rae.  
 Apr. 8—"The Red, Red Heart," five reels, with Monroe Salisbury.  
 Apr. 15—"A Rich Man's Darling," five reels, with Louise Lovely.  
 Apr. 22—"The Marriage Lie," five reels, with Carmel Myers.  
 Apr. 29—"A Mother's Secret," five reels, with Ella Hall.  
 May 6—"The Danger Within," five reels, with Zoe Ray.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—"50,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"A Broadway Scandal," five reels with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.  
 June 24—"Tears of Tears," five reels, with Carmel Myers.  
 July 1—"The Empty Cab," five reels, with Franklyn Farnum.  
 July 13—"After the War," five reels, with Grace Cunard.  
 July 20—"Winner Takes All," five reels, with Monroe Salisbury

## FOX FILM CORPORATION

Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.  
 July 8—"Other Men's Daughters," five reels, with Peggy Hyland.  
 July 15—"Her Price," five reels, with Virginia Pearson.  
 July 21—"Miss Innocence," five reels, with June Caprice.  
 July 28—"The Fallen Angel," five reels, with Jewel Carmen.  
 Aug. 4—"Doing their Bit," five reels, with Jane and Katherine Lee.  
 Aug. 11—"The Bird of Prey," five reels, with Gladys Brockwell.  
 Aug. 18—"The Liar," five reels, with Virginia Pearson.

## FOX SUNSHINE COMEDIES

Mar. 17—"A Self-Made Lady," two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 5—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."  
 June 20—"Who's Your Father?" two reels.  
 July 28—"A Tight Squeeze," two reels.

## MUTT AND JEFF ANIMATED CARTOONS

May 12—"Occultism," one-half reel.  
 May 19—"Superintendents," one-half reel.  
 May 26—"Tonsorial Artists," one-half reel.  
 June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."  
 June 16—"Life Savers."  
 June 23—"Meeting Theda Bara."  
 June 30—"The Seventy-five Mile Gun."  
 July 7—"The Burglar Alarm," one-half reel.  
 July 14—"The Extra Quick Lunch," one-half reel.  
 July 21—"Hunting the U-Boats," one-half reel.  
 July 28—"Hotel de Mut," one-half reel.  
 Aug. 4—"Joining the Tanks," one-half reel.  
 Aug. 11—"An Ace and a Joker," one-half reel.

## General Film Company, Inc.

### BROADWAY STAR FEATURE

"The Coming of Faro Nell," two reels.  
 "Mammon and the Archer," two parts.  
 "Winning of the Mocking Bird," two reels.  
 "The Marquis and Miss Sally," two reels.  
 "The Jest of Talky Jones," two reels.  
 "Springtime a la Carte," two reels.  
 "The Widow Dangerous," two reels.  
 "A Bird of Bagdad," two reels.

### BLUE RIDGE DRAMAS—Ned Finley

"The Raiders of Sunset Gap," two reels.  
 "O'Garry Rides Alone," two reels.  
 "The Man from Nowhere," two reels.

### CHAPLIN COMEDIES

"The Tramp," two reels.  
 "His New Job," two reels.  
 "A Night Out," two reels.

### CRYSTAL FILM COMPANY

"Romeo and Juliet," two reels.  
 "What She Did to Her Husband and Almost Lucky," split reel.  
 "What's in the Trunk?" one reel.  
 "Reuben's Romance," one reel.  
 "The Lady Detective and His Wedding Day," split reel.  
 "Troubled Waters," one reel.  
 "Her Necklacc and His Hoodoo Day," split reel.

## CLOVER COMEDIES

"From Caterpillar to Butterfly," one reel.  
 "A Widow's Camouflage," one reel.  
 "Love's Lucky Day," one reel.  
 "Oh! the Women," one reel.

## DUPLEX FILMS, INC.

"Shame," seven reels.

## EBONY COMEDIES

"A Reckless Rover," one reel.  
 "Are Working Girls Safe?" one reel.  
 "The Comeback of Barnacle Bill," one reel.  
 "Some Baby," one reel.  
 "Good Luck In Old Clothes," one reel.  
 "When You Hit, Hit Hard," one reel.  
 "A Black and Tan Mix-Up," one reel.

## ESSANAY COMEDIES

"Slippery Slim, Diplomat," one reel.  
 "Slippery Slim and the Claim Agent," one reel.  
 "Slippery Slim's Stratagem," one reel.  
 "A Snakeville Epidemic," one reel.  
 "A Hot Time in Snakeville," one reel.  
 "Snakeville's New Sheriff," one reel.  
 "Sophie's Birthday Party," one reel.

## EXPORT AND IMPORT FILM CORP.

"Why—the Bolshevik," five reels.

## HANOVER FILM COMPANY

"Camille," six reels.  
 "The Marvelous Maciste," six reels.  
 "Monster of Fate."

## HIGHGRADE FILM ENTERPRISES, INC.

"Billie in Society," two reels.  
 "Bunco Billy," two reels.  
 "Billy in Harness," two reels.  
 "Bombs and Bull," two reels.

## COSMOFOTOFILM

"Hypocrites," six reels.

## AUTHOR'S PHOTOPLAYS, INC.

"Her Moment," seven reels, drama.

## INTERSTATE FILM COMPANY

"The Last Raid of Zeppelin L-21."

## JUDGE BROWN STORIES

(All Two-Reel Comedy-Dramas.)

"Dog vs. Dog."  
 "The Three Fives."  
 "Kid Politics."  
 "A Boy Built City."  
 "The Case of Bennie."

## OKDALE PRODUCTIONS

"No Children Wanted," five reels.  
 "Miss Mischief Maker," five reels.  
 "The Midnight Burglar," five reels.

## OFFICIAL WAR PICTURES Committee Public Information

"Our Bridge of Ships," two reels.

## PROGRESSIVE FILM

"On a Fox Farm," one reel.

## RANCHO SERIES

(All Two-Reel Dramas.)

"In the Shadow of the Rockies."  
 "Where the Sun Sets Red."

## VICTORY FILM MFG. CO

"The Triumph of Venus," five reels.

## GOLDWYN PICTURES CORPORATION

May 5—"Joan of Plattsburg," six reels, with Mabel Normand.  
 May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
 June 2—"All Woman," six reels, with Mae Marsh.  
 June 16—"The Venus Model," six reels, with Mabel Normand.  
 June 30—"The Service Star," six reels, with Madge Kennedy.  
 July 14—"The Glorious Adventure," six reels, with Mae Marsh.  
 July 28—"Back to the Woods," five reels, with Mabel Normand.  
 Aug. 11—"Friend Husband," five reels, with Madge Kennedy.  
 Aug. 25—"Money Mad," five reels, with Mae Marsh.  
 Sept. 2—"The Turn of a Wheel," five reels, with Geraldine Farrar.  
 Sept. 9—"Peck's Bad Girl," five reels, with Mabel Normand.  
 Sept. 16—"Just for Tonight," five reels, with Tom Moore.  
 Sept. 23—"The Kingdom of Youth," five reels, with Madge Kennedy.

## GOLDWYN SPECIALS

"For the Freedom of the World," seven reels.  
 "The Manx-Man," seven reels.  
 "Heart of the Sunset," seven reels, with Anna Q. Nilsson.  
 "Blue Blood," six reels.  
 "Honor's Cross," six reels, with Howard Heckman.  
 "Social Ambition," six reels.

## CAPITOL COMEDIES

May 6—"Bill's Baby," two reels, with Bill Parsons.  
 May 20—"Bill's Predicament," two reels with Bill Parsons.  
 June 3—"Birds of a Feather," two reels, with Bill Parsons.  
 June 17—"Matching Billy," two reels, with Bill Parsons.  
 July 1—"The Widow's Might," two reels, with Bill Parsons.  
 July 15—"Dad's Knockout," two reels, with Bill Parsons.  
 July 29—"Bill Settles Down," two reels.  
 Aug. 12—"Billy's Fortune," two reels.  
 Aug. 26—"Bill's Opportunity," two reels.  
 Sept. 9—"Up a Tree," two reels.  
 Sept. 22—"Bill's Sweetie," two reels.

# EXHIBITORS HERALD AND MOTOGRAPHY

## METRO PICTURE CORPORATION

- Apr. 16—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.  
 Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.  
 Apr. 29—"Riders of the Night," five reels, with Viola Dana.  
 May 6—"The Trail to Yesterday," five reels, with Bert Lytell.  
 May 18—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.  
 May 20—"The Winning of Beatrice," five reels, with May Allison.  
 May 27—"Yorkie, 'Lend Me Your Name," five reels, with Harold Lockwood.  
 May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.  
 June 8—"The Only Road," five reels, with Viola Dana.  
 June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.  
 June 17—"The House of Gold," five reels, with Emmy Wehlen.  
 June 24—"A Man's Word," five reels, with Emily Stevens.  
 July 1—"Opportunity," five reels, with Viola Dana.  
 July 8—"No Man's Land," five reels, with Bert Lytell.  
 July 15—"A Successful Adventure," five reels, with May Allison.  
 July 22—"The Demon," five reels, with Edith Storey.  
 July 29—"A Pair of Cupids," five reels, with Francis X. Bushman and Beverly Bayne.  
 Aug. 5—"The House of Mirth," five reels, with all star cast.  
 Aug. 12—"Flower of the Dusk," five reels, with Viola Dana.  
 Aug. 19—"In Judgment Of," five reels, with Anna Q. Nilsson and Franklyn Farnum.

## SCREEN CLASSICS, INC., SPECIALS

- "Draft 258," seven reels, with Mabel Taliaferro.  
 "Blue Jeans," seven reels, with Viola Dana.  
 "Lest We Forget," eight reels, with Rita Jolivet.  
 "The Legion of Death," seven reels, with Edith Storey.  
 "Revelation," seven reels, with Nazimova.  
 "My Own United States," eight reels, with Arnold Daly.  
 "The Million Dollar Dollies," five reels, with the Dolly Sisters.  
 "Toys of Fate," seven reels, with Nazimova.  
 "To Hell With the Kaiser," seven reels.

## MUTUAL STAR FEATURES

- Apr. 8—"The Richest Girl," five reels, with Ann Murdock.  
 Apr. 15—"American, 'The Primitive Woman," five reels, with Margarita Fisher.  
 Apr. 29—"Russell, 'Hearts Or Diamonds," five reels, with William Russell.  
 May 27—"American, 'Social Briars," five reels, with Mary Miles Minter.  
 June 10—"American, 'A Square Deal," five reels, with Margarita Fisher.  
 June 24—"Russell, 'Up Romance Road," five reels, with William Russell.  
 July 8—"The Ghost of Rosy Taylor," five reels, with Mary Miles Minter.  
 July 22—"Impossible Susan," five reels, Margarita Fisher.  
 Aug. 4—"Her Husband's Honor," five reels, with Edna Goodrich.  
 Aug. 16—"Hoosier Romance," five reels, with Colleen Moore.

## OUTING-CHESTER PICTURES

- June 30—"Ex-cannibal Carnival," one reel.  
 July 14—"Mountaineering Memory," one reel.  
 July 22—"A White Wilderness," one reel.  
 July 29—"Zuni Kicking Races," one reel.  
 Aug. 11—"A Dam Catastrophe," one reel.  
 Aug. 18—"Statia with a Past," one reel.  
 Aug. 25—"Pines Up and Palms Down," one reel.

## MUTUAL STRAND COMEDIES

- June 25—"Her Spoony Affair," one reel, with Billie Rhodes.  
 July 9—"Her Disengagement Ring," one reel.  
 July 22—"On Her Account," one reel.  
 July 29—"She Almost Proposed," one reel, with Billie Rhodes.  
 Aug. 6—"What Will Father Say?" one reel.  
 Aug. 13—"The High Cost of Weddings," one reel.  
 Aug. 20—"Winnie's Wild Wedding," one reel.

## PARAMOUNT PICTURE CORPORATION

- May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.  
 May 6—"The White Man's Law," five reels, with Sessue Hayakawa.  
 May 13—"Mile-a-Minute Kendall," five reels, with Jack Pickford.  
 May 20—"The Mating of Marcella," five reels, with Dorothy Dalton.  
 May 27—"Prunella," five reels, with Marguerite Clark.  
 May 27—"His Own People," five reels, with Charles Ray.  
 May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.  
 June 2—"Blackton's 'Missing,"  
 June 2—"Love's Conquest," five reels, with Lina Cavalieri.  
 June 9—"Viviette," five reels, with Vivian Martin.  
 June 16—"The Bravest Way," five reels, with Sessue Hayakawa.  
 June 16—"Fedora," five reels, with Pauline Frederick.  
 June 23—"The Firefly of France," five reels, with Wallace Reid.  
 June 23—"A Desert Wooing," five reels, with Enid Bennett.  
 July 1—"Sandy," five reels, with Jack Pickford.  
 July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.  
 July 8—"The Claws of the Hun," five reels, with Charles Ray.  
 July 9—"Her Final Reckoning," five reels, with Pauline Frederick.  
 July 15—"Uncle Tom's Cabin," five reels, with Marguerite Clark.  
 July 22—"The City of Dim Faces," five reels, with Sessue Hayakawa.  
 July 22—"The Vamp," five reels, with Enid Bennett.  
 July 29—"Less Than Kin," five reels, with Wallace Reid.  
 Aug. 5—"The Nine O'Clock Town," five reels, with Charles Ray.  
 Aug. 12—"Fedora," five reels, with Pauline Frederick.  
 Aug. 19—"In Pursuit of Polly," five reels, with Billy Burke.  
 Aug. 26—"Green Eyes," five reels, with Dorothy Dalton.  
 Aug. 26—"The Marriage Ring," five reels, with Enid Bennett.

## MACK SENNETT COMEDIES

- June 3—"Love Loops the Loop," two reels.  
 June 17—"Two Tough Tender Feet," two reels.  
 July 1—"Her Screen Idol," two reels.  
 July 1—"Ladies First," one reel.  
 July 29—"Her Blighted Love," two reels.  
 Aug. 11—"She Loved Him Plenty," two reels.  
 Aug. 25—"The Summer Girls," two reels.

## PARAMOUNT TRAVELOG

- July 22—"Wellington and the North Island of New Zealand."  
 July 29—"Down South in New Zealand."  
 Aug. 5—"Who's Who in the Zoo."  
 Aug. 12—"Along the Queensland Coast."  
 Aug. 19—"The Cruise of the Aki Maru."  
 Aug. 26—"Sojourning in Sappora."

## PATHE EXCHANGE, INC.

- Apr. 28—"Dolly Does Her Bit," five reels, with Marie Osborne.  
 May 6—"How Could You, Caroline?" five reels, with Bessie Love.  
 May 12—"Russian Art, 'The Dagger Woman," five reels, with Ivan Mokuliu.  
 May 19—"Astra, 'The Mysterious Client," five reels, with Irene Castle.  
 May 26—"A Daughter of the West," five reels, with Marie Osborne.  
 June 2—"Astra, 'The Yellow Ticket," five reels, with Fannie Ward.  
 June 9—"Astra, 'For Sale," five reels, with Gladys Hulette.  
 June 16—"Kidder and Ko," five reels, with Bryant Washburn.  
 June 23—"Diando, 'The Voice of Destiny," five reels, with Marie Osborne.  
 June 30—"A Little Sister of Everybody," five reels, with Bessie Love.  
 July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.  
 July 14—"More Trouble," five reels, with Frank Keenan.  
 July 21—"Diando, 'Cupid By Proxy," five reels, with Marie Osborne.  
 July 28—"Astra, 'The First Law," five reels, with Irene Castle.  
 Aug. 4—"Waifs," five reels, with Gladys Hulette and Creighton Hale.  
 Aug. 11—"The Ghost of the Rancho," five reels, with Bryant Washburn.  
 Aug. 18—"Winning Grandma," five reels, with Marie Osborne.  
 Aug. 25—"The Girl from Bohemia," five reels, with Irene Castle.

## PERFECTION PICTURES

- Jan. 7—"Kleine, 'Quo Vadis," eight reels.  
 Jan. 10—"Selig, 'Brown of Harvard," six reels, with Tom Moore and Hazel Daly.  
 Feb. 1—"Essanay, 'Men Who Have Made Love to Me," six reels, with Mary MacLane.  
 Essanay, 'Ruggles of Red Gap," six reels, with Taylor Holmes.  
 Jan. 21—"Edison, 'The Unbeliever," five reels, with Raymond McKee.  
 Essanay, 'A Pair of Sixes," six reels, with Taylor Holmes.  
 Essanay, 'The Curse of Iku," seven reels, with Frank Borzage.  
 Edison, 'The Wall Invisible," six reels, with Shirley Mason.

## SELECT PICTURES CORPORATION

- "Woman and Wife," five reels, with Alice Brady.  
 "Ghosts of Yesterday," six reels, with Norma Talmadge.  
 "The Marionettes," five reels, with Clara Kimball Young.  
 "The Studio Girl," five reels, with Constance Talmadge.  
 "The Knife," five reels, with Alice Brady.  
 "The House of Glass," five reels, with Clara Kimball Young.  
 "By Right of Purchase," five reels, with Norma Talmadge.  
 "The Shuttle," five reels, with Constance Talmadge.  
 "At the Mercy of Men," five reels, with Alice Brady.  
 "The Reason Why," five reels, with Clara Kimball Young.  
 "Up the Road With Sally," five reels, with Constance Talmadge.  
 "The Lesson," five reels, with Constance Talmadge.  
 "De Luxe Annie," seven reels, with Norma Talmadge.  
 "The Ordeal of Rosetta," five reels, with Alice Brady.  
 "The Claw," five reels, with Clara Kimball Young.  
 "Cecilia of the Pink Roses," five reels, with Marion Davies.  
 "Good Night Paul," five reels, with Constance Talmadge.  
 "The Whirlpool," five reels, with Alice Brady.  
 "The Safety Curtain," five reels, with Norma Talmadge.

## SELECT SPECIALS

- "Over There," six reels, with Chas. Richman and Anna Q. Nilsson.  
 "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.  
 "The Barrier," seven reels.  
 "The Wild Girl," five reels, with Eva Tanguay.  
 "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

## TRIANGLE FILM CORPORATION

- Apr. 14—"The Law of the Great Northwest," five reels, with Margery Wilson.  
 Apr. 14—"Who Killed Walton?" five reels, with J. Barney Sherry.  
 Apr. 21—"The Hand at the Window," five reels, with Margery Wilson.  
 Apr. 21—"Society For Sale," five reels, with Wm. Desmond.  
 Apr. 29—"The Lonely Woman," five reels, with Belle Bennett.  
 Apr. 29—"Paying His Debt," five reels, with Roy Stewart.  
 May 5—"An Honest Man," five reels, with Wm. Desmond.  
 May 5—"Mlle. Paulette," five reels, with Claire Anderson.  
 May 12—"Her Decision," five reels, with Gloria Swanson and J. Barney Sherry.  
 May 12—"Wolves of the Border," five reels, with Roy Stewart.  
 May 19—"Who Is to Blame?" five reels, with Jack Livingston.  
 May 19—"Old Hartwell's Cub," five reels, with William Desmond.  
 May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.  
 May 26—"High Stakes," five reels, with J. Barney Sherry.  
 June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. V. Mong.  
 June 2—"A Red Haired Cupid," five reels, with Roy Stewart.  
 June 9—"Madam Sphinx," five reels, with Alma Rubens.  
 June 9—"The Last Rebel," five reels, with Belle Bennett.  
 June 16—"His Enemy, the Law," five reels, with Jack Richardson.  
 June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.  
 June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.  
 June 23—"Closing In," five reels, with William Desmond.  
 June 30—"The Painted Lily," five reels, with Alma Rubens.  
 June 30—"The Fly God," five reels, with Roy Stewart.  
 July 7—"A Good Loser," five reels, with Peggy Pearce.  
 July 7—"Every Woman's Husband," five reels, with Gloria Swanson.  
 July 14—"Marked Cards," five reels, with Margery Wilson.  
 July 14—"Hell's End," five reels, with William Desmond.  
 July 21—"By Proxy," five reels, with Roy Stewart.  
 July 21—"False Ambition," five reels, with Alma Rubens.  
 July 28—"Golden Fleece," five reels, with Peggy Pearce.  
 July 28—"Beyond the Shadows," five reels, with William Desmond.  
 Aug. 4—"The Price of Applause," five reels, with Jack Livingston and Claire Anderson.  
 Aug. 4—"Alias Mary Brown," five reels, with Pauline Starke and Casson Ferguson.  
 Aug. 11—"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.  
 Aug. 11—"Shifting Sands," five reels, with Gloria Swanson.  
 Aug. 18—"The Ghost Flower," five reels, with Alma Rubens.  
 Aug. 18—"High Tide," five reels, with Jack Livingston.  
 Aug. 25—"Daughter Angelo," five reels, with Pauline Stark.  
 Aug. 25—"Wild Life," five reels, with William Desmond.

## KEYSTONE COMEDIES

- Mar. 31—"A Playwright's Wrong," two reels, with Wm. Franey.  
 Apr. 7—"Mr. Briggs Closes the Door," two reels, with Edward Brady.  
 Apr. 14—"First Aid," two reels, with Maude Wayne.  
 Apr. 21—"Their Neighbor's Baby," two reels, with Fritzie Ridgeway.

Apr. 23—"Mr. Miller's Economics," two reels, with Edward Brady and Chas. Dorian.  
 May 6—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 12—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Unreasonable?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapjacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.  
 June 23—"Cupid and the Cop," two reels.  
 June 30—"Pearls Without Price," two reels.

**UNIVERSAL FEATURES**

Apr. 14—"The Risky Road," five reels, with Dorothy Phillips.  
 Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.  
 May 5—"The Two-Soul Woman," five reels, with Friscilla Dean.  
 May 19—"The Bride's Awakening," five reels, with Mae Murray.  
 June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.  
 July 6—"Her Body in Bond," five reels, with Mae Murray.

**GREATER VITAGRAPH-V-L-S-E**

Apr. 22—"A Bachelor's Children," five reels, with Harry Morey.  
 Apr. 29—"The Seal of Silence," five reels, with Earle Williams.  
 May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"The Triumph of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Barec, Son of Kazan," five reels, with Nell Shipman and Alfred Whitman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Girl," five reels, with Gladys Leslie.  
 June 24—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.  
 July 8—"One Thousand Dollars," five reels, with Edward Earle.  
 July 15—"Love Watches," five reels, with Corinne Griffith.  
 July 22—"To the Highest Bidder," five reels, with Alice Joyce.  
 July 29—"A Gentleman's Agreement," five reels, with Nell Shipman and Alfred Whitman.  
 Aug. 5—"All Man," five reels, with Harry Morey and Betty Blythe.  
 Aug. 12—"Wild Primroses," five reels, with Gladys Leslie.

Aug. 19—"The Changing Woman," five reels, with Hedda Nova and J. Frank Glendon.  
 Aug. 26—"The Clutch of Circumstance," five reels, with Corinne Griffith.

**WORLD FILM CORPORATION PROGRAM**

Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Greeley.  
 May 6—"Masks and Faces," five reels, with Sir Johnston-Forbes-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Montagu Love and Barbara Castleton.  
 June 3—"The Interloper," five reels, with Kitty Gordon.  
 June 10—"The Cabaret," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.  
 July 29—"Joan of the Woods," five reels, with June Elvidge.  
 Aug. 5—"Hereditry," five reels, with Barbara Castleton and John Bowers.  
 Aug. 12—"The Beloved Blackmailer," five reels, with Carlyle Blackwell and Evelyn Greeley.  
 Aug. 19—"Merely Players," five reels, with Kitty Gordon and Irving Cummings.  
 Aug. 26—"Inside the Lines," five reels, with Lewis A. Stone.

**SERIALS**

Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Acc."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Wee."  
 Universal, "The Lion's Claws."  
 Vitagraph, "A Fight for Millions."  
 Universal, "The Brass Bul lett."  
 Gaumont, "The Hand of Vengeance."

**Vitagraph Company's  
 Serial Production  
 Going at Full Blast**

The first episode of the Vitagraph circus serial, in which Antonio Moreno and Carol Holloway are to be costarred, has already reached the Eastern studio, according to an announcement by Albert E. Smith, president of the Vitagraph company.

Work was started on the serial July 1st, he says, and the first episode was finished within two weeks. This was made possible, according to Mr. Smith, by the completeness of the arrangements which had been made before Mr. Moreno arrived at the company's studio in Hollywood. Paul Hurst, the director, had all his working scripts in shape, Miss Holloway was fully prepared and all the tents, wagons and other paraphernalia which was necessary for the production were ready.

Mr. Smith says that he expects to be able to announce the title of the serial within the next week or ten days. He and Cyrus Townsend Brady wrote the story from which the fifteen-episode play has been made.

The Moreno-Holloway serial will be the second to be put out under Vitagraph's recently announced policy of four serials a year. "A Fight for Millions" was the first, and the second one will be started on its course in the theatres of the country October 21st next.

By the time this one is released, the second Duncan serial will be more than half finished, so that exhibitors will be assured a continuous turnout of serial episodes in accordance with Vitagraph's pledge of "a serial episode for each week in the year." The release date of that, in turn, will find the Moreno-Holloway company in the midst of another.

**New York Town Is Used  
 For North Woods Scenes**

A "Hudson Bay trading post" was erected recently at Bedford, New York, as a background for Edith Storey in her forthcoming Metro feature, a story of the great North Woods, by Lois Zellner. The picture is being produced under the working title of "Shadows and Substance."

Director Herbert Blache considered the location ideal, and Technical Director E. J. Shulter and his corps of assistants went to the town to build exactly the right kind of "general store" required for the action.

Those who made the trip included Miss Storey, her leading man, Frank Mills, Baby Ivy Ward, Baby Ivy Ward's mother, Ben Walker, John Cohill, a large number of players engaged to impersonate "lumberjacks," trappers and other characters necessary to convey the atmosphere of the story; Director Blache, his assistant director, Edward Lawrence, and Cameraman George K. Hollister.

**"Hands Up" Campaign  
 Is Launched by Pathe**

Pathe's national advertising and publicity campaign in behalf of the new Astra-made serial, "Hands Up," was launched last week. This means bill-posting drives in 450 cities, serial publication of the novelized version in a fan magazine and newspapers, the collection of heralds, and the completion of campaign books.

Advance bookings are said to be heavy. These bookings are expected to increase greatly when exhibitors have seen a sales reel that has just reached the exchanges. The sales reel contains many of the thrills in the first two episodes.

"Hands Up" will be published Aug. 18. The picture stars Ruth Roland.

**Gail Kane Productions  
 Announced as Specials**

Gail Kane's return to the screen after a six months' absence will be in a series of eight special productions to be made by Gail Kane Productions and released by the Mutual Film Corporation at intervals of six and eight weeks, beginning with Sept. 1. The first picture is "Love's Law."

Miss Kane is taking a week's rest in New York after completing the first of the series and will commence work the first of next week on the second. The story has been selected and Francis J. Grandon, her director, is picking the cast to support Miss Kane.

"Miss Kane has a tremendous box office drawing power, and her new pictures are being produced to deliver the most there is in her name to the screens of the country," said James M. Sheldon, president of the Mutual, in announcing that the Kane productions would be distributed as specials.

"The new Kane pictures will get every possible admission out of the territories in which they are shown if the exhibitor uses any sort of showmanship. I have seen the first of the pictures, "Love's Law," and I conferred with Miss Kane over the story for the second, and I know that the box office value is there."

**Walthall In Ince Films**

Henry B. Walthall will appear soon in a Thomas H. Ince picture called "False Faces." Irvin V. Willat has been chosen to direct.

**O'Connor in Signal Corps**

L. William O'Connor, who turned the camera for Commodore J. Stuart Blackton during the filming of "Missing," is now enrolled in the School of Military Cinematography, Signal Corps, Columbia University.

# WATCH

Exhibitors Herald and  
Motography for all  
the important

## NEWS FIRST

The enterprise of Exhibitors Herald and Motography in giving to the motion picture trade the first account of the election of Peter J. Schaefer to the presidency of the Motion Picture Exhibitors League, "beating" every other publication in the field by a wide margin, is a conspicuous example of the service being rendered regularly by this publication.

Exhibitors Herald and Motography is committed to a policy of giving to the trade ALL the important news FIRST. To this end a staff of news experts in Chicago, New York and in all the other important news centers throughout the country have been assembled, guaranteeing to readers of Exhibitors Herald and Motography the swiftest and most comprehensive news service in the trade.

# WATCH

Exhibitors Herald and  
Motography for all  
the important

## NEWS FIRST

### MITT ME LUNCHEON

(Continued from page 24)

Botsford, Herbert S. Clark, C. C. Burr, P. H. Stilson, Morrie Ryskind, George Strader, Julian M. Solomon, Jr., Louis Guimond, Charles F. Carter, Louis Bruce and Charles E. Moyer of the Famous Players-Lasky Corporation; B. Koppelman, Excelsior Illustrating Company; Vivian Moses, Select Pictures Corporation; Frederick H. Elliott, executive secretary of the N. A. M. P. I.; Harry Danto, Moe Streimer, Charles Goetz and Fred Lichtman of the New York exchange of the Famous Players-Lasky Corporation; Thomas G. Wiley, United Theatre Equipment Company; Millard Johnson, Australasian Films; Merritt Crawford, James Beecroft and C. J. Ver Halen of Exhibitors Herald and Motography; T. O. Eltonhead, Exhibitor's Trade Review; H. A. Hallett, New York Morning Telegraph; C. Moffett, Robert Welsh and Fred Beecroft of the Motion Picture News; Al Karpen and Paul Gulick of Universal; R. M. Vandivert, Dramatic Mirror; Julius A. Lewis, L. F. Cohn, James Hoff, Samuel Spedon, A. MacArthur and George Blaisdell of the Moving Picture World; D. S. Perrin, Goldwyn Pictures; Leslie Mason, Al Comier, Lawrence Urbach, Oscar Cooper and H. S. Fuld of Exhibitor's Trade Review; J. Metzger, Jewel Productions; Edward Earl, Will C. Smith and J. W. Landon of the Nicholas Power Company; Paul Cromelin, Inter-Ocean Films; Jack Eaton, Town and Country Films; Sidney Reynolds, A. O. Dillenbeck and George Metzger of Hanff-Metzger, Inc.; W. W. Irwin and Paul Lazarus of Vitagraph; Allan Rock, Press Service Bureau; Reginald Warde, exporter; Joe Brandt, Universal; Ben Goetz, Erbograph; J. Chalmers, James Milligan and Walter K. Hill of the Moving Picture World; H. H. Buxbaum, Famous Players-Lasky Corporation; P. A. Parsons and Harry Lewis of Pathe; C. W. Yearsley and Charles W. Barrell, First National Exhibitors Circuit; John Heaney and Daniel Michaelove of Triangle; Gabriel Hess, Goldwyn; William A. Brady, J. K. Adams, Bert Adler, Barney C. Eggers, Hugo Meyer, Al Tuchman, H. Levey, R. Watts, George A. Powers, Wilbur Bates and Robert W. Priest.

### Movement Is Launched To Supplant Baseball With News of Pictures

Appreciating the fact that there will be a big void in baseball news when professional baseball passes out for the duration of the war, the Famous Players-Lasky Corporation has launched a nation-wide campaign among newspapers to supplant baseball news with news of motion pictures.

The campaign was begun by dispatching telegrams to sixty of the leading newspapers informing them of a plan whereby they can build up their circulation by giving more space to motion pictures, and placing the corporation's services at the newspapers' disposal.

Later other newspapers will be canvassed and it is hoped the campaign will bring results in every city of the country.

## Let the Exhibitors Herald and Motography Help You

The Exhibitors Herald and Motography will print in the Service Department, without charge, applications of film trade employes for positions, requests of employers for help, and will list articles of theatre equipment that are for sale or exchange.

Salesmen, bookers, shippers, inspectors, etc., who are seeking new positions, can obtain quick results through these columns.

Exhibitors and exchange managers who need help can obtain competent workers through these columns.

Send your wants in to the Service Department. Your name and address will not be printed unless so requested.

## Tell the Herald and Motography and the Whole Trade Will Hear

## How Sam Atkinson Puts It Over Several Reasons Why the Hoyburn Theatre, Evanston, Ill., Is a Success

**W**HEN an honest-to-goodness Master of Ancient Literatures becomes an up-to-date master of the newest literature, that is, an exhibitor of motion pictures, wouldn't you say there is something especially fitting in the arrangement, in spite of the shock this may give those of your "high-brow" friends who still think pictures are child's play?

Samuel Atkinson, who prefers to be called just Sam Atkinson, holds a college degree of Master of Ancient Literature and he holds the position of managing director of the Hoyburn Theatre, Evanston, Illinois. He is also a Ph. D., a Doctor of Philosophy, and he will tell you that the psychology of the motion picture audiences is the most fascinating study in the world.

### Career Reflects Favor of Screen

Mr. Atkinson's career illustrates the modern adage that all roads lead to pictures. Student, writer and lecturer, he first realized the power of motion pictures five years ago while on a lecture tour through Canada.

At that time he was deeply interested in modern drama as it dealt with social problems. This was the subject of his lectures. They were given, many of them, in motion picture houses on Sunday, when, in Canada, there are no picture shows.

But some contagion lurked in these theatres and Mr. Atkinson began to ponder on the influence the pictures must have as they played to audiences six days every week. He began to study them. The inevitable happened: They became the subject of his lectures. Many of them were as powerful as the stage dramas he so loved and they surely reached more people. By the time his tour had taken him to Vancouver, B. C., he was more interested in pictures than in plays.

### Lectures on Photoplays

At this psychological moment, the director of the Globe Theatre suggested that he lecture each Sunday on the picture that was to run that week. Mr. Atkinson believed he could have no more powerful ally than the right kind of a photoplay to drive home his points and he agreed. This was his first definite connection with screen affairs.

Mr. Atkinson's work in the west from that time on is well known. He went to California, to Los Angeles, the center of the film world, and for a time was connected with J. A. Quinn's Superba Theatre, where he lectured at the time the screen version of Brieux's social drama, "Damaged Goods," was shown.

### Makes War on Censorship

This picture, it will be remembered, became the storm center in the censorship agitation. Mr. Atkinson was opposed to censorship and he got into the struggle vigorously, using this picture as a weapon. He invited the most intelligent, prominent and highly influential persons to see the film and he lectured to them.

He went throughout California, showing the picture. The professional re-

formers had gone on record against it. The others were asked their opinions and they declared themselves for it and against the reformers and their censorship plans. That was the situation in a nutshell and the censorship bill was defeated.

Mr. Atkinson remained with the Superba, as director, for some time. But his interest has always been with the problems of the picture field rather than with one theatre. So at the present time, while he is managing the Hoyburn Theatre, he has been very active in the affairs of the Chicago Allied Amusement Association.

### Has Paying House

That Mr. Atkinson is a student and a dreamer does not mean that he is not a practical business man as well. He is able to handle a theatre so that it is a paving proposition and he is proving this at the Hoyburn, which operates under rather unfavorable conditions.

Located in a suburb and catering to a highly critical and wealthy clientele, in competition with Chicago downtown attractions, this playhouse must be kept always up to a high standard.

To keep it in favor with the fastidious Evanstonians, Mr. Atkinson set out to

make it distinctive in one way at least—to make it a "home" theatre.

In his weekly program—an attractive eight-page booklet well supported by advertisers—he gives them, in addition to little news-notes about coming plays and players, a little talk about the theatre.

### How He Gets Business

Here are some extracts from them which show how he applies his knowledge of psychology to the problem of bringing dimes to the box-office:

Ours is a family theatre where friend meets friend. This adds to the pleasure of the evening's entertainment, and is a feature that is hard to find elsewhere.

You not only know the kind of pictures you will see at the Hoyburn, but you know the people you will meet there.

We will show no sensational or suggestive plays.

We will not consider one whose title will offend.

We look for originality in play and plot no matter who the star may be.

If a star should appear in an inferior production, we will reject the picture; if an unknown player has a first-class medium we will accept it.

We choose our pictures with the thought of the children in mind, so that if they are old enough to understand they will see nothing that can harm them.

For that reason we are opposed to the publishing of private subjects upon a public screen.

We are exercising great care in the projection of pictures. Our projection room has been thoroughly overhauled, so that there will be no flicker, and we shall take the necessary time in order that every title can be read with comfort. The screen has been lowered to enable those who prefer to sit in front to view the pictures at a more convenient angle.

You can help us by adopting the following simple plan: If you like our performance, tell others: if you see anything you don't like, tell us.

Everything considered, you will admit Sam Atkinson is a remarkable personality.

### HOYBURN THEATRE, EVANSTON, ILL.



SAM ATKINSON'S THEATRE, LOCATED IN A SUBURB OF CHICAGO AND CATERING TO A WEALTHY AND CRITICAL CLIENTELE HAS BEEN MADE A SUCCESS.

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 "The Whole Truth—  
 "And Nothing But the Truth."*

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# EXHIBITORS HERALD AND MOTOGRAPHY



D. W. GRIFFITH  
 Producer of "The Great Love," an Arcraft Picture

# IF "TRIPLE TROUBLE" TROUBLES YOU READ THIS!

CENTRAL 3519

ALWAYS THE BEST AND NEWEST PICTURES

M. J. WEIL, MANAGER

## Castle Theatre

STATE AND MADISON STREETS

DIRECTION  
CASTLE AMUSEMENT CO., INC.

CHICAGO, August 3, 1918.

George Kleine System,  
207 Wabash Ave., Chicago, Ill.

Gentlemen:

Believing that a great injustice has been done to the Essanay Company as well as yourselves by the Trade Paper advertising of one of your competitors in connection with the release of Charley Chaplin in "TRIPLE TROUBLE" I want to state actual facts in connection with the engagement of the picture at the Castle Theatre.

The Castle Theatre, ever since its opening, has been an exclusive first run house; we cater to the very best patronage in Chicago, consequently endeavor to use careful judgment in the selection of our program.

Never in the history of this theatre have we played anything but first run films.

I booked "TRIPLE TROUBLE" after witnessing a private screening and my judgment in its being a satisfactory box-office attraction in every way has been proven by the receipts.

The picture was booked originally for one week, but owing to the very excellent business, and because of popular request, we have held it over for a second week's run, which is the first time this has been done in the history of the Castle Theatre.

"TRIPLE TROUBLE" PLAYED TO THE BIGGEST BUSINESS EVER DONE AT THE CASTLE THEATRE despite unusually hot weather conditions and gave complete satisfaction to my audiences. They thoroughly enjoyed it and the laughs were just as great as I have ever heard with any of Chaplin's pictures.

I am a stickler for fair play and in order that exhibitors operating first class picture houses may not be misled into believing that "TRIPLE TROUBLE" is not a brand new film in every sense of the word, never before shown--that it will give complete satisfaction to their audiences--that it will prove just as big a money getter as any of the Chaplins, I am going on record in this manner.

You have my permission to use this letter in any way you see fit and if further proof is desired you are at liberty to refer exhibitors direct to me.

Yours very truly,

(Signed) M. J. WEIL, Manager, CASTLE AMUSEMENT COMPANY.

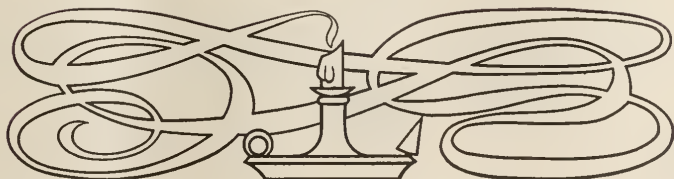
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George Kleine System  
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in

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By TEX CHARWATE

Directed by REGINALD BARKER

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*Directed by*  
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CLAS  
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MAY  
ALLISON  
in "Testing of  
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of Storm"  
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TRO  
ARS



BERT  
LYTELL  
in  
"Unexpected Places"  
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OLIVE  
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A Star in "To Hell  
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SEPTEMBER

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in "PALS FIRST"

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Six other features starring Mr. Farnum  
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# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

AUGUST 24, 1918

Number 9

## Editorial Comment of the Week

MOVEMENT TO OBTAIN EQUITABLE AND REASONABLE  
TREATMENT FROM NEWSPAPERS—PROPOSED FILM  
COMMISSION WOULD BE GREAT STEP FORWARD

By Martin J. Quigley

EVERY item of constructive publicity concerning the motion picture industry that comes before the public is of a definite value to every one in the business.

The greatest channel of general publicity, of course, is the daily newspaper and while news of the motion picture world has forced itself into the columns of the daily press in a measure that in the aggregate is very large at the same time the editors of the country have stubbornly opposed and withheld a just and proportionate representation.

Many of the smaller papers have shown a more intelligent understanding of the importance of the motion picture industry, its rightful place in the news of the day and the interest which their readers have in pictures and picture people than the majority of the metropolitan dailies. These publications, rock-ribbed with mossy precedents as to what is and is not news, and traditionally apprehensive regarding the allowing of space to anything in any way emanating from the "show world," have pursued a policy regarding motion picture that has not the sanction of their readers.

The necessity of bringing the metropolitan press to a realization of the rightful claims of the motion picture industry has been long apparent. Some desultory efforts have been made in this direction but the first carefully mapped-out campaign to bring about this much-desired result has lately been undertaken by the Famous-Players-Lasky Corporation under the direction of Mr. John C. Flinn.

Because of the absolute rightfulness and sanity of the contention it is certain that Mr. Flinn's efforts will meet with a considerable amount of success and whatever success is attained will redound not only to the benefit of Mr. Flinn's company but in an important measure to every individual and organization in the business.

The signal for the inauguration of the Famous-Players-Lasky company's campaign to obtain more space for motion pictures in the daily press was the announcement from Washington placing baseball on the list of wartime non-essentials.

The space devoted by newspapers to baseball has been the greatest example of the injustice being done the motion picture industry and the illogical policy of the editors. With millions of people demonstrating their interest in motion pictures by regular attendance throughout the year only thousands attend the major league ball parks and this only for a short season. Despite this and other glaring proofs of the vastly greater interest on the part of the public in motion pictures than in baseball the metropolitan press has regularly devoted at least five times the amount of space to baseball as to motion pictures.

The forthcoming absence of baseball from the pages of the newspapers makes an auspicious opportunity for the undertaking of a campaign to convince metropolitan editors that their readers welcome more about pictures.

\* \* \*

A PROPOSAL of unequalled importance regarding the censorship situation in Chicago is now under advisement by the City Council.

It has been long recognized by every student of the situation that the present arrangement is not satisfactory, that the censorship of motion pictures for Chicago, a city of three million people, which generally creates a precedent that is followed by smaller towns and cities throughout the Middle West, is vastly of too great importance to be passed on lightly or a definite policy adopted without a thorough and comprehensive investigation by persons representative of various interests and qualified to make such an inquiry.

The present ordinance and the entire official atti-

# EXHIBITORS HERALD AND MOTOGRAPHY

tude toward motion pictures and censorship has not had the benefit of such an inquiry. The immediate necessity for such an investigation was never more apparent than recently at the time various proposed ordinances were submitted to the Council and in every instance the proposals did not cover the demands of the situation and admitted of a multitude of objections from practically every quarter.

The plan that has been proposed is aimed to take the form of a commission modeled, in a measure, after the very successful British commission composed of representative citizens of various lines of endeavor who delved deep into the various phases of motion pictures and censorship and recorded their findings in a report that is one of the most constructive documents concerning motion pictures that has been created.

Such an inquiry undoubtedly would receive the fullest approbation of the best minds of the industry, realizing that it would mean for motion pictures a fuller recognition of the vitally important part they play in the forming and directing of public opinion,

and also a fair trial on every contention of inequality in the existing system .

\* \* \*

**I**N event of a coal shortage during the coming Winter such as occurred last year—and there is every indication that the shortage will be even more acute—producers cannot expect the government to divert fuel from war industries for the heating of Eastern studios.

This situation causes California to loom larger than ever as the great and logical producing center.

Hand in hand with the increasing development of California as the sole producing center of the country comes the increasing importance of Chicago as the proper center for the making and distribution of prints.

Transportation of negatives from California to New York, the making of prints in New York which is followed by their distribution to exchanges throughout the country is an illogical and uneconomic procedure and one which is destined to be abandoned with the development of the industry.

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## Frank W. Koraleski Out for Congress In Chicago District If Elected Will Be First Film Man in Either House Or Senate

Frank W. Koraleski, president of the Wholesome Films Corporation of Chicago, has announced his candidacy for the Democratic nomination for Congress in the Eighth Illinois district.

If nominated and elected he will be the first film man ever in either the House or Senate. Nomination is equivalent to election as the district is strongly Democratic. The primary will be held Sept. 11.

Mr. Koraleski considers that he has an excellent chance to win the nomination, as he has only one opponent, the present congressman, Thomas Gallagher. Mr. Gallagher has represented the district for eighteen years and many believe it is time for a change.

### Poles with Him

The Eighth district is populated chiefly by Poles, Irish and Jews, and the fact that Mr. Koraleski is of Polish extraction is expected to win him much support. As an indication that this belief is warranted, every other Pole who was planning to make the race withdrew when Mr. Koraleski announced that he would run.

Mr. Koraleski declares that if elected he will represent the film interests of the nation and see that all factors of the industry are given a square deal. To the public for which he will be directly responsible he is appealing on a patriotic platform. He asserts he "will stand by the president and the administration in all measures to make the world safe for Democracy."

### Career Is Interesting

Mr. Koraleski has had an interesting career. Born in New York, he came to Chicago when quite young. He has lived in the one district for forty years.

In 1895 he took up the practice of law and in 1908 became prominent in politics by being elected as alderman of the Sixteenth ward. He served as alderman until 1911, when he was elected a member of the Board of Assessors of Cook County. He held this position until 1917.

Two years ago he helped organize the Wholesome Film Corporation and is now giving the concern all of his attention, with the exception of the time he takes to push his congressional campaign. Wholesome makes features and short subjects for children audiences. Twelve features are to be produced in the coming year and twenty-four one-reel subjects.

## Iowa Exhibitor Fights To Give Sunday Shows

CEDAR FALLS, IA.—A. H. Erickson, owner of the Empress Theatre, is waging a hard fight for Sunday shows here, but he is getting little encouragement. He was arrested twice within a week and fined each time, but has appealed to the district court. Meanwhile the city authorities say he will be arrested every Sunday his house is found open.

## Rental Tax Proposed in Congress To Take Place of the Postage Tax New War Tax Measure Viewed With Considerable Concern by Both Exhibitors and Producers

Face to face with a doubled tax on admissions and seating capacity, theatre owners confront another burden which threatens the existence of many small houses.

Again it is a question of Federal taxation. According to advices from Washington, it is proposed to abolish the footage tax and institute a straight rental tax, probably of 5 per cent.

This means that producers who so desired could simply step out from the footage tax they are now paying and pass on the new rental tax to the exhibitors.

### News Pleases Producers

News that a rental tax might be imposed has been hailed with delight by producers, it is said, although the oldest and strongest companies are cautioning the less experienced to go slow in their jubilation, realizing that their success depends upon the success of the exhibitor, and that if the exhibitor is forced out of business, or his receipts cut down, they will suffer with him.

The footage tax is the only form of taxation to which producers are now subject, although some of them are paying the reel tax of 15 cents a reel per day. But the exhibitor is staggering under a heavy load. He is paying a tax on his seating capacity, on admissions, on film, and now it is to be on film rentals.

But there are indications that the exhibitors will not permit the producers to pass on the rental tax. Many fear now that the new taxes on admissions and seating capacity will cut down their profits to nothing or put them out of business altogether, and with a rental tax they believe their fate would be surely sealed.

### Open War Talked of

The feeling is so strong in fact, that in New York the gossip is to the effect that open war will develop between the exhibitors and producers. As a last resort, it is pointed out, the exhibitors by close cooperation could take measures that would force recalcitrant producers into line. But no one in the exhibiting end of the industry is willing to do that, it is said, except as a last resort.

An amicable adjustment that is fair to all is what the exhibitors desire and if necessary to bring that about the combined strength of the two exhibitor organizations will be used to show the producers how necessary it is that they assume the burden of the tax.

In the official circles of the American Exhibitors Association and the Motion Picture Exhibitors League the belief was expressed that the proposed rental tax might be the most effective argument yet advanced for amalgamation.

Now, if ever, some of them said, amal-

gamation is needed. A united front is necessary if the exhibitors are to expend their maximum efforts and get the maximum results.

### N. A. M. P. I. Is Idle

Little or no assistance may be counted upon from the National Association of the Motion Picture Industry, if advices from New York are correct. Frederick H. Elliott, executive secretary of the association, told callers that no demand had been made to take up the question and that unless there was a demand nothing would be done.

S. L. Rothapel, managing director of the Rialto and Rivoli Theatres, New York, voiced the stand of the exhibitors in firm language. Mincing no words, he declared the producers would shoulder the rental tax or "run into a barrage of gas and high explosive shells."

An official of the Famous Players-Lasky Corporation said that the producers always have been against the footage tax as impractical and so long as that was out of the way they did not care what tax took its place.

### Hope in Congress

Hope for the exhibitors, aside from concessions by the producers, lies in Congress. None of the proposed taxes have been put up to the entire membership of the House or the Senate and there is always a chance that they may be modified before the final vote, but that chance is slim once the committee in charge of the legislation has reached a decision.

And the decision has been reached by the House Ways and Means Committee, which is piloting the big revenue bill of which the theatre taxes are items, to double the admissions and seating tax, and abolish the footage tax in favor of a rental tax.

Meanwhile the public, which in the emergency will bear most of the burden, is becoming resigned to the prospect of generally higher taxes and is preparing to scale down all along the line in order to keep expenditures within the limits of the pay envelope.

### Will Save on Amusements

Many undoubtedly will scale hard on amusements. Persons who have been going to the pictures twice a week hereafter will attend probably only once a week, while those who have been going only once a week probably will make it once every two weeks. It may not be as bad as all this, but it is certain that admissions will drop off, and it will be a keen manager who can make as much profit as he is making at present.

Leading exhibitors are unanimous in saying that there is only one way in which to meet the situation and that is to economize and book sure-fire winners under such a policy that the maximum can be made out of all films. In this connection exploitation will become a stronger weapon than ever and the live exhibitor probably will become as much an advertising man as a theatre manager.

## Cleveland Exhibitors Launch Drive Against Disloyalists In Own Ranks

### Notices Sent Out to All Theatre Managers in District Demanding That They Comply With Every Government Request

Local organizations of the American Exhibitors Association and the Motion Picture Exhibitors League have joined hands at Cleveland in a drive to weed out disloyalty among theatre owners in Ohio.

That there is disloyalty among exhibitors of any locality is considered surprising, but there can be no doubt that it exists in Ohio, for the statement is made by Sam Bullock, secretary of a joint committee in charge of the drive, that "there are plenty of slacker managers in strong pro-German localities who do not care how many Victory Screen Pledge Certificates their opposition gets—they get the business by offending no one." Mr. Bullock means that the "slacker managers" carefully refrain from running Government slides and patriotic features.

#### Interpretation of Disloyalty

Disloyalty to the joint committee does not mean open opposition to the war alone. It means the failure of exhibitors to comply completely and eagerly with all Government requests and any exhibitor who fails to do so will be put down as a disloyalist pure and simple.

Notices to this effect have been sent out to every exhibitor and exchange in the district in franked envelopes, and the whole state, it is expected, will be covered soon. No penalty is mentioned, but it is stated that any exhibitor who does not comply with the Government requests will be considered to have a theatre that is non-essential and be so reported to the Government and the Government can act accordingly.

#### Bullock Tells of Drive

Mr. Bullock explains the drive in a letter to EXHIBITORS HERALD AND MOTOGRAPHY in a forceful manner.

"I note with interest the feverish preparations that are being made for various drives in the 'movies' to help 'lick Hell out of the Kaiser,'" he says.

"I also notice that 'Victory Screen Pledge Certificates' and other 'inducements' are going to be offered to managers to stimulate them to help Uncle Sam. This is dead wrong.

"I say to hell with the manager who needs a 'gee-gaw' of any kind, especially since he and his employes are now beneficiaries under Provost Marshal Crowder's ruling.

#### Favors Drafting Slackers

"If the growing casualty lists will not stimulate him he should be drafted at once. If too old his place should be closed and he interned as a 'slacker.'

"There are plenty of slacker managers in strong pro-German localities who do not care how many 'Victory Screen Pledge Certificates' their opposition gets—they get the business by offending no one.

"As an active officer in organization matters here in Ohio I have concrete evidence of this, so much so that after considerable correspondence with Messrs. Pettijohn and Rembusch, we in Cleve-

land have evolved a plan to make every manager in Ohio 'toe the line for the boys over there'—to make it unanimous on all matters emanating from Messrs. Creel and Hart's publicity office, O. K.'d by the M. P. industry representatives. Non-members uncontrolled by League or A. E. A. orders or requests must be checked up.

"Co-operation with the A. P. L. and kindred organizations will make for 100 per cent efficiency where 'gee-gaws' will stimulate box-office profiteering by 'slackers' at the expense of the patriotic manager who needs no paper 'Iron Cross.'

"I enclose you a copy of the 'Cleveland Plan' sent out to all exhibitors and exchange men in franked U. S. envelopes."

#### Notice Sent Out

Following is the "Cleveland plan":

"Provost Marshal General Crowder places all motion picture theatres upon the 'essential' list by his recent ruling, thus expressing the Government's appreciation for the assistance our screens and theatres are rendering in helping to win the war.

"This ruling places your theatre upon the same footing as a munitions plant, and we hope there will be no slackers among Ohio exhibitors. Please give close attention to war propaganda, films, slides, etc. Give special attention to the slide advertising civil service examinations for stenographers, clerks, etc. If you have not received this slide phone the undersigned at once.

#### Will Check Up Theatres

"Alternate daily with the Thrift Stamp and Order Coal slide, while the 'Civil Service' slide is running—until Aug. 17. Apply at your film exchange for the new 'Thriftie Trailers'—these are distributed free to be attached on each program as released. Theatres will be checked up as 'Non-essential' if found negligent in these important matters. Let us prove our value 100 per cent to Uncle Sam and help 'Lick Hell Out of the Kaiser.'

"Exhibitors (non-members of the league or American Exhibitors Association) can get supplies and detailed information at headquarters, second floor, Republic building, 647 Euclid avenue, 2 to 4 daily, or phone the undersigned.

"Sam Bullock, Secretary League and A. E. A. Joint Committee.

"4801 Denison Ave.,

"Cuy. Lorain 1021-R

"Or Cen. 6043-K.

"Also at League and A. E. A. Meetings every Tuesday, 2 p. m.

#### No Camouflage Wanted

"P. S. All exhibitors will please understand that a theatre is not regarded as 'essential' unless the management conforms to 'essential' war requests. You cannot camouflage by putting a flag outside and neglecting to 'do your bit' inside.

"To film exchange managers:

"The above notice has been mailed all

exhibitors in Cleveland district. Please display same in your office for the information of out of town exhibitors. The Casualty List Is Growing—our boys are doing nobly. We must go the limit and help. We are co-operating with Director Crouse of the W. S. S. Board.

"Yours, Sam Bullock,

"Secretary, Publicity Committee,  
"League and A. E. A."

Predictions are made that A. E. A. and League locals elsewhere will organize similar drives soon.

## Robbins in Charge of All Fox Exchanges

One of the important factors in the activities of the Fox Film Corporation during the season of 1918-19 will be Herman Robbins, Assistant General Manager of the corporation. Mr. Robbins is in general charge of all the Fox exchanges in the United States, and upon



HERMAN ROBBINS.

him will largely fall the sales development program of the corporation in the coming year.

In the Fox home office Mr. Robbins has supervision over the contract, booking and development departments and repairs and supplies.

Mr. Robbins, in the formulation of the Fox policy for the coming year, has been a source of immeasurable help through his suggestions and counsel. During his connection with the Fox Film Corporation he has shown a thorough grasp of all the many intricate questions which arise in the distribution of the immense amount of film which the Fox corporation issues. Shrewd, resourceful, and the possessor of a keen executive mind, he has been a powerful proof of William Fox's policy of choosing only men of big affairs as executives.

## Geraldine Farrar Hurt

Cody, Wyo.—Geraldine Farrar was painfully if not seriously injured on a ranch five miles from here last week, when she fell and hit her head during the filming of a fight scene for a Goldwyn picture.

## United Picture Theatres Arranges For Half of Its First Year's Output

### Gets Four Stars Who Will Make Twenty-Four Pictures—Dustin Farnum Film Is First to be Announced

United Picture Theatres of America, about whose plans there has been considerable speculation in the last few weeks, comes forward with the announcement that arrangements have been made to obtain the product of four leading stars, guaranteeing a total of twenty-four pictures annually.

Furthermore, it is said, the United list is to be augmented by the "inclusion of a number of special pictures of the first magnitude, in several of which celebrated stars of the legitimate 'are to make their screen debuts."

#### Dustin Farnum First Star.

Simultaneously an announcement comes from Sherman Productions, Inc., that United has selected "The Light of Western Stars," with Dustin Farnum as its first feature, and has contracted for six other Sherman productions with the same star, the stories to be passed upon by United before the work is begun.

"The Light of Western Stars" is the initial picture of Sherman Productions. The negative was taken to New York several weeks ago by Harry Sherman, at which time Sherman opened New York headquarters for his new company at 1600 Broadway.

#### Six or Eight Stars?

The Sherman statement says that United will distribute the output of six or eight stars, but efforts to get exact information from United proved unavailing. All that officials would say was that a statement would soon be issued with more explicit facts, to be followed by further statements, "each announcement to prove a lot more startling than that which preceded it."

Following the news that President J. A. Berst of United had been called to the colors of the French army under an arrangement recently reached between the United States and France, information that United had arranged for the product of even four stars will no doubt prove exceedingly interesting to the entire industry.

#### Spikes Failure Rumors.

United, according to gossip, has been hoeing a hard row recently, and there have even been rumors that the project might never get any further than it is at present. The announcement that it has actually obtained product, therefore, will be regarded by many as direct proof that the rumors are unfounded.

When the first feature will be published is not known. The United statement says, however, that the organization is "in a position to assure its member houses a weekly release of the highest standard commencing at a period of not more than three months distant."

#### Thirty Pass on Film.

Details of the Sherman statement shed further light on the story.

"The decision to acquire 'The Light of Western Stars' as United's inaugural publication was not arrived at," the statement reads "until the picture had been viewed by a committee consisting

of more than thirty prominent exhibitors, all of them members of the United movement, and all of whom were enthusiastic over the merit and box office value of the picture.

"The decision to purchase the picture having been made, it was bought in competition with several of the strongest of the operative companies, each of which was determined to get this unusual picture for its program.

#### High Standard Is Aim.

"Each of the Farnum features of the future will be produced on a scale almost unprecedented in the making of pictures of this type, and Mr. Sherman has enlisted the services of several of the best-known technical experts in the industry to assume the setting of a new high standard in the manufacture of vigorous, powerful features for this first of the United stars."

Farnum already is at work on the second of his series, "The Wolf Breed," by Jackson Gregory, which, with the third story, "The Man in the Open," is said to have already received the United O. K.

#### Musicians Ask More Pay

BUFFALO.—The local exhibitors' association held a meeting last week to discuss a raise in pay sought by the Musicians' Union. A compromise schedule was submitted to the union by the exhibitors and a reply is now awaited.

#### A SCENE FROM "WINNIE'S WILD WEDDING"



ELINOR FIELD, THE STRAND COMPANY'S NEW COMEDIENNE, IS FAST MAKING A NAME FOR HERSELF IN THESE COMEDIES

#### Women's Club Goes Into Show Business

Rockford, Ill.—The Rockford Woman's Club has gone into the motion picture business. The club has opened a theatre and engaged George B. Peck, manager of the Grand Opera House, to manage the new theatre also. Rockford now enjoys the patronage of more than 30,000 soldiers who are in training at Camp Grant, five miles from the city.

#### Nashville House Is Host To Many Naval Recruits

NASHVILLE, TENN.—The Crescent Amusement Company, headed by Tony Sudekum, which controls a majority of the motion picture houses in Nashville, has gained considerable reputation for patriotism since the war started.

As an example of what is being done, Manager Sudekum last week entertained seventy-five United States navy recruits at the Princess.

#### Vekroff Joins World

Perry H. Vekroff, a director of national reputation, has been engaged by World Pictures to direct Barbara Castleton in a series of features. He will begin work at once at the World studio at Port Lee.

His first production will be "What Love Forgives," by Gardner Hunting.

## Vitagraph Looks Forward to Most Active Producing Year of History

The year beginning September 30, 1918, and ending September 22, 1919, will be the most active producing year in the history of Vitagraph, according to plans which have been made by Albert E. Smith, president of the company. As laid out by Mr. Smith, the company's output for the period will include:

Fifty-two Blue Ribbon features of five reels each, with Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie rotating as the featured stars.

Four fifteen-episode serials, two reels to the episode, with William Duncan, supported by Edith Johnson and Joe Ryan, featured in two of them and Antonio Moreno and Carol Holloway featured in the other two.

Fifty-two "Big V" feature comedies of two reels each will be published on a weekly basis, with Lawrence Semon and the team of Montgomery and Rook appearing as the featured players, alternately.

Four special productions, to be made under the personal supervision of Albert E. Smith.

### To Reissue Features

In addition, it is the plan of President Smith to reissue a selected number of recent Vitagraph features which stand as monuments of motion picture production. These will be re-edited and re-titled, it is said.

In discussing his production plans, President Smith said: "Vitagraph has now reached the point in producing pictures where it can, with confidence, promise to the public the most varied and the most complete program of screen entertainment in its history. Our equipment in the east is such that our studios can accommodate at least a dozen working companies at one time and our Western studio, located in Hollywood, Calif., soon will be able to accommodate the same number. In fact, we now have working at the Western plant two Blue Ribbon feature companies, two serial companies, two feature comedy companies and a company engaged in producing short reel subjects.

"Our plans at present contemplate no radical changes in the personnel of our producing organization. Our Blue Ribbon stars, beginning September 30, next, will be Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith, and Gladys Leslie.

### Many Stars Signed

"In addition to these stars, who will be the leaders in our new Blue Ribbon policy, we have among our players some of the most popular actors and actresses now before the motion picture public. These include Grace Darmond, Earle Williams' leading woman; Betty Blythe, Harry Morey's leading woman; Florence Deshon, Hedda Nova, Agnes Ayres, Jean Paige, Julia Swayne Gordon, Eulalie Jensen, Patricia Palmer, Edward Earls, J. Frank Glendon, Walter McGrail, Percy Standing, Templer Saxe, Denton Vans, Robert Gaillard, Charles Kent, Arthur Donaldson, Otto Lederer, Bernard Siegel, and many others of equal note and popularity.

"During the coming year I shall personally supervise the production of four important specials, which will be of the same quality as 'Over the Top.' I am not prepared to state now what subjects will be treated, but I can assure the public that the plays will be just as big and important as "Within the Law," "Womanhood, the Glory of the Nation," "The Battle Cry of Peace," "The Girl Philippa" and "Over the Top."

## Loew Houses Present Clara Kimball Young In "The Savage Woman"

Clara Kimball Young is appearing at all of Marcus Loew's theatres in New York and vicinity this week in her latest Select picture, "The Savage Woman." "The Savage Woman," it is declared, might have been released as a special, so possessed is it of the merit needed to constitute a big box office success.

The picture has been boiled down to five reels and every foot shows action, according to the producers. The picture was directed by Edmund Mortimer from the French novel, "La Fille Sauvage," by Frances Curel.

Miss Young has the role of Renee, a half-wild creature, who roams the mountains of Abyssinia meagerly clad in the skins of animals.

### Young to Direct Williams

Old friendships will be renewed at Vitagraph's Hollywood studio when Earle Williams begins work in his next Blue Ribbon feature, "His Country First," under the direction of James Young. Several seasons back, Mr. Young directed Mr. Williams at Vitagraph's Brooklyn studio.



CLARA KIMBALL YOUNG  
In a Scene From "The Savage Woman," a  
Select Play

"WHAT THE PICTURE DID FOR ME"—CONTAINS 132 REPORTS; STARTS ON PAGE 31

"What the Picture Did for Me" starts this week on Page 31. It contains 132 reports on the box office value of pictures as compared with ninety-eight reports last week.

The growth of this department since Exhibitor's Herald absorbed Motography has been remarkable. The reason, it is believed, is the fact that the old subscribers to EXHIBITOR'S HERALD have appreciated its importance from the start and have responded eagerly with the request to help out.

Too many exhibitors cannot come to the front in this regard. Arrangements have been made to accommodate reports from all. It is quite likely that the department always will be kept within five pages, but in the event there is more crowding each exhibitor will be limited to reports on two or three pictures. Under the present policy an exhibitor may report on as many pictures as he chooses.

## Marines Shoot Up Town To Advertise War Film

EVERETT, WASH.—S. P. Totten, of the Star Theatre, put on "The Unbeliever" recently in a manner worthy of a much larger city than Everett. To advertise the show he got ten marines to ride around town in two motor cars, firing blank cartridges as they went. The marines also appeared at the theatre and \$300 was collected for the Smoke Fund, while many recruits were also enlisted. The operator at the theatre was anxious to be the first to enlist, but when he was examined at headquarters in Seattle he was rejected.

## Kitty Gordon Forms Own Picture Company

Kitty Gordon, World star, has formed a company of her own and will produce six features annually, each from the pen of Wilson Mizner, who achieved fame writing in collaboration with the late Paul Armstrong.

"Miss Gordon's business affairs will be managed by Sidney L. Cohan. Her leading man will be Mahlon Hamilton, who has appeared frequently opposite Mme. Petrova.

The first picture will be finished and ready for publication about the middle of October.

## Rivoli Men Join Colors

There are four more stars on the service flag of the Rivoli Theatre, New York, this week. Harry Bachrach, George Croly, Harry Drescher and Charles Griswold, ushers, have joined the colors. Bach is at Camp Greenfield, Ga., and the other three are at the Pelham Bay Naval Training Camp.

## Goldwyn Continues To Get Big Bookings For Its Star Series

### Closes Contracts in More Than a Score of Large Cities

Repeating its New York, Philadelphia and Chicago achievements of obtaining solid bookings from the most important exhibitors, Goldwyn has now closed similar contracts for Boston, Minneapolis, St. Paul, Denver, San Francisco, Toledo, Youngstown and more than a score of other large cities in the past few days.

In Boston Jacob Lourie's Modern and Beacon Theatres will be the first run home of Goldwyns.

Ruben and Finkelstein's entire chain of Minneapolis and St. Paul houses will present all of the Goldwyn productions in those big Northwestern cities.

#### Big Western Bookings

M. L. Markowitz's big Strand Theatre has signed for all Goldwyn productions for first run in San Francisco. Leo Weinburg, the manager of this house, already has begun an advertising campaign in advance of the first Goldwyn publication, "The Turn of the Wheel," with Geraldine Farrar.

In Denver S. L. Baxter, the exhibitor veteran of the Rocky Mountain region, has signed for all Goldwyn productions at his Isis Theatre, this being his second year as a Goldwyn exhibitor.

The Temple and Alhambra divide the Goldwyn first runs in Toledo. H. C. Horater, manager-director of the Alhambra, has booked four star series, and Edward A. Zorn, of the Temple, has booked three series.

#### C. W. Deibel Signs Up

C. W. Deibel, general manager of the new \$500,000 Liberty Theatre, Youngstown, Ohio, has made his house "the

home of Goldwyn Pictures in Youngstown."

H. E. Tompkins has booked Goldwyn solid for his Liberty Theatre in Colorado Springs, Colo.

Geraldine Farrar's first production, "The Turn of the Wheel"; Mabel Normand's first, "Peck's Bad Girl"; Tom Moore's first, "Just for Tonight"; Madge Kennedy's first, "The Kingdom of Youth," and Mae Marsh's first, "Hidden Fires," are all completed and within a few days will be shipped for advance showings to the twenty offices of North America.

## Government Exhibits War Work Films at Many County Fairs

WASHINGTON, D. C.—Uncle Sam will show himself as a war worker to those of his nephews and nieces who gather at some thirty-five state fairs in twenty-three states during the fair season which is just opening. The presentation will be made through motion pictures taken by the government, and developed and printed in its own laboratories.

These pictures show military work in the activities of the army engineers constructing heavy pontoon and spar bridges, mining and demolishing enemy defenses; the types of horses and their training needed for cavalry and artillery; and the logging and milling of timbers for ship construction. Federal road building as another part of the development of transportation facilities is shown in various stages from foundations to the final crowning of the road.

A large part of the films will show the part played by the man behind the man behind the gun—the producer of food and clothes and shelter. The general supervision of these fair pictures is in the hands of Don Carlos Ellis, who looks after the motion pictures of the Department of Agriculture, the first of the Federal departments to produce its own pictures and to develop and print films in its own laboratories.

## "Exhibitor Dominant" Title of Booklet on Affiliated's Plan

### Pamphlet Contains Sixteen Pages and Outlines Ad- vantages of Method

"The Exhibitor Dominant" is the title of a sixteen-page booklet just issued by the Affiliated Distributors Corporation which is being mailed to the members of the various affiliated units throughout the country.

The book explains in detail the platform of exhibitor controlled co-operative booking, as worked out by the Affiliated plan, and contains an interesting chart of the benefits derived by both exhibitor and producer from this method of film distribution.

The question of the savings effected by exhibitors through grouping their booking power is treated by specific illustrations in a manner that will prove of interest to those who have been following the tendency toward direct distribution.

#### Booklet for Exhibitors

"Regardless of whether an exhibitor becomes associated with the Affiliated, he owes it to himself to weigh carefully the material presented in this book," said Charles C. Pettijohn, general counsel of the Affiliated, in commenting upon the publication of the work.

"So far as I know," declared Mr. Pettijohn, "there has never before been published a treatise which outlines so comprehensively just how far-reaching is the power of the exhibitor. It is not a revolutionary nor radical argument, but a sane, constructive discussion of the part that the exhibitor can and should play in putting his own business and the business of the industry as a whole on a sound, efficient basis, through the medium of co-operation."

### TWO SCENES FROM MARY MILES MINTER'S LATEST PLAY



"THE EYES OF JULIA DEEP," THE FIRST OF THE AMERICAN FILMS TO BE DISTRIBUTED BY PATHÉ, IS SAID TO BE AN APPEALING LITTLE STORY OF HOW A GIRL SAVES A YOUNG MAN FROM HIMSELF.

## American Film Offers First Minter Subject Under New Sales Plan

Personal representatives of Samuel S. Hutchinson, president of the American Film Company, Inc., stationed at Pathe exchanges throughout the country, are now showing exhibitors the first of the new Mary Miles Minter subjects which American is selling direct and Pathe is distributing.

The title of this first offering is "The Eyes of Julia Deep." It is a comedy-drama in five acts from a story by Kate L. McLaurin. Lloyd Ingraham directed it and included in Miss Minter's supporting cast are Alan Forrest, George Periolat, Alice Wilson, Ida De Villa and Carl Stockdale.

Miss Minter is given innumerable opportunities to put over the type of acting for which she is famous and in her part of department store exchange clerk she takes full advantage of the fact.

She lives a rather hum-drum life in the home-like boarding house of Mrs. Turner, and is always dreaming of "the big adventure." It arrives at last in the person of Terry Hartridge, another roomer at Mrs. Turner's, who has just completed the squandering of a vast fortune left him by his wealthy father. As Terry is about to end his earthly troubles with an automatic, little Miss Minter, in the role of "Julia Deep," comes on the scene and claims his life as her own. She inspires him to set about remaking the fortune he has wasted and soon the two form a co-operative society which has for its aim the reduction of the high cost of living and as an ultimate goal the establishment of a little home of their own.

Naturally the path of true love is far from smooth and numerous complications develop that threaten for a time to demolish the whole structure the lovers have erected, but like all film romances the final close-up shows the lovers happy at last, all their troubles vanquished and nothing but success ahead.

## Ethel Barrymore Cast For Another Stage Play

"Lady Frederick," the society comedy by W. Somerset Maugham, has been obtained for screen purposes by Metro. Ethel Barrymore, who introduced the play at the Hudson Theatre, New York, a few seasons ago, will also present it by way of the screen.

Following close upon the heels of another comedy, "Our Mrs. McChesney," which Miss Barrymore has just completed at Metro's Sixty-first Street studio in New York, the acquisition of "Lady Frederick" bears out Metro's promise to present this star in a series of productions in which she has most strongly endeared herself to the public.

Herbert Blache has been chosen to direct.

## E. W. Reiber Has New House

WARSAW, IND.—E. W. Reiber is completing arrangements for opening the New Royal Grand Theatre here. The house will rank with the best of the smaller motion picture theatres in the country. It has a seating capacity of 380. A \$5,000 pipe organ has already been installed. Mr. Reiber was formerly in business in Ligonier, Ind.

## Exhibitors Warned Against Evasion of Tax on Admissions

WASHINGTON, D. C.—While Congress is making plans to increase motion picture taxes, the Treasury Department is preparing to compel full payment of taxes due.

Officials declare that quite a few exhibitors have been guilty of evading full payment, but in the majority of cases they are believed to have been found out and compelled to make good.

The treasury officials declare many tricks have been resorted to by unscrupulous exhibitors, chief of which is admitting parties without tickets, the box office attendant telling the patrons that tickets were not necessary and to "go right on in." These exhibitors, it is claimed, would then pay the Government tax merely on the number of tickets taken in at the door.

The Treasury Department is sounding a warning on the eve of the increased taxes for all exhibitors to beware, for evasion of the tax may mean prosecution and heavy fines or imprisonment or both.

## Vitagraph Plans Big Billboard Campaign

Walter W. Irwin, general manager of the Vitagraph Distributing Organization, announces that his company, in co-operation with exhibitors throughout the United States and Canada, soon will inaugurate a twenty-four sheet campaign to advertise its stars the year around. The plan contemplates having the Vitagraph stars on the boards for the entire fifty-two weeks of the year.

"Beginning with our first release under our new booking plan," said Mr. Irwin, "Vitagraph is going to supply free to exhibitors all the twenty-four sheets they will post. These twenty-four sheets will be supplied to exhibitors in plenty of time for advance posting, and will be so designed that they can be tied up with specific releases and the individual theatres showing our features.

"We consider this one of the most forceful forms of advertising an exhibitor can adopt and it is a most economical one. In many cases, exhibitors own boards in the territory from which their theatres draw patronage and still others hold year-around leases on boards."

## Bi-Monthly Ebony Comedy

A re-arrangement of the schedule for Ebony Comedies is announced this week by the General Film Company. Beginning with "When You Are Scared, Run," August 19, these comedy subjects will be available every other week. It is announced from the Fon Du Lac studios of the Ebony company that every effort will be made to insure the quality of the comedies, since they are proving so popular. Work has been begun on a number of selected stories.

## Loew's Circuit Books Entire Outing-Chester Series From Mutual

Loew's Circuit of New York Theatres has just booked the entire Outing-Chester travel series of twelve pictures distributed by Mutual to run in all the Loew houses in New York. Each feature works twenty days.

These one reel classics, which were produced by C. L. Chester in co-operation with Outing, "The world's authority on the great outdoors," are meeting with wide popularity, their extraordinary range of unusual subjects having commended them to the travel loving public.

The Outing-Chester cover parts of the semi-civilized world never before caught by the motion picture cameraman, their subjects extending from the jungle interior of Fiji to those equally little known islands of the West Indies, Saba and St. Eustacia, with in between visits to Venezuela, including a canoe trip up the Orinoco; a ramble among the glaciers of Mt. Columbia, a trip to the Gulf Coast islands off Louisiana; side tours among the pines and mountain streams of Upper Canada and again among the Florida Everglades. Intimate housekeeping arrangements of native tribes in remote and nearly inaccessible parts of the world are revealed in this series.

The theatres included in the Loew booking are: The American Theatre, Eighth Avenue and Forty-second Street; The Greeley Square Theatre, Sixth Avenue and Twenty-ninth Street; The Warwick Theatre, Warwick Street and Jerome Avenue; The Orpheum Theatre, Eighth Avenue and Lexington; The Delancey Theatre, Delancey and Clinton Streets; The Avenue B., Avenue B., and Fifth Street; The New York Roof, Broadway and Forty-fifth Street, and The West End Theatre, One Hundred and Twenty-fifth Street and Convent Avenue.

## Mutual Makes S. J. Rollo Assistant Sales Manager

S. J. Rollo, who has been connected with the sales department of the Mutual Film Corporation for the last year, has been appointed assistant sales manager by A. S. Kirkpatrick, Mutual's new assistant general manager.

Mr. Rollo entered the Mutual organization from Montgomery Ward & Company, the big Chicago mail order house, after an apprenticeship with the National Biscuit Company.

Several months ago he was placed in charge of the employes' department of Mutual and was promoted from that post to the position of assistant sales manager.

## F. P.-L. Sales Department Busy With New Bookings

Never since the inception of the Famous Players-Lasky Corporation has the sales department seen such activity as that in connection with the handling of next year's bookings. Every day contracts are coming in requesting 100 per cent service, from exhibitors large and small. Despite additions to the home office staff, the sales and booking departments are working day and night in an endeavor to keep up with the incoming contracts.

## W. W. Hodkinson Adds Lillian Walker Films To Distribution List

With the addition to its service of Lillian Walker productions, the W. W. Hodkinson Corporation makes good its recent statement that they will issue one picture a week commencing September 1. This announcement, following on the heels of the addition of Jesse D. Hampton productions, makes five sections of Hodkinson Service.

In addition to the new series of eight Lillian Walker productions, Hodkinson Service consists of J. Warren Kerrigan, in Hampton pictures; Anita King and Kathleen Clifford in Plaza pictures; Bessie Barriscale, Louise Glaum and Henry B. Walthall in Paralta Plays; and the Douglas natural color films, the first production of which is "Cupid Angling" with Ruth Roland.

Lester Park, president of the Lillian Walker Pictures Corporation, is one of the few film producers whose actual experience places him in a position to appreciate the exhibitor's angle. Mr. Park has been an exhibitor and his brother, Byron Park, is at present at the head of a co-operative motion picture organization of exhibitors in Utah.

## Fred G. Sliter of Mutual Put in Charge at Gotham

Fred G. Sliter, manager of the Albany branch of the Mutual Film Corporation, has been selected by President James M. Sheldon of Mutual as manager of the New York Exchange, succeeding M. J. Sullivan, resigned. Mr. Sliter assumed charge of the office August 4.

Jerome Safron, of the sales force of the Philadelphia branch, has been promoted to branch manager at Albany, assuming charge July 31.



RUTH ROLAND,  
Star in Pathe's Latest Serial, "Hands Up."

## Will Not Cut Scene Of Houdini's Big Trick

Many exhibitors have written to B. A. Rolfe inquiring as to how Houdini will do his famous self-liberation tricks before the camera, and as this point is the most important one Mr. Rolfe, producer of Rolfe Productions, Inc., in an interview said: "I have given a good deal of thought to the manner in which Houdini will do his self-liberation stunts before the camera, and as this is one of the important points in the Houdini serial, I have come to the conclusion that the only way to successfully perform these tricks would be in an uninterrupted close-up.

"Almost any actor could fake Houdini's liberation stunts with a camera, but it would be impossible for any man on earth to perform these various acts in an uninterrupted close-up. I have given instructions to take all of Houdini's tricks without a camera break. In other words, if Houdini makes an escape from hand-cuffs or the various other impediments used to confine him, the action will take place on one piece of film without a break. This film will be used in its entirety and will not be cut."

## Stars to Produce Many Features for Vitagraph

The Vitagraph Company has come forward with a complete schedule for a year and its distributing organization is able to guarantee to exhibitors a definite booking plan and releasing schedule, for the period.

According to the company's statement, Earle Williams and Alice Joyce will each be presented in eight productions during the coming year, while Bessie Love, the company's newest star, Harry T. Morey, Corinne Griffith and Gladys Leslie will be featured in nine productions each. Under the new booking plan each of the stars will appear at intervals of six weeks.

## Byrne Brothers' Family To See "Eight Bells"

The famous comedy standby of the theatre, "Eight Bells," will have a pre-release at Norwich, Conn., the home of the Byrne Brothers, the famous family of actors and acrobats who have all their lives been identified with this remarkable bread winner.

Out of compliment to John Byrne, the eldest of "Brothers Byrne," Norwich is to have the distinction of first seeing it on the screen prior to its general release on World program. Four generations of the family will be present.

## Frazee Film Company Plans to Erect Studio

The Frazee Film Production Company is planning to organize a stock company and build a model studio. The company now occupies the Boyle Heights studio at Los Angeles. The company gets its name from the director, Edwin Frazee, who personally supervises all of its pictures.



WILLIAM S. HART,  
Teaching Wanda Hawley, His Leading Lady, to  
Be Handy with a Gun.

## McClellan Will Handle Griffith Special in West

SAN FRANCISCO—Fred McClellan, who has been directing the destinies of the Griffith production, "Hearts of the World," on the Pacific Coast, has left for Chicago, where he will take charge of the picture for the entire territory west of the Mississippi.

He took five prints with him from the coast and in order to guard against possible loss by fire or accident had a steel vault placed in the compartment of the car he occupied. The films were valued at about \$30,000.

## Chester Story Selected For Hale Hamilton

George Randolph Chester's story, "Five Thousand An Hour," the scenario of which has been made by June Mathis, has been decided upon by Maxwell Karger as the initial picture for Hale Hamilton, the Metro star. Ralph W. Ince will direct "Five Thousand An Hour." This is Mr. Ince's second picture for Metro, his first being "Our Mrs. McCheaney," starring Ethel Barrymore.

## Outlaw Picture Pleases

The United States Feature Film Company reports much interest in its first production, "The Folly of a Life of Crime," depicting the activities of the famous Evans-Sontag outlaw band. It is said that wherever the picture has been shown it has met with much success.

## Publication Date Changed

World announces a shift of publication dates on two of its pictures, "The Road to France," instead of being presented on September 9, will have its premier October 14. "By Hook or Crook" will be issued September 9 instead of October 14.

## DIGEST OF PICTURES OF THE WEEK

**D.** W. GRIFFITH, the Master Mind of the Motion Picture Art, has completed his first Artcraft production, many scenes of which were taken close to the European battle front. No more delightful little story has come to us in a long time than "The Great Love." Griffith has used the same cast that appears in his "Hearts of the World," and by taking incidents photographed around London, English munition works, garden fetes, and German air raids, has worked up an intensely interesting and wholly satisfying screen play. The love interest predominates and is handled as only this genius of the camera can interpret such a story. "The Great Love" will play many return dates, not because it is a war play, nor because of the wonderful photography showing Zeppelins and airplanes soaring overhead, but because of the likable boy and girl love affair which is the nucleus of the story.

Another Artercraft that makes excellent hot weather entertainment because of its light texture is "Bound in Morocco," with Douglas Fairbanks. The play is devoid of plot, but moves along so swiftly from one incident to another, and is so lavishly mounted that it will be well received by the average picture patron and thoroughly enjoyed by Fairbanks' fans. A typical Fairbanks picture full of thrilling leaps, fights and rescues. The athletic "Doug." gains in momentum as he goes along.

World presents the beautiful Kitty Gordon in a society drama with a surprise ending. The author takes a gentle dig at critics and their methods and makes the startling statement in one subtitle, "reviewers are not infallible." The play bears evidence of padding and is inconsistent in many places.

Irene Castle's last play, completed before the death of her husband, is a page from the life of a girl who craved a Bohemian existence. The little dancer wears a quantity of pretty gowns and is supported by a fine cast. The photoplay is entertaining, well staged and should draw well.

Ivan Abramson has elevated Marguerite Marsh, Mae's sister, to stardom in a seven-part play entitled "Conquered Hearts." The plot concerns the rise of a poor girl to a position of prominence in motion picture circles. Audiences at the Playhouse, Chicago, where it ran for two weeks, liked the play immensely.

The Haworth Company's first production, "His Birthright," featuring Sessue Hayakawa, has set a high standard for the Japanese star to follow. The play is a sequel to the story "Madam Butterfly," with a Ger-

man spy plot injected to give it timeliness. A first-rate picture put over in Hayakawa's usual virile style.

Harry Morey can always be depended upon to give a forceful, convincing performance and in his latest Vitagraph play, "All Man," an actor of less ability would not have won the sympathy of his spectators as did Morey in this case. Interest is kept at a high pitch through the five reels of well acted and carefully directed screen entertainment.

William Desmond is the star in "Beyond the Shad-ows," a play of the Canadian northwest. Like most of these stories, it pictures the strife and heartaches of a small group of people shut off from the rest of the world, who work out their own salvations amid their traps and skins. Some thrilling fights take place in the latter part of the picture.

Select has made a good job of Cyril Harcourt's stage play, "A Pair of Silk Stockings." Witty subtitles taken from the dialogue of the comedy, together with capable direction and beautiful photography make this a valuable asset to any program.

Madge Kennedy comes back this week in another play that fits her right down to the ground. "Friend Husband" is a scream from start to finish and a prayer will go out to Goldwyn from every house, "give us more plays like this." It has its little inconsistencies, but is thoroughly clean, and Madge Kennedy, plus excellent support by Rockcliffe Fellowes and George Bunny, shows her wonderful adaptability in the role of Dorothy Dean, a girl opposed to the ties of marriage who finally succumbs.

Robert W. Chambers' novel, "The Danger Mark," makes a splendid vehicle for Elsie Ferguson. In it she does some of the best work of her career, especially in the difficult scenes showing the effects of her over-indulgence in liquor.

Paralta presents J. Warren Kerrigan in a comedy-drama containing rather conventional and impossible situations. The usual excellence in settings and photography lift it above the mediocre class, however, and it will undoubtedly please many.

The picturing of James Whitcomb Riley's poem, "A Hoosier Romance," presented no little difficulty, but the Selig-Mutual production stands as a monument to director Campbell's genius. What "Way Down East" is to the stage "A Hoosier Romance" is to the screen, a beautiful, simple, wholesome, love story told in a straightforward manner with an exceptional cast in the various character parts.



# REVIEWS

## Douglas Fairbanks in "BOUND IN MOROCCO"

Artcraft comedy-drama; four parts; directed by Allan Dwan; published August 5

As a whole.....Very good  
 Story.....Good  
 Star.....Excellent  
 Support.....Good  
 Settings.....Excellent  
 Photography.....Very good

Take a tip from the first subtitle of "Bound in Morocco," Douglas Fairbanks' latest Artcraft picture, and don't wink an eye while it is running or you'll lose the plot. As a matter of fact, there isn't much of a plot. But there is a lot of gentle kidding in the subtitles about a certain New England town, New York's subway, and—there is Doug., which is all that most people care for anyway.



DOUGLAS FAIRBANKS IN A SCENE FROM "BOUND IN MOROCCO." (Artcraft)

The athletic Fairbanks goes through more gymnastics, whips twice as many big brawny men and rides a greater variety of vehicles in this picture than in any of his previous efforts. He jumps from an automobile to a horse, from horse to motorcycle, from sloping roofs to the backs of Hindoos; changes make-up two or three times, and finally escapes after giving battle to a hundred mounted men. It contains some real thrills: some slapstick comedy; bathing girls; a harem and considerable chase stuff. The settings are the most elaborate yet seen in a Fairbanks production and the camera work is particularly commendable.

*The story:* George Travelwell, an American youth motoring in Morocco, discovers that the governor of El Harib has seized an American girl for his harem. Disguised as an inmate of the harem, the boy nearly wrecks the place while he rescues the girl. One thrilling incident follows closely upon the heels of another in his attempts to get away, and it only ends peacefully for the two when he sets one tribe upon another and rides away, leaving them fighting it out.

## Kitty Gordon in "MERELY PLAYERS"

World drama; five parts; directed by Oscar Apfel; published August 19

As a whole.....Good  
 Story.....Fair  
 Stars.....Excellent  
 Support.....Very good  
 Settings.....Elaborate  
 Photography.....Good

World has gone to considerable expense to produce this five-part play of New York life. Its plot is based upon the harm a dramatic critic frequently does by condemning the work of a poor, insignificant actress, struggling to gain fame upon the stage. The story is simply told, the various roles well acted, and Miss Gordon, as the wealthy patroness of the drama, wears an array of stunning gowns.

Muriel Ostriche was well cast as the young actress; Irving Cummings sufficiently convincing as the critic and the balance of the players were well chosen. Beautiful settings were used to represent the interior of a Fifth avenue home and the photography was exceptionally clear. Aside from a surprise finish, the story is rather conventional.

*The story:* Nadine Trent, a wealthy widow, gives private theatricals in her home. Vera Seynave, a seamstress' daughter, anxious to become an actress, is a protegee of Mrs. Trent's. Vera's first performance is severely criticised by Rodney Gale, a dramatic critic on a New York daily. Vera thereupon attempts suicide and is saved by Mrs. Trent's timely arrival. Mrs. Trent determines to make Gale repent. Foster, a lawyer, although married, is a frequent visitor at the widow's home. He pleads with Nadine to elope with him. On the stage of her miniature theatre Nadine consents, then tells him she is penniless. Foster turns from her and she covers him with a revolver while he pleads for his life. The surprise comes when it is shown that the scene was planned by Nadine and enacted for the benefit of the dramatic critic and a selected audience.

## Irene Castle in "THE GIRL FROM BOHEMIA"

Pathe drama; five parts; directed by L. B. McGill; published August 25

As a whole.....Good  
 Story.....Good  
 Star.....Well Cast  
 Support.....Able  
 Settings.....Sufficient  
 Photography.....Good

Irene Castle's last production for the Pathe company compares very favorably with the other pictures of this star. It is a typical Castle picture permitting her to display her ability as a dancer and to further enhance her reputation as a connoisseur of styles. The story is interesting, dealing with a girl of Bohemian instincts who finally regains her senses and settles down to a life of usefulness.

The settings of the piece approach the lavish in a number of instances and the entire production is well staged. Good direction and photography make themselves felt while Miss Castle is supported by a capable cast.

*The story:* When Alicia Page is uprooted from her life in the Bohemian quarter and housed with a maiden aunt in a small country town, she rebels at what she terms the narrow mindedness of the inhabitants. Through her utter disregard of conventions she becomes the topic of much adverse criticism. Leigh, owner of a large shipyard becomes friendly with her and while her escapades pain him he still is devoted. Following a strike at the shipyard during which she is the means of saving the property as well as persuading the men to return to work, she comes to the realization that her love for Leigh is greater than the lure of Bohemia.

## Marguerite Marsh in "CONQUERED HEARTS"

Ivan-Kleine drama; seven parts; directed by Francis J. Grandon; published August 4.

As a whole.....Good  
 Story.....Fair  
 Star.....Excellent  
 Support.....Good  
 Settings.....Good  
 Photography.....Fine

Concerning the rise of a shop girl from poverty to stardom in the motion picture world, "Conquered Hearts" is good entertainment. Numerous studio scenes as well as interior views of the Strand Theatre, New York, form a departure from the beaten path of screen productions. The interest is well sustained despite the fact that there is little or nothing new in the plot of the play.

Marguerite Marsh proves a very sympathetic heroine and the balance of the cast does creditable work. It created a favorable impression at the Playhouse, Chicago.

*The story:* Nora, a clerk in a department store, weds Dan Murdock, ward politician, secretly, and when ordered from home by her father, joins him. Contentment vanishes with the death of their baby and Dan's frequent absence from home on political campaigns. She leaves him and resumes life in a department store. Here she appeals to the eye of an artist and becomes a model for him. It is but a short time before she enters motion pictures and rises to stardom. The enthusiastic

reception of her first picture brings with it the offer of marriage from a titled foreigner. Prior to leaving for California for further work in the pictures she visits her old home and when Dan shows her the baby's clothes the old love is awakened and a reconciliation is effected.

Sessue Hayakawa in  
**"HIS BIRTHRIGHT"**

Mutual drama; five parts; directed by William Worthington; published Sept. 1

As a whole.....	Very good
Story .....	Good
Star .....	Very good
Support .....	Very good
Settings .....	Excellent
Photography .....	Excellent

"His Birthright," the first of the new Hayakawa specials made by the Haworth Pictures Corporation for Mutual distribution, augurs well for an excellent series, for its sets a high standard of entertainment combined with box office value.

There is everything in the production to please. Even those who do not care for stories with an Oriental flavor will admire the settings and the effects, for they are wonderful.

The theme cannot be called new, as it bears unmistakable marks of "Madame Butterfly," but war trimmings redeem it.

*The story:* Hayakawa appears as a Japanese-American, whose father, a naval officer, has failed to return to his mother after their honeymoon. The mother commits hari-kari and the son determines to kill his father. He goes to America. Influenced by a German woman spy, he steals an important document from his father, now an admiral. Rebuffed by the woman and ashamed at sinking to the level of a thief, he determines to recover the paper. He does so after a desperate battle with the woman's colleagues and restores the document to his father, who descends upon the place with police and captures the spies. He announces at the same time that he will take the admiral's life. But the admiral, who knows the youth to be his son, tells him he loved his mother and did not return to her because he could not find her. In his rightful position as the admiral's son, Hayakawa determines to join the army and fight for the cause in which the United States and Japan are united.

William Desmond in  
**"BEYOND THE SHADOWS"**

Triangle drama; five parts; directed by J. W. McLaughlin, Jr. published July 28

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Good
Photography .....	Excellent

"Beyond the Shadows" is a story of the Canadian northwest with all its attendant scenes of strife, brutality and scheming of the fur traders and Indians. Beautiful forests and streams form the background for this tale wherein brother is pitted against brother in a struggle for a woman.

William Desmond and Josie Sedgwick have the principal roles and are ably supported by Ed Brady, as the unscrupulous brother, Hugh Sutherland, Bert Apling, Ben Lewis and others. Some well staged fight scenes, showing an attack on a settlement, supply a thrilling finish to the picture.

*The story:* The Du Bois family seeks a fortune in the Canadian forest. Horace, an ill-natured son, remains behind and trades whiskey for furs with the Indians. Eight years elapse, and Horace, having wed Eleanor Wyatt, is made manager of the post. Jean, Horace's brother living with his parents, has established a good trade at Pine Prairie. Horace is sent to Pine Prairie by his company and he is prevailed upon to represent his wife as his daughter. Jean gathers together the free traders to fight the fur company. A friendly feeling springs up between Eleanor and Jean when she measures the shortcomings of her husband with those of the big-hearted Jean. Jean and the free traders best Horace and he withdraws from Pine Prairie leaving the field to Jean and the Indians.

**"THE GEEZER OF BERLIN"**

Jewel comedy; two parts; directed by Arthur D. Hotaling; published August 12

This picture is a burlesque on the Jewel production, "The Kaiser, the Beast of Berlin." As such, it follows "The Kaiser" with regard to detail, and in spots is uproariously funny.

Ray Hanford gives an especially humorous interpretation of the kaiser, while Jack Stewart supports him well as the Clown Quince. Marvin Loback as Von Hindenbug and Wal-

ter Bytell as Von Turpentine, the kaiser's military and naval advisors, help to keep the action swift and filled with laugh-provoking situations.

Any audience will enjoy "The Geezer of Berlin," but it probably will meet with greater success in theatres that have shown "The Kaiser."

Harry Morey in  
**"ALL MAN"**

Vitagraph drama; five parts; directed by Paul Scardon; published August 5

As a whole.....	Excellent
Story .....	Good
Star .....	Very good
Support .....	Efficient
Settings .....	Good
Photography .....	Excellent

Combining a strong story with a star of acknowledged ability, Vitagraph has, in "All Man," created one of the best screen plays of recent months. Capable directing and excellent photography are marked throughout the five-part feature which never drags for a moment and keeps the interest at the highest pitch.



HARRY MOREY IN A DRAMATIC SCENE FROM "ALL MAN."  
 (Vitagraph)

It is doubtful if Harry Morey ever had a part more fitting than that of John Olsen, powerful descendant of the Vikings, led into a life of crime because it appealed to his longing for adventure. Betty Blythe does splendid work in a difficult role and proves a worthy running mate for the Vitagraph star.

*The story:* Olsen, a foreman in an iron works, is induced to take up safe cracking as a profession and is singularly successful until through an accident he breaks his leg. Taken to the home of Belle Foliot by his pals, a strong friendship soon springs up between the two. Olsen, after he has recovered, sacrifices his liberty to save Belle from arrest. Lieut. Reilly, who arrested Olsen, has a keen admiration for the latter's gameness, and when he is released from Sing Sing five years later offers him his friendship. Belle refuses to marry him and go to a farm in New England. Olsen leaves and marries, but his wife leaves him when Reilly inadvertently tells of his past. The police lieutenant is the means, however, of converting Belle to the simple life and Olsen's happiness is restored.

**"FOURTH OF JULY IN FRANCE"**

A two-reel production made by the Cinematographic Division of the French army and obtained by the Pathe Company from the French Historical Service, for immediate distribution in this country, gives a graphic illustration of how the French people celebrated our national holiday.

The picture shows the throngs that crowded the streets, girls showered flowers on our troops as they marched by, bands played "The Star Spangled Banner," and the people bared their heads as the stars and stripes passed. They could not have celebrated their own great holiday with any more fervor or enthusiasm. It is a splendid picture, well photographed, and will undoubtedly enthrall audiences wherever shown.

Constance Talmadge in  
**"A PAIR OF SILK STOCKINGS"**

Select comedy-drama; five parts; directed by Walter Edwards

As a whole.....	Excellent
Story .....	From the play
Star .....	Very good
Support .....	Very good
Settings .....	Excellent
Photography .....	Very good

Cyril Harcourt's play makes a fine vehicle for the talented Constance Talmadge and her well selected cast of players. The complications arising through finding a young man in a lady's boudoir at midnight which they try to explain through the capture of a burglar, only to find that the burglar has escaped, furnishes material for five reels of the liveliest kind of comedy.



CONSTANCE TALMADGE AND HARRISON FORD IN A SCENE FROM "A PAIR OF SILK STOCKINGS."—(Select.)

The subtitles are witty, the photography throughout is very good and picture patrons are going to derive no little amusement from the various situations the mis-mated young couple are thrown into. The whole is good entertainment, and none the less so because the spectator is let in on who the burglar is from the first.

Harrison Ford does some of the best work of his career in this Select play. As the subtle husband of a self-willed young woman he was splendidly cast. He even made the trial scene funny. Miss Talmadge was no less amusing as the pretty young wife.

*The story:* Mollie Thornhill and her husband Sam disagree on motors and almost everything else. She buys a roadster, while he prefers a touring car, and to retaliate he buys a handsome cloak for an actress and leaves the bill where Molly finds it. She gets a divorce and later they both become guests at a house party. He hides in her bedroom to explain things to her, but is mistaken for a burglar by the young man of the house and is bound and gagged by Molly and the young man with a pair of silk stockings. He escapes while they are trying to explain their presence together, and because they cannot produce the burglar Molly is asked to leave. She refuses until a burglar has been found. Sam is discovered wearing the silk stockings and Molly's reputation is saved when Sam confesses his part in the midnight episode.

**"TWO EBONY COMEDIES"**

Ebony Film Corp., one reel; published through General Films

"Luck in Old Clothes"—There was anything but luck in old clothes in this picture. Two negro wanderers seek a permanent haven and one starts out to look for work in a borrowed suit. The first man he applies to is the owner of the suit. The negro runs and the suit is spoiled. The two comrades clean it only to have it burn up and then they find the owner ordered it given away.

"When You Hit, Hit Hard"—This production contains more humor than "Luck in Old Clothes," but there is less to it in the way of a story. What there is hinges about a girl and two rivals for her affections. At the finish, one of the men refuses to hit the other with a brick, a motion picture director suddenly appears, cameras are seen and the two actors are thrown out of the studio. One of the ejected actors laments that the other did not hit him, then gets hit "good and plenty."

Madge Kennedy in  
**"FRIEND HUSBAND"**

Goldwyn comedy-drama; five parts; directed by Clarence G. Badger; published August 11

As a whole.....	Excellent
Story .....	Good
Star .....	Excellent
Support .....	Very good
Settings .....	Elaborate
Photography .....	Very good

"Friend Husband" is good, clean, wholesome fun all the way through. The many ludicrous situations arising from a young girl's marriage to a young lawyer, in order to inherit an immense estate, form the framework upon which the story is built, and although the same theme has been used time and time again for comedies, both polite and slapstick, in the present instance faultless acting, good direction, well written subtitles and clever camera work put the picture over with a nicety that is not to be denied. Audiences at the Castle theatre, Chicago, where it had its premier, received it with acclaim and pronounced it the best of Miss Kennedy's plays since her screen debut.

As the young lady opposed to marriage, but who is forced to wed under the provisions of a will, Miss Kennedy was delightful. She injected little touches of natural humor into the piece that brought forth peals of laughter. Able assistance was given her by Rockcliffe Fellowes, as "friend husband." He is the polished actor before the camera that won him recognition upon the speaking stage back in his stock days. George Bunny, a brother of the late John Bunny, and bearing a strong resemblance to the noted comedian, essayed the role of Judge Dean, a jolly old matchmaker.

*The story:* Dorothy Dean, opposed to marriage, is shocked to find under the terms of a wealthy aunt's will she is compelled to wed in order to inherit the estate. She advertises for a husband who will go through the ceremony for a consideration and then leave her. Her lawyer has difficulty in getting a suitable young man, but a student in his office, Don Morton, is mistaken for an applicant by Dorothy and the wedding is arranged. Don falls in love with the willful miss and kidnaps her. Leaving her on an island, he returns to the mainland. The cabin is the rendezvous of thieves, and when Don discovers the gang going to the shack he swims the river, rescues Dorothy after a hard fight and turns the men over to the police. Dorothy then accepts "friend husband" as her real husband.

Elsie Ferguson in  
**"THE DANGER MARK"**

Artcraft drama; five parts; directed by Hugh Ford; published July 29

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Very good
Settings .....	Elaborate
Photography .....	Splendid

Robert W. Chambers' story transferred to the screen by the Artcraft company makes interesting cinema entertainment and with Elsie Ferguson in the leading role affords an exhibitor a combination that should do much toward filling empty seats.

The heroine of the story is a young girl addicted to the alcohol habit through a craving which she has inherited and Miss Ferguson's interpretation of the role is capable and sincere. Her acting during a state of intoxication and the fall down stairs which follows are enacted realistically and fearlessly.

The story is an interesting one and is being well received at the Orchestra Hall, Chicago, where it is playing this week. It may not appeal to everyone, but to those who take into consideration the workmanship of the production and the fine acting by the star and her supporting cast, headed by Mallon Hamilton, it is going to prove a good drawing card.

*The story:* Geraldine Seagrave, addicted to the drink habit, becomes intoxicated the night of her debut and later releases the love of Duane Mallet, because of this condition. Jack Dy-sart, seeking to recuperate his fallen fortune, endeavors to win Geraldine and when she learns that Sylvia Mallet, sister of Duane, loves Jack, she cleverly arranges it so that Sylvia and Jack are married. Duane, after having finally persuaded Geraldine to become engaged to him, and then believing that she is false, leaves a note saying he will never return. Again the craving for alcohol overcomes her, but Geraldine finally manages to fight it off and when Duane learns the true state of affairs he returns to Geraldine post haste and they are happily united.

# EXHIBITORS HERALD AND MOTOGRAPHY

Lillian Gish and Robert Harron in

## "THE GREAT LOVE"

Artcraft drama; seven parts; directed by D. W. Griffith; published August 12

As a whole.....Excellent  
 Story.....Gripping  
 Stars.....Superb  
 Support.....Very good  
 Settings.....Elaborate  
 Photography.....Exceptional

Griffith, the genius, Griffith, the master craftsman, Griffith, the Belasco of the screen, has waved his magic wand and produced another drama that ranks well with his "Birth of a Nation" and "Hearts of the World." Like the latter it is a story of the war, but for the most part laid in England, mid the ivy covered homes and hedges of Pump Lane.

With a few deft strokes "D. W." has transferred to the screen a picture of this quiet, little part of London, so vividly that one feels that he had known it all his life. The boy and girl love affair carried on there, then broken so suddenly by his departure for the front, to be renewed again upon his return, is as beautiful piece of acting and directing as has ever been presented upon the screen.

Robert Harron, as the boy, and Lillian Gish, as Susie, the girl, lend themselves admirably to the roles. Harron's work is especially pleasing as the rough, quick-witted young American, whose every move denotes his youthfulness and pent-up feelings, and Lillian Gish gives a new and distinctly charming impersonation. There is something wistfully appealing about her "Susie," who attempts to hide her heartaches under a spirit of lightheartedness.

Picture lovers will welcome Henry Walthall back, too, although in "The Great Love" he has a rather thankless role, that of the villain. Rosemary Theby, under the careful direction of Griffith, plays with distinction a vampirish part, while to George Fawcett is assigned the role of the Rev. Josephus Broadplains, Susie's father. George Siegmann is Mr. Seymour, a German, and Mansfield Stanley appears as John Broadplains, Susie's brother.

Such personages as Queen Alexandria, Lady Diana Manners, Miss Elizabeth Asquith, daughter of the former Premier of England, Miss Violet Keppel, the Countess of Droghda, Miss Bettina Stuart-Wortley, Lady John Lavery and others of England's nobility who are taking such an active part in war work, are shown conducting entertainments and giving tableaux among beautiful surroundings, to large audiences.

Probably the most interesting feature of the picture is the air raid by Zeppelins and aeroplanes on London. The photography here is remarkable and reflects considerable credit upon G. W. Bitzer, who accompanied Mr. Griffith.

*The story:* Jimmie Young, of Youngstown, Pa., reads of the German atrocities and decides to enlist with the British army, thus becoming a forerunner of the American forces that are subsequently to leave for the battlefields of Europe. He begins active training at a camp outside of London. While enjoying a few hours leave, he meets Susie Broadplains, a young Australian girl. She is flattered by his attentions and their friendship soon ripens into love. Susie's one "dissipation" consists of walking in Pump Lane with her soldier boy. She falls heir to 20,000 pounds and at once becomes the object of much solicitude from Sir Roger Brighton, a fortune-hunter. When Jimmie is ordered to the front with his regiment he has no time to bid her adieu. Sir Roger seeks to force his marriage before he leaves for Paris on a business trip and she accepts him. German plotters plan to destroy an arsenal at night and Sir Roger is inveigled into driving an automobile along a London road with the lights turned skyward to guide the Zeppelins. Jimmy, wounded and home on furlough detects Sir Roger on the lonely road, follows and finally traps him in his cottage, where Sir Roger turns his pistol on himself rather than be taken alive. Susie finds "the great love" in service for the cause of democracy and of her country, with a greater love in sight.

Thomas Jefferson and Colleen Moore in

## "A HOOSIER ROMANCE"

Selig-Mutual comedy-drama; five parts; directed by Colin Campbell; published August 18

As a whole.....Excellent  
 Story.....Fine  
 Stars.....Effective  
 Support.....Ample  
 Settings.....Superb  
 Photography.....Good

At last the "Way Down East" of the film world has arrived. "A Hoosier Romance," picturized by Selig from the poem by James Whitcomb Riley, is a beautiful, simple love

story told effectively by means of a well-balanced cast and subtitles lifted from the work of the Hoosier poet. It is one of those quaint, wholesome stories depicting the life in a rural community of Indiana some fifty years ago.

Both the exteriors and interiors are remarkable in their faithfulness. Everything artificial has been banished. Thomas Jefferson offers an excellent contribution as the hard-fisted Hoosier farmer and Colleen Moore is all that could be wished. Selig is to be complimented on the choice of types and the costuming.

*The story:* Patience Thompson, daughter of Jeff Thompson, a hard-fisted Hoosier farmer, loved John "The Hand,"



THOMAS JEFFERSON (LEFT) IN A SCENE FROM "A HOOSIER ROMANCE." (Mutual)

but the match was frowned upon by her father, who sought a marriage of financial significance.

John is ordered from the place when he requests the hand of Patience, and the elder Thompson at once begins his campaign to marry the girl to a rich widower. John returns to the village on the eve of the marriage and is befriended by the Squire of the village, who hatches a plot to get him the girl of his choice. Patience flees from the house just before the ceremony is performed, the marriage license in her possession. She joins John at the home of the Squire, where the two are married.

J. Warren Kerrigan in

## "A BURGLAR FOR A NIGHT"

Paralta comedy-drama; five parts; directed by Ernest Warde; published August 4

As a whole.....Good  
 Story.....Good  
 Star.....Good  
 Support.....Good  
 Settings.....Fine  
 Photography.....Very good

Supported by Lois Wilson, J. Warren Kerrigan in this Paralta Play enacts a story that will interest any audience and which in any event would never be severely criticised.

There is lots of action, some suspense and the interest is maintained fairly well to the end, while the players all are well cast. Add to this good settings and excellent direction and the result is naturally a good film. The plot, however, is old and under different handling the picture easily might have been a "flivver."

*The story:* Kirk Marden, returning from five years' wanderings aboard his private yacht, rescues a beautiful young woman from drowning in New York Bay. Reaching home he learns his father is the target of a clever clique who are seeking to wrest from him the control of the Great Central railroad. Suspecting a criminal conspiracy, Kirk turns "yegg" and opens some safes, getting "the goods" on his father's enemies. Incidentally he kidnaps a girl, who proves to be the one he had pulled out of the water, and they are wed after the father's interests have been effectually safeguarded.

# "OVER THE TOP" with J.B.

The naked truth will out, and one "old line" publicity man named Arthur MacHugh has to admit it even though it hurts. Just cast your eye over his latest press jazz and I think you will agree with me that Arthur, who is just back from his vacation, has gained a lot of imagination while hopping up state, I believe at Gloversville.

A new wrinkle in clothing conservation came to light last week when it became known that a unique motion picture is to be made as a result of a wager between Robert B. Carson, one of Metro's technical directors, and Major O. J. Allenbaugh. The stake is \$1,000 (stage money).

Carson left for Blossburg, N. Y., to purchase a garland of ivy (not poison) with which to girdle his loins. At that point Carson is to take to the woods. He is to take no clothing and no rations with him, and is to live on berries and cheese while he takes up his habitat with the wild goat.

Carson is to remain in the woods for thirty days, after which time he is to take a train for New York in whatever costume he may be arrayed at the end of that time, and is to appear in a prominent place in New York. A cameraman in the person of John Fors, formerly of the Great Northern Film Company, will be with Carson while he is communing with nature and will take close-ups of "Darian" Carson plucking thorns from his bleeding feet and rubbing cocoa butter on his sun-parched hide, all of which will go a long way toward making a picture with a punch.

Allenbaugh controls the picture rights of the "Naked Truth" and the bet forms the basis of a moving picture—the purpose of which will be to show how food can be conserved and clothing saved for the soldiers. In case Carson cannot stand the stress of the outing and has to be taken to a hospital before the expiration of the thirty days he will have to pay the expenses of the enterprise and maybe the bet—all told about \$6.75 real money. In case the venture is a success Carson and Allenbaugh are going to recommend that all ladies and gentlemen practice conservation, a la "Darian."

\* \* \*

Butcher cleavers and coffee at dawn on the roof of the Godfrey Building. "Lone Wolf" Vandivert and Fred "Ponderosa" Beecroft are to meet in mortal combat. Picture rights reserved and the first showing may be at the Strand. Fact though this is to be an honest to gracious mill, and is not being staged for gate money, "Sickum Tige," he bit your father.

\* \* \*

Some energetic salesman who happened to be on the "Curb" in front of the Godfrey building saw a chance and took it, together with B. A. Rolfe's autoped, which B. A. had left standing in front of "729" while he went inside to cool off and escape the hot air, which even on a cool day permeates this neighborhood. When he looked out of the window he saw his autoped speeding up

the avenue in a northerly direction, leaving a trail of dust which showed that the thief was using both feet to the best advantage. There may be a reward for its return.

\* \* \*

Well, it may only be a step from picture publicity to anti-Mormon propaganda, but Nat Strong took the step and is to be found hanging out tirades against Brigham Young and all his works. The headquarters are on Forty-Second street. Look 'em up in the 'phone book.

\* \* \*

John Hazzard, the well-known Canadian film expert, is in New York and is making his headquarters at the Hotel Astor. It will be recalled that Mr. Hazzard organized the First National Exhibitors' Circuit in Western Canada and has made things hum ever since.

\* \* \*

This will be a queer heading for a three-sheet in front of a theatre: "And the Children Pay." No children admitted.

\* \* \*

Ed Rosenbaum, Jr., is to be sponsor for "Solome" when she is turned loose at the Casino theatre about August 19. Ed thinks "Solome" is hot stuff and has coined a new one for the occasion which is "cinamonatized drama."

\* \* \*

Rumor notwithstanding, Lee Ochs and Harry Sherman are united, but there will be no coupons.

\* \* \*

Away on vacation. Miss Deutsch, Miss Kirin, Miss Gilbert, Miss Doffledinger, Miss O'Keefe, Miss Elsie Ferguson and Hazel Goldblatz.

\* \* \*

Lillian Walker, who is soon to be seen in "The Embarrassment of Riches," has taken one of the most attractive bungalows at Oakland Beach, Rye, N. Y., for the remainder of the season. Miss Walker is an expert swimmer and every



NORMA TALMADGE  
In a Scene From the Select Production  
"Her Only Way"

morning she may be seen taking a plunge and "crawling" away out among the breakers of Long Island Sound, till she is almost lost to view from the shore. The life savers will breathe easier when the season is over and the fair Lillian has returned to the city, for she outswims them and goes out so far that they have given up all attempts at the life saving game so far as she is concerned.

\* \* \*

Will Gentz, formerly of the Fox forces, has gone over to the *Dramatic Mirror* as associate editor.

## "America's Answer" Cleverly Exploited At New York Showing

The clever method of exploiting "America's Answer," the second picture in the "Following the Flag to France" series, which the United States Government has issued through the Division of Films, Committee on Public Information, has attracted a great deal of attention.

Instead of opening at the George M. Cohan Theatre, New York, to the general public immediately after the first showing, the house was sold out at the evening performances for two weeks to various business firms and organizations, leaving only the matinees open to ticket buyers.

This naturally assured the financial success of the picture for the first two weeks and at the same time created a small army of exploiters to advertise its merits. Those who entertained their employes by buying out the house for their benefit still farther displayed their patriotic zeal by providing special programs, which were given in conjunction with the picture.

## "Bob" Priest Launches The Film Market, Inc.

The Film Market, Inc., is the unique name of a new enterprise organized under the laws of the state of New York by Robert W. Priest.

The corporation will furnish, it is said, a reliable and financially responsible channel through which independent producers may market their output. Each production, it is said, will be efficiently exploited and a medium for the purchase of pictures by buyers for all territories throughout the world will be furnished. It will bring American independent producers in touch with foreign buyers also.

Mr. Priest has become well known in motion picture circles through his activities in the last five years, and has made a special study of the production and sale of features. He has exploited many big specials in the past and his knowledge along this line should prove invaluable to the clients of The Film Market.

## Bluebird Has Keenan Play

Bluebird will reissue "The Long Chance," a play of the west in which Frank Keenan starred about three years ago. Originally the film was in six parts but for the Bluebird program it has been cut down to five reels.

# The Periscope

We may be a little bit old fashioned and "sot" in our ways but we can't see the logic of going to the trouble of making a picture to enforce peace, unless it is going to be shown to the kaiser and his band of junkers. The Macauley Photoplays, Inc., is prepared to spend \$200,000 to produce a photoplay called "Humanity," it is said, for the League to Enforce Peace. Might better buy shotguns with that money. It will bring peace much quicker.

"Five Thousand an Hour" is a new Metro feature now in the making. No, the plot is not based on a well known screen player's contract. It has race track scenes and other more exciting incidents than that.

Let us hope Joe Farnham's "harpoon" doesn't slip while he is editing Leah Baird's serial "The Messenger of Death."

Some skeptics think Lillian Walker has mapped out an awful job for herself by announcing she will appear in eight "happy pictures." Why, that's only forty reels and we for one feel that the little dimpled actress is going to get away with it.

"Actors ought to make good aviators," says Dubb (comma) "because (prepare for this shock!!) a theatre has wings and flies." Is there no limit to that man's cleverness?

And now that the Boston convention, minus the exposition, has been carefully tucked away in the moth balls, along comes talk of the Grand Central Palace, New York, exposition to be held in October. Life is just one d—(deleted)—thing after another in the motion picture game.

The United Picture Theatres of America, Inc., won the first round in its suit against the *M. P. World* and now it's up to the Chalmers Publishing Co. to prove its recent charges.

Col. Jacob Ruppert, who has a scheme for reducing the cost of distributing films, has the right idea about holding a meeting of film men. He asked them to meet at his brewery. A big crowd attended.

No one can accuse the motion picture people of not being patriotic. Forty-five of them are making pictures to be used in the Fourth Liberty Loan drive.

Exhibitors are not so much concerned over the doubling of the admission tax as they are with the Ways and Means Committee's proposal to double the tax on theatres. The new scale calls for a payment of \$200 a year on an 800 seat house and—well \$200 is \$200 nowadays and beefsteak is fifty cents a look.

*Don't let your morale skid just because business is bad and it is hot and everything because that's the stuff life is made of and makes the difference between a winner and a loser (with apologies to Reel Stuff).*  
J. R. M.

## "Miss Mischief Maker" Third Oakdale

General Film Company claims a new excellence mark for pictures featuring a child star in "Miss Mischief Maker," the third of the Oakdale Production. The work of Gloria Joy, the seven-year-old star, is considered especially appealing, while the story presents strength and attention value.

The lighter domestic touch has been cleverly brought out, it is said, the child star and her support working at high speed. Supporting the little leading lady are Nell Saalman, Ruth Lackaye, Ethel Pepprell, Edward Jobson, Albert Rockett and Charles Dudley. The production was directed by Sherwood McDonald.

The complications in which the impish, mischievous Sallie O'Brien involve an entire family are of the sort which keep an audience laughing. She sponsors a false duke in a race for the hand of the daughter of the family, and he turns out to be the washlady's son. Then the minister is arrested on a charge of cockfighting, and turmoil generally descends upon the house, until a clever twist straightens out everything.

## Squibs

By Squab

*Some theatre managers exhibit films . . . . .*  
*Others have film exhibits . . . . .*  
*Cabbage by any other name would still make sauer kraut.*  
*Either way you put it—they're exhibitors*  
*"We Can't Have Everything," says Mr. C. B. DeMille, but*  
*he seems to have it in his latest Artcraft*  
*There are a lot of exhibitors who'll never have paralysis in*  
*their right arm from giving patrons the glad hand . . . . .*  
*S'pose that's because some of 'em have such poor theatres*  
*they don't dare take the risk*  
*Know what a plaza is? R. M. Vandivert says it's the town*  
*pump*  
*Plaza is the name given a series of Anita King and Kath-*  
*leen Clifford pictures under the Hodkinson Service banner.*  
*Most exhibitors couldn't feel a thief relieve 'em of their*  
*back teeth, but they can "feel" the way an audience receives*  
*a picture—especially if he doesn't like it*  
*The appealing figure of Norma Talmadge is being pre-*  
*sented by Joseph M. Schenck in "The Safety Curtain."*  
*Wonder why Norma's "appealing figure" was Select-ed.*  
*'S awfully funny how an exhibitor thinks his tastes are*  
*those of the public . . . And isn't he some lil' critic? . . . . .*  
*Anna Q. Nilsson is being worked to death . . . . . Even*  
*her eyes play an important part in Metro's "In Judgment*  
*of."*  
*Does the Q in Anna's name stand for Kewpie? . . . . .*  
*'S funny, again, how content an exhibitor can be with a*  
*badly managed theatre and how loud he can holler when*  
*he gets a mediocre picture . . . . .*  
*If you must encourage large knuckles by knocking, knock*  
*on the door of the man to blame*  
*Authentic Houdini is making a serial for B. A. Rolfe . . . . .*  
*Houdini admits his authenticity under a scowling photo-*  
*graph . . . . . Maybe he's unhappy*  
*Every theatre should have a vacuum cleaner, but be sure*  
*you're not the sucker on the end of a pipe . . . . .*  
*S' fish ant! Good buy!!*

## Alma Rubens Star of "The Ghost Flower" A Triangle Production for Aug. 18

A drama of love and sacrifice, "The Ghost Flower," heads the Triangle August 18 program, offering Alma Rubens in the leading role. "The Ghost Flower" is a story of the victory of patriotism. The heroine debases herself in the eyes of a man she loves that she may save him from death. But face to face on the battle ground come her sweetheart and the man who had determined to kill his rival for her affections. Interwoven in the story is the event of Italy's entry into the World's great conflict.

Alma Rubens is cast as the Italian girl, Guilia, a character which, it is said, conforms admirably to her brunette beauty. Several new players are included in her supporting cast among them being Charles West and Emory Johnson.

Frank Borzage, who directed this production, is said to have furnished one of the most artistic sets ever erected at the Triangle studios, a Naples street scene. Madeline Matzen wrote the story which was scenarized by Catherine Carr. Jack McKenzie handled the camera.

"High Tide" with Harry Mestayer  
Director Gilbert P. Hamilton's latest picture, "High Tide," in which Harry Mestayer, the former Broadway star, is the featured player, is offered as the second feature for the week.

In "High Tide" Mestayer is shown as a successful playwright and author who has risen from a street "newsie" through sheer ability. The plot centers around Barbara Edwards, an aristocrat from New England, drawn to the city by the urge of ambition, and the conflicting affections of a show girl, Polly Stairs.

"High Tide" was written by B. D. Carber with scenario by Catherine Carr. Gilbert Warrenton was the cameraman.

# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.

## Artcraft

**Reaching for the Moon**, with Douglas Fairbanks.—Fair picture.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Bluebird**.—Did not come out on this. Nice kid picture, but did not draw.—Empire Theatre, Winchester, Va.

**The Tiger Man**, with William S. Hart.—About on par with former Hart subjects, but still did not draw as well.—Empire Theatre, Winchester, Va.

**Headin' South**, with Douglas Fairbanks.—This is a good one. Go after it. Will please much and make money.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Whispering Chorus**.—Good picture, but will not entertain. It's gruesome and has no box office possibilities. If you have to run it see the picture first.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**How Could You Jean?**, with Mary Pickford.—Did not satisfy as well as M'liss did, although it pleased. Mary has done better on several occasions. Contains good bits of comedy.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Song of Songs**, with Elsie Ferguson.—Patrons told me the worst picture ever seen in my house. Why star the beautiful Elsie in such junk?—R. J. Relf, Star Theatre, Decorah, Ia.

**Selfish Yates**, with William S. Hart.—Very good picture. Fair attendance.—C. H. Dicke, Dicke Theatre, Downers Grove, Ill. (Chicago suburb).—High-class patronage.

## Bluebird

**Painted Lips**, with Louise Lovely.—Catchy title pulled some, and pleased as a rule.—R. J. Relf, Star Theatre, Decorah, Ia.

**The Roadside**, with Violet Mersereau.—Better than the average.—R. J. Relf, Star Theatre, Decorah, Ia.

**My Unmarried Wife**, with Carmel Myers.—A really fine picture.—R. J. Relf, Star Theatre, Decorah, Ia.

**The Deciding Kiss**, with Edith Roberts.—Just fair. Business the same.—R.

L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Midnight Madness**, with Ruth Clifford.—Fairly good. We used it on Saturday and did not make any great hit with a Saturday night crowd.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Midnight Madness**, with Ruth Clifford.—Business was good. Picture was good. Star fair.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

## Essanay

**A Pair of Sixes**, with Taylor Holmes.—Pleased all.—R. J. Relf, Star Theatre, Decorah, Ia.

## First National Exhibitors Circuit

**Tarzan of the Apes**.—Extra big business. Fine picture, but very poor ending.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**My Four Years in Germany**.—A knock-out to extra big business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**My Four Years in Germany**.—Big, wonderful production. Every theatre

should show it.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**My Four Years in Germany**.—The biggest clean-up of the year. The Unbeliever is a better picture, but this one gets the money.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High-class patronage.

## Fox

**Ace High**, with Tom Mix.—Pleased every one. The best picture I have shown for months. Expanded capacity business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**The Blindness of Divorce**.—Excellent picture to excellent summer business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**Her Price**, with Virginia Pearson.—Very fine production. Good business.—John B. Ashton, Columbia Theatre, Provo, Utah.—Mixed patronage.

**Brave and Bold**, with George Walsh.—Plenty of action with an excellent story. Walsh is popular here. Good business.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

**A Fool There Was**, with Theda Bara.—Although a re-issue, did a good business considering the extremely hot day. Was shown here before.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Lower class patronage.

**The Spy**, with Dustin Farnum.—A wonderful big production. Book it.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**The Pride of New York**, with George Walsh.—Star great as in all of his pictures. Always a favorite and a winner.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**We Should Worry**, with Jane and Katherine Lee.—The manager that shows this will do the worrying. My people don't want kid pictures and this one is no good anyway.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High-class patronage.

## Goldwyn

**The Beloved Traitor**, with Mae Marsh.—Excellent. Patrons well pleased. Average business.—H. B. McFarling, Tokio Theatre, Mochouse, Mo.—General patronage.



DOLORES CASSINELLI  
In a Scene from Perret's Patriotic Drama,  
"Lafayette, We Come."

**Baby Mine**, with Madge Kennedy.—Entertaining from start to finish. Big business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**Spreading Dawn**, with Jane Cowl.—Goldwyn pictures will suit all theatres that cater to the best classes.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Danger Game**, with Madge Kennedy.—A very good subject. Star well liked. Business very light. The photography was very dark. The majority of patrons prefer good, clear titles and pictures to so much art photography.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**The Freedom of the World**.—A most remarkable propaganda subject. Makes better Americans of all who see it. Consider the photography fine. Night battle scenes best yet produced. Acting of all in cast good.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Matching Billy**, with "Smiling" Bill Parsons.—By no means a very strong comedy. No slap-stick, that's true, but it lacked punch.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**The Cinderella Man**, with Mae Marsh.—Excellent. Well received by all. Good business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—Mixed patronage.

**Thais**, with Mary Garden.—An elaborate production that pleased a good sized audience on a night with the thermometer at 98 degrees. Temperature of audience raised even higher during certain scenes in the picture. Mary's physical charms are beyond denial.—S. L. Hensler, Bijou Theatre, Carrollton,

**The Service Star**, with Madge Kennedy.—Very patriotic picture and very good story, but business was bad. Weather hot.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

**Jewel**

**The Kaiser, the Beast of Berlin**, with Rupert Julian.—Did not draw like it should. Rental too high. Pleased fairly well.—Empire Theatre, Winchester, Va.

**The Man Without a Country**.—Only fair picture. Good business against strong competition.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**The Kaiser, the Beast of Berlin**, with Rupert Julian.—Biggest money-getter since "The Birth." A clean-up for the live ones.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**Keeney**

**A Romance of the Underworld**, with Catherine Calvert.—Fairly good picture, but a good money-getter on account of the title. Good advertising possibilities.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Lower class patronage.

**Kleine**

**The Unbeliever**.—The greatest war picture of them all. Packed the house for five days.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**Metro**

**Revelation**, with Mme. Nazimova.—There's no reason why a showman can't make a lot of money with this. Nazimova is a great drawing card.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Only Road**, with Viola Dana.—Very pleasing picture to average business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**The Legion of Death**, with Edith Storey.—In spite of trade paper knocks, this picture pleased everybody.—Empire Theatre, Winchester, Va.

**The Million Dollar Dolls**, with the Dolly sisters.—Pretty acting by Dolly sisters, but somewhat silly plot. Drew well at that.—Empire Theatre, Winchester, Va.

**The Trail to Yesterday**, with Bert Lytell.—Very strong.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**Pay Day**, with Sidney Drew.—Bunk. N. G. Pulled it off.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**The Legion of Death**, with Edith Storey.—A good, average picture, but not worth any big money.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**Draft 258**, with Mabel Taliaferro.—Good. Did more business than with The Slacker.—Rae Peacock, Mystic Theatre, Stafford, Kan.

**Mutual**

**The Count**, with Charlie Chaplin.—One of the best.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**Social Briars**, with Mary Miles Minter.—Very pretty story. Business good.—John B. Ashton, Columbia Theatre, Provo, Utah.

**Miss Jackie of the Army**, with Margarita Fisher.—Average feature.—R. J. Relf, Star Theatre, Decorah, Ia.

**Miss Jackie of the Army**, with Margarita Fisher.—Fine family picture. This star is very pleasing and well liked here. Business very good.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Paralta**

**His Robe of Honor**, with Henry Walthall.—Well-liked picture that drew well, considering weather.—Empire Theatre, Winchester, Va.

**Within the Cup**, with Bessie Barriscale.—Rather a risky picture, but was spoken of by the public as the best picture they've seen for some time.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

**Within the Cup**, with Bessie Barriscale.—Wonderful photography. Story rather risqué, but I didn't see anybody

**MAE MARSH IN "MONEY MAD"**



THE WINSOME LITTLE GOLDWYN STAR ASSUMES THE PART OF A SEERESS IN THIS STORY BY LOIS ZELLNER, PUBLISHED AUGUST 25



walk out on that account. Barriscale's acting very fine.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed audience.

**An Alien Enemy**, with Louise Glaum.—Good picture. Interesting from start to finish.—J. P. Neist, Forest Theatre, Forest City, Ia.—Rural patronage.

**Paramount**

**The Danger Mark**, with Elsie Ferguson.—Played to corking good week's business. Picture liked very well by our audiences. Excellent business due to holding over of Charlie Chaplin in "Triple Trouble," which proved very good remedy to get business in hot weather. We packed 'em in all week.—M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago. Busiest corner in the world.—Transient patronage.

**The Widow's Mite**, with Julian Eltinge.—Good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**Keys of the Righteous**, with Enid Bennett.—Good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**The Hired Man**, with Charles Ray.—The best thing Ray ever did. You can go the limit on this and it will please them all.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**The Vamp**, with Enid Bennett.—A good picture, but did not draw owing to poor title.—P. R. Motson, Crystal Theatre, Flandreau, S. D.

**The Little Princess**, with Mary Pickford.—A fine picture that pleases all.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**Prunella**, with Marguerite Clark.—Pleased about 25 per cent. Many left before show was over.—P. R. Motson, Crystal Theatre, Flandreau, S. D.

**Hit-the-Trail Holliday**, with George M. Cohan.—Cleverly written subtitles by Anita Loos. A temperance lecture. Comedy drama nature. Drew average business on a hot Sunday.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**His Mother's Son**, with Charles Ray.—Very good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**"Flare-Up" Sal**, with Dorothy Dalton.—Good western. S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**Moonshine**, with "Fatty" Arbuckle.—While it pleased, yet it was not up to Out West and others. Draws pretty well.—Empire Theatre, Winchester, Va.

**The Judgment House**.—Who ever made any money with this?—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Hired Man**, with Charles Ray.—Very good picture. Worth some extra advertising. Will please everybody.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

GLADYS LESLIE IN "WILD PRIMROSE"



THE LITTLE VITAGRAPH STAR HAS A ROLE PARTICULARLY WELL SUITED TO HER TALENTS, IT IS SAID, IN HER LATEST PLAY

**The Seven Swans**, with Marguerite Clark.—We don't want fairy pictures. If anyone wants 'em let him speak and tell us what he does with them.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**Saucy Madeline**, with Ben Turpin.—Mack Sennett two-reel comedy. Full of laughs. We run them on Sunday and can always rely on a good comedy for that day. They always carry a few new and original gags.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Moonshine**, with "Fatty" Arbuckle.—Usual smile-getting stunts. Averages well with past releases.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**Less Than Kin**, with Wallace Reid.—This is a splendid production and brought big business.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**Claws of the Hun**, with Charles Ray.—Best picture Ray has made and capacity business.—John B. Ashton, Columbia Theatre, Provo, Utah.—High-class patronage.

**Poor Man, Rich Man**, with Marguerite Clark.—This star a favorite here. Business very light, but a good picture just the same. Where star is liked boost it strong.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Her Final Reckoning**, with Pauline Frederick.—This was good, but the people here don't seem to like foreign subjects. The second night fell slim.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

**Saucy Madeline**, with Ben Turpin and Lee Moran.—I consider this the best yet of this brand and that's saying quite a bit.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

**Playing the Game**, with Charles Ray.—Very good. Pleased all who saw it and drew a fairly good crowd.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

**Nan of Music Mountain**, with Wallace Reid.—Very good indeed. Wonderful supporting cast. Went over strong.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**His Smothered Love**, with Ben Turpin.—A dandy Sennett comedy. Ben Turpin is a winner. These comedies sure do show up a lot of other highly touted productions of the same kind. Our people are strong for Sennetts and good business is always the rule when they are on.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Let's Get a Divorce**, with Billie Burke.—Good star. Poor picture.—C. H. Dicke, Dicke Theatre, Downers Grove, Ill. (Chicago suburb).—High class patronage.

**Pathe**

**A Little Sister to Everybody**, with Bessie Love.—Better than her first two Pathe pictures, but that is not saying much. Title has no advertising value. Star is in Class C for drawing power.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Moral Suicide**.—Extra good to big

# EXHIBITORS HERALD AND MOTOGRAPHY

## HAROLD LOCKWOOD IN A SCENE FROM "PALS FIRST"



THE POPULAR METRO STAR IS SUPPORTED BY RUBY DE REMER IN THIS SCREEN VERSION OF THE STAGE PLAY.

business.—John B. Ashton, Columbia Theatre, Provo, Utah.

**His Busy Day**, with Toto.—A very good comedy. Plenty of slap-stick, but in a new way and the clown of the stage makes equally good in pictures.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Allies' Official War Review**.—Our patrons more than pleased with these pictures. While something like new releases, still more interesting. Pictures that every exhibitor should show.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Mrs. Slacker**, with Gladys Huette.—Will please an average patriotic audience.—R. J. Relf, Star Theatre, Decorah, Ia.

**How Could You, Caroline**, with Bessie Love.—Fair.—R. J. Relf, Star Theatre, Decorah, Ia.

**Ruler of the Road**, with Frank Keenan.—A real show.—R. J. Relf, Star Theatre, Decorah, Ia.

**A Little Sister to Everybody**, with Bessie Love.—Nice picture. Went over very well. Patrons remarked they liked it. That's enough. Julius Lamm, Lowy Theatre, 740 Milwaukee avenue, Chicago.

**The Naulakha**, with Antonio Moreno.—Business fair. Picture was good. Weather hot.—George L. Madison, Kozy

Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

**More Trouble**, with Frank Keenan.—If this doesn't please them "it can't be did." It's a comedy scream and cleaned up for me.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

### Select

**The Claw**, with Clara Kimball Young.—Adventures of an Irish girl in African jungle. Business average. Children liked it. Star is rated too high for box office value for film rental paid.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Good Night Paul**, with Constance Talmadge.—Great. This star is a "comer."—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**The Claw**, with Clara Kimball Young.—Picture pleased, but star does not draw.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

**Magda**, with Clara Kimball Young.—Very good. Photography good. Star at her best. Draws well.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**The Knife**, with Alice Brady.—Very fine picture. Star good. New here.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

### Triangle

**The Answer**, with Alma Rubens.—A good story well acted.—D. E. Knott, Pergola Theatre, Allentown, Pa.

**The Hard-Rock Breed**.—Nothing but fights from beginning to end.—D. E. Knott, Pergola Theatre, Allentown, Pa.

**Broadway Arizona**, with Olive Thomas. Very good. A mixture of eastern and western.—George H. Done, Gayety Theatre, Payson, Utah.—Mixed patronage.

**The Return of Draw Egan**, with William S. Hart.—Hart always draws well, even in these re-issues, hence good business.—Julius Lamm, Lowy Theatre, 740 Milwaukee avenue, Chicago.

### U. S. Exhibitors Booking Corp.

**The Zeppelin's Last Raid**.—Fine war picture. Gave entire satisfaction.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.

### Universal

**Madam Spy**, with Jack Mulhall.—Picture good. Business good.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.

### Vitagraph

**The Magnificent Meddler**, with Antonio Moreno.—Pleased very much.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Combat**, with Anita Stewart.—This is a good picture.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Desired Woman**, with Harry Morey.—A fine picture. Action rather hurried. Should be run slow. Drew big business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**The Girl in His House**, with Earle Williams.—Good production. Went well. Up to the Vitagraph standard of features.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Lower class patronage.

**The Grell Mystery**, with Earle Williams.—Very good.—C. H. Dicke, Dicke Theatre, Downers Grove, Ill. (Chicago suburb).—High class patronage.

**The Woman Between Friends**, with Alice Joyce.—Best Vitagraph I have had in a long time. Above the average program release.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

### W. H. Productions

**The Bandit and the Preacher**, with William S. Hart.—Re-issue. Good picture to good business.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

### World

**The Square Deal**, with Carlyle Blackwell.—My people like Blackwell.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Cross Bearer**.—Did not draw. The religious end of same stood out too plainly in advertising or paper. Other-

# EXHIBITORS HERALD AND MOTOGRAPHY

wine good production.—Empire Theatre, Winchester, Va.

**Joan of the Woods**, with June Elvidge.—Holds interest to the very end. Title only fair for box office value. It will please the general run of "movie" fans.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Burglar**, with Carlyle Blackwell.—Good picture. World does not go very well here.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**Betsy Ross**, with Alice Brady.—Very good. Good attendance.—C. H. Dicke, Dicke Theatre, Downers Grove, Ill. (Chicago suburb).—High class patronage.

**The Good-For-Nothing**, with Carlyle Blackwell.—Good picture. Everybody will please. Average attendance.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

**The Burglar**, with Carlyle Blackwell.—This picture is from an old story. Pleased everybody. Drew better than the average.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

**Rasputin, the Black Monk**.—Good picture, but didn't appeal to all. Drew big. Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

## State Rights and Specials

**Allies' Official War Review** (Pathe).—Good and ought to be shown in every theatre.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**Pathe Weeklies** (Pathe).—These are the best weekly pictures and features. Will build up trade.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.



VIRGINIA PEARSON  
Who Has the Leading Role in "The Liar," a  
William Fox Production

**The Cast-Off**, with Bessie Barriscale (Foursquare).—Excellent picture. Good business.—John B. Ashton, Columbia Theatre, Provo, Utah.

**Spanuth's Original Vod-Ville Movies** (Commonwealth).—One of the best one-reelers yet run. A high-class novelty reel.—R. J. Relf, Star Theatre, Decorah, Ia.

**Zongar**, with Bernard McFadden (Physical Culture Photoplays).—Went over big. If you like thrills and excitement this picture has it. Our patrons like these kind.—Julius Lamm, Lowy Theatre, 740 Milwaukee avenue, Chicago.

**Over The Top**, with Arthur Guy Empey (Vitagraph).—Extra big production. Went big. Don't be afraid of it.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**A War-Time Mother's Sacrifice**, with Alfred Vosberg (New York Motion Picture Company—Amalgamated).—Real thriller. This is an old Civil War drama, but worth booking for small houses. Good business-getter.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

**Over The Top**, with Arthur Guy Empey (Vitagraph).—A great picture. Every one should run it. Did a good business for a week.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

## Serials and Series

**The Woman in the Web**, with Hedda Nova and J. Frank Glendon (Vitagraph).—A very promising serial. A good story and good acting.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Bull's Eye**, with Eddie Polo (Universal).—Had to cancel owing to poor condition of film. This is characteristic of our Universal exchange.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**A Fight for Millions**, with William Duncan (Vitagraph).—Looks like a big winner. Packed them in with temperature at 102. First episode only fair.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Lower class patronage.

## San Francisco Theatre Forms Fine Orchestra

SAN FRANCISCO—Manager J. A. Partington of the Imperial Theatre has assembled an orchestra with the signing of Signor Ormay, a noted concert pianist, that is said to be second to no motion picture orchestra west of the Mississippi.

In connection with the musical numbers Arthur Bevani, director of community singing, the War Camp Activities Committee, appears daily, directing the singing of popular and patriotic numbers by the audiences.

## What Is the Picture's Box Office Value?

Is the film you are running in your theatre today a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in Exhibitors Herald and Motography's "What-the-Picture-Did-for-Me" Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices.....

Remarks .....

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City and State.....

Sent in by.....

# Trade Shows

## CHICAGO

- FOX**—5 S. Wabash Avenue, "The Liar," five reels, with Virginia Pearson, Wednesday, August 21, 10:30 a. m.
- GENERAL**, 207 S. Wabash Avenue, Current Publications, titles not available, Wednesday, August 21, 2 p. m.
- GOLDWYN**, 207 S. Wabash Avenue, "Money Mad," five reels, with Mae Marsh, Thursday, August 22, 11 a. m.
- PARAMOUNT**, Orchestra Hall, 212 S. Michigan Avenue, Current Publications, titles not available, Thursday, August 22, 10 a. m.
- MUTUAL**, 220 S. State Street, "His Birthright," five reels, with Sessue Hayakawa, Monday, August 19, 2 p. m.
- TRIANGLE**, 207 S. Wabash Avenue, "The Ghost Flower," five reels, with Alma Rubens, and "High Tide," five reels, with Jack Livingston, Thursday, August 22, 2 p. m.
- UNIVERSAL**, New Tudor Theatre, Current Publications, with Fritzi Brunette, Tuesday, August 20, 2 p. m.
- VITAGRAPH**, 207 S. Wabash Avenue, "The Changing Woman," five reels, with Hedda Nova and J. Frank Glenden, Tuesday, August 20, 2 p. m.
- WORLD**, 207 S. Wabash Avenue, "Inside the Lines," five reels, with Lewis A Stone, Saturday, August 17, 1 p. m.

## ATLANTA

- UNIVERSAL**, New Tudor, Theatre, Current Publications, week of August 19.

## CLEVELAND

- TRIANGLE**, 704 Sincere Building, "The Ghost Flower," five reels, with Alma Rubens, and "High Tide," five reels, with Jack Livingston, Monday, August 19, 2 p. m.
- WORLD**, Belmont Building, "Inside the Lines," five reels, with Lewis A. Stone, Saturday, August 24, 2 p. m.

## MINNEAPOLIS.

- WORLD**, Sixth Street and First Avenue, "The Power and the Glory," five reels, with June Elridge, Wednesday, August 21, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATERS

- ALCAZAR**—Fox, "A Bird of Prey," with Gladys Brockwell; Fox, "The Fallen Angel," with Jewel Carmen; Select, "Fifty-Fifty," with Norma Talmadge; Vitagraph, "To the Highest Bidder," with Alice Joyce; Select, "Fifty-Fifty," with Norma Talmadge; Fox, "Other Men's Daughters," with Peggy Hyland; Select, "Fifty-Fifty," with Norma Talmadge.
- BIJOU DREAM**—World, "A Soul Without Windows," with Ethel Clayton.
- BOSTON**—Bluebird, "The Swindle," with Edith Roberts; Fox, "A Bird of Prey," with Gladys Brockwell; Fox, "The Fallen Angel," with Jewel Carmen; Select, "Fifty-Fifty," with Norma Talmadge; Metro, "In Judgment Of," with Franklyn Farnum and Anna Q. Nilsson; Artercraft, Bound in Morocco," with Douglas Fairbanks.
- CASINO**—Universal, "A Woman's Fool," with Harry Carcy.
- CASTLE**—Artercraft, "Bound in Morocco," with Douglas Fairbanks.
- ORCHESTRA HALL**—Griffith, "The Great Love," with Lillian Gish.
- ORPHEUM**—Rialto De Luxe, "The Unchastened Woman," with Grace Valentine.
- PLAYHOUSE**—Kleine, "Conquered Hearts," with Marguerite Marsh.
- ROSE**—Paramount, "A Nine O'Clock Town," with Charles Ray.
- ZIEGFELD**—World, "Merely Players," with Kitty Gordon.

## OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"Ladies First" (Paramount)—Reel 1, two scenes of girl on springboard fastening her trunks; two closeups of bathing girl on springboard; girl taking bathing suit off behind screen. Reel 2, man flipping skirts; view of girl's legs as she falls back into chair; man upsetting girl and her falling on top of him; shooting girl in posterior.

"The First Law" (Pathe)—Reel 3, view of man paying blackmail after subtitle: "She is my wife, etc."; subtitle: "You are my wife, etc."; man removing his coat; girl shooting man. Reel 4, subtitles: "Motive? Husband finds wife in nightrobe in lover's room"; "Godwin gets millions a year in contracts—I go fifty-fifty, etc." Reel 5, Graves shooting Randall.

"The City of Dim Faces" (Paramount)—Reel 4, subtitles: "Marcel is sold by Jang to the keeper of the marriage market"; scene of group of women to be held; old Chinaman feeling girl's arm; subtitles: "The girl is mine. I am here to buy her back"; "She has been sold to Tun Tik Lee."

"Uncle Tom's Cabin" (Paramount)—Reel 1, subtitle: "A nigger's only a nigger." Reel 2, subtitle: "Do you allow her to embrace niggers that way?"

"A Glorious Adventure" (Goldwyn)—Reel 4, subtitle: "Now we'll shoot up the storehouse," etc.

"Wedlock" (Paralta)—Reel 3, subtitles: "It may interest your son to know that a new life is coming to bear his name"; "My son will provide liberally for you and the child"; letter ending: "If it is a boy, dear, and will bear his name." Reel 5, robbing dead body.

"The House of Hate," No. 19 (Pathe)—Reel 1, section of masked man beating other man on floor; first scene of choking Pearl; throwing girl off bridge. Reel 2, all scenes of maid telling men of criminal assault, including subtitles referring to same up to where she is being choked in hallway; man taking match from pocket and scaling barn wall.

Gaumont News, No. 16 (Gaumont)—Closeup of girl bather facing camera.

"The Golden Wall" (World)—Reel 4, subtitle: "You bribed that man to lock us in all night."

"The Street of Seven Stars" (De Luxe)—Reel 4, two struggle scenes between Apache and girl in cabin; closeup choking scene.

"Her Price" (Fox)—Adult only permit. Reel 3, subtitles: "Come with me and I will give you fame—success—all that you crave"; "No, no! Not on your terms. I'd rather starve"; "Still playing Lady Disdain, Marcia? It was part of the bargain, you know, that I would be free to go when I got tired of you"; "Well, it was a bargain, wasn't it? You dickered so much for so much." Reel 4, subtitle: "Bought with a price—like the women of the streets."

"The Deciding Kiss" (Bluebird)—Reel 4, shorten kissing scene at piano by eliminating last half.

"The Locked Heart" (Balboa)—Reel 1, subtitle: "Take it away, it took Ruth's life. I don't want it."

"A Fight for Millions," No. 5 (Vitagraph)—Reel 1, outlaw shooting man from horse. Reel 2, men holding up girl through window; gagging and binding her. No. 7, reel 1, attack on Indian.

"The Pay Roll Express" (Universal)—Reel 1, attack on engineer; all train holdup scenes, including flagging, lining men up, shooting messenger, climbing into express car, taking box and throwing it off, opening and examining contents; binding and gagging girl; closeup of coin in man's hand; attack on man in office; cutting telephone wires. Reel 2, stealing payroll from track; vision of attack on engineer; examining loot; throwing man over railing; shooting man before he falls over bannister; shooting second man from stair.

"Scandal Mongers" (Universal)—Reel 5, husband shooting wife's former lover; view of man in electric chair.

"Bathing Beauties and Big Boobs" (Vitagraph)—Pulling trousers from man and two views of man in underwear; man standing indecently exposed before sitting down; same man sitting on bridge looking into bag; two front views near end of film of men standing indecently exposed.

"The Brass Bullet," No. 1 (Universal)—Reel 1, closeup of currency. Reel 2—two scenes of chloroforming girl; slugging man with gun. No. 2—Reel 2, shooting of man through window. No. 3—Reel 1, shooting man through window; slugging young man.

"Jones' Jonah Day" (Sunny)—All views of couple in bed together; vulgar actions of man at foot of stairs where he attempts to aid woman to rest; closeup of couple in corner on overturned divan; close views of couple rolling over each other on ice; view of young man rubbing his seat in snow after being shot; close view of woman lying on ice and exposing her legs.

"The Beloved Blackmailer" (World)—Reel 5, man locking bedroom door.

"Denny from Ireland" (Clifford)—Reel 4, shooting Denny; slugging Denny.

"The Flirts" (W. H. Prod.)—Man thumbing nose.

"Fatty's Indian Sweetheart" (W. H. Prod.)—Reel 1, squaw and man rubbing seats against each other in tent.

"Conquered Hearts" (Rialto-DeLuxe)—Reel 5, struggle scene where man forcibly kisses girl; locking door; struggle scene following locking of door; man forcibly kissing girl.

"Eight Bells" (World)—Reel 3, view of woman in bathtub. Reel 4, pulling dress off fat woman and leaving her in underwear.

# SYNOPSIS OF CURRENT PUBLICATIONS

## "RIDDLE GAWNE."

Five-reel drama.  
Featuring WILLIAM S. HART.  
Produced by Artcraft.  
Director, William S. Hart.

"Riddle" Gawne had his own ideas about courting. He rescues Kathleen, a girl of refinement, from two cattle rustlers, led by Hame Bozzam. Bozzam, jealous, has Gawne shot. He is nursed back to health by Blanches, who poisons Kathleen's mind against "Riddle." Bozzam kidnaps Kathleen. Gawne follows and Kathleen's love is renewed while nursing Gawne, after his struggle with Bozzam, in which the cattle rustler is killed. The story is from the *Argosy* magazine.

## "THAT DEVIL 'BATEESE'."

Five-reel drama.  
Featuring MONROE SALISBURY.  
Produced by Bluebird.

Kathleen wasn't used to cave-man methods of love-making. She is saved from Courteau's embraces by Bateese, but she refuses to listen to his entreaties to marry him. A former sweetheart appears and when she is about to accept him, Bateese hurls him against a tree, grabs her and forces her to marry him. He leaves and when a fight takes place in Kathleen's cabin she hurries for Bateese, only to find that he has thrown himself from a cliff. While nursing him she realizes that she loves "that devil, Bateese."

## "THE BIRD OF PREY"

Five-reel drama.  
Featuring GLADYS BROCKWELL.  
Produced by William Fox.  
Director, Edward J. LeSaint.

Adele Durant is taken to a lonely Mexican town and left by Robert Bradley, following the suicide of an admirer, whom she is accused of killing. How she won her own self-respect and the respect of the man she loved forms the basis of this tale of the border country.

## "THE GREAT LOVE"

Seven-reel drama.  
Featuring ROBERT HARRON and LILLIAN GISH.  
Produced by D. W. Griffith.  
Director, David Wark Griffith.

How many girls, heart-torn and disillusioned in a love affair, have married an untried suitor thinking to blot out their sorrow. The peril of Kaiserism compelled Jim Young to leave for the front without bidding good-bye to Susie Broadplains and she mistook the call of democracy for indifference. Jim's return bearing the scars of the Hun and her husband's perfidy finally lead to real happiness.

## "HIS BIRTHRIGHT."

Five-reel drama.  
Featuring SESSUE HAYAKAWA.  
Produced by Hayworth Pictures Corp.  
Authors, Sessue Hayakawa and Denison Clift.  
Director, William Worthington.

Tokio had but one mission in life—to avenge himself upon the man who had deceived his mother. To right his wrongs he went to America where circumstances pulled him into the vortex of an international spy plot. He met his father, but on a basis undreamed of by him.

## For Your Program

Synopses of the following plays are given in this week's issue:

A Hoosier Romance  
Bird of Prey  
Conquered Hearts  
Coals of Fire  
Cactus Crandall  
Great Love, The  
Girl From Bohemia, The  
His Birthright  
House of Mirth  
Love's Law  
Merely Players  
Miss Mischief Maker  
Out of the Night  
Playthings  
Riddle Gawne  
Shifting Sands  
That Devil, Bateese

### Synopses appearing last week:

Alias Mary Brown  
Bound in Morocco  
Burglar for a Night, A  
Friend Husband  
House of Mirth  
Liar, The  
Little Miss Grown-Up  
Love Swindle, The  
My Husband's Friend  
Nine O'Clock Town, A  
Pair of Cupids, A  
Pair of Silk Stockings, A  
Price of Applause, The  
Wanted—A Brother  
Wild Primrose  
Winning Grandma

## "OUT OF THE NIGHT."

Five-reel drama.  
Featuring CATHERINE CALVERT.  
Produced by Frank A. Keeney  
Director, James Kirkwood.

Rosalio Lane, a mill worker, is saved from a ruffian by the son of the mill owner, Bob Storrow. She becomes a model for a picture to be presented to the Magdalene Home, of which Storrow, Sr., and Treadwell are trustees. Bob asks her to marry him but she refuses. How a mysterious past revealed a most estimable character and brought a penitent father to justice is woven into this striking story of today.

## "CONQUERED HEARTS"

Seven-reel drama.  
Featuring MARGUERITE MARSH.  
Produced by Ivan-Kleine.  
Author, Emma Bell Clifton.  
Director, Francis J. Grandon.

There is nothing in the world to compare with the beauty of mother love. Nora Murdock thought to lose herself in the feverish intensity of a theatrical existence. A visit to her former home brought a heart-broken plea from her husband to return to him. When all else had failed she could not deny the appeal of baby clothes.

## "A HOOSIER ROMANCE."

Five-reel drama.  
Featuring THOMAS JEFFERSON and COLLEEN MOORE.  
Author, James Whitcomb Riley.  
Director, Colin Campbell.

It doesn't seem possible to the girl of today that half a century ago the maids of this country bowed to their parents' wills

in the choice of a husband. Patience Thompson apparently submitted to the dictates of her father for a marriage of financial significance but fate, in the form of a big hearted squire, intervened.

## "LOVE'S LAW."

Five-reel drama.  
Featuring GAIL KANE.  
Produced by Selig-Mutual.  
Author, Joseph F. Poland.  
Director, Francis J. Grandon.

Sonia Marinoff's one love was her violin. Ivan, her uncle, sells it to a wealthy mill owner, Andrew Hamilton, and Sonia invades his home demanding her property. Hamilton insists upon her playing it to prove ownership and so pleased is he that he at once arranges to send her to school. Later when Hamilton, with whom she has fallen in love, offers her every luxury as his mistress, she drives him from her presence, but he seeks her out and explains that it was but a test.

## "THE GIRL FROM BOHEMIA."

Five-reel drama.  
Featuring IRENE CASTLE.  
Produced by Pathe.  
Author, Louis Zellner.  
Director, L. B. McGill.

Alicia Page could not erase from her memory the glamour of Bohemia when a \$25,000 legacy compelled her presence in a small rural community. So she sought to force Bohemia down the throats of the hide-bound villagers. Conditions arose which slowly but surely convinced her of her sham existence and with the love of a man, Fairport superseded Bohemia.

## "COALS OF FIRE."

Five-reel drama.  
Featuring ENID BENNETT.  
Produced by Paramount.  
Director, Victor Schertzinger.

Nell, the daughter of a tavern keeper, attempts to save another girl from disgrace in her father's inn, by promising to marry the bartender if he will save the girl. A minister steps in, reviles Nell and when he learns the truth sends her away to school. Upon her return Nell and the minister have come to a complete understanding.

## "SHIFTING SANDS."

Five-reel drama.  
Featuring GLORIA SWANSON.  
Produced by Triangle.  
Author Charles T. Dazey.  
Director, Albert Parker.

There comes a time in everyone's life when the opportunity arises to show one's real worth. Marcia Grey had been railroaded to Sing-Sing, but even five years incarceration could not destroy her finer sensibilities. There came a time when her country needed her and she jumped unhesitatingly into the breach. She forced an intolerant world to grant her her birthright.

## "THE HOUSE OF MIRTH."

Five-reel Drama.  
Featuring KATHERINE HARRIS BARRYMORE.  
Produced by Metro.  
Author, Edith Wharton.  
Director, Albert Capellani.

Had Lily Bart not lost her brooch in

Dorset's home; had she listened to the dictates of her heart and married Selden, the poor, but honest lawyer, she would have saved herself the disgrace heaped upon her by Bertha Dorset who found the brooch. It remained for Selden to continue the search for her after her society friends had forgotten her and she finds happiness eventually with him.

**"MISS MISCHIEF MAKER."**

Five-reel comedy-drama.

Featuring **GLORIA JOY.**

Produced by **Oakdale.**

Director, **Sherwood McDonald.**

When Sallie, the adopted daughter of Mrs. Wilson, overhears Marjorie refuse Mason because he is not a prince, she introduces Patrick Cassidy to Marjorie as the "Duke of Galway." Complications follow when Mrs. Cassidy exposes the "duke" and all the trouble is traced to little Sallie, whose feelings are saved from serious injury by a piece of asbestos.

**"CACTUS CRANDALL."**

Five-reel drama.

Featuring **ROY STEWART.**

Produced by **Triangle.**

Author, **George Elwood Jenks.**

Director, **Cliff Smith.**

Bob Crandall, in search of five hundred missing steers, stepped right into the mouth of adventure. Before he returned to his ranch he had fought a gang of Mexican outlaws, released a girl captive and lost his heart to her. And then he found out that his steers had not been missing but simply delayed by a stampede.

**"PLAYTHINGS."**

Five-reel drama.

Featuring **FRIZI BRUNETTE.**

Produced by **Universal.**

Author, **Sidney Teller.**

Director, **Douglas Gerrard.**

Indiscretion always exacts its toll. It did from Marjorie North, who put her trust in a man who sought her merely to gratify his lust. It kept her from the man she loved until by accident he learned her secret. And the man in the case. He paid for his indiscretion with his life.

**"MERELY PLAYERS."**

Five-reel drama.

Featuring **KITTY GORDON.**

Produced by **World.**

Author, **L. Case Russell.**

Director, **Oscar Apfel.**

Nadine Trent, a society leader, fond of acting in amateur theatricals, succeeds in getting a place in a company for her protegee, Vera Seynave. Vera's debut, however, is a failure, and when her work is criticised severely by a professional dramatic critic she attempts suicide. The tragedy is averted and Nadine forces the critic to admit she can act, however, when she has a scene with Hollis Foster, a married man, who turns from her when told that she has lost her fortune.

**Frazee Back In "Game" With Freak Comedies**

Edwin A. Frazee, who gave up the direction of pictures some time ago to perfect and patent photographic illusions, has returned to the field and is presenting through the Frazee Film Productions Company the first of a series of "mystic comedies" containing the illusions. The first picture is called "The Haunted House."

All of the Frazee pictures will be sold on the open market through Ernest Shipman.

**Zukor Is Assured Of Exhibitors' Aid For Liberty Loan**

**President Schaefer and Sydney Cohen of M. P. E. L. Pledge Support**

Adolph Zukor, chairman of the committee of the National Association of the Motion Picture Industry, which was formed to co-operate with the Treasury Department in the Liberty Loans, has received assurances from exhibitors of hearty support in the forthcoming campaign.

Peter J. Schaefer, president of the Motion Picture Exhibitors' League, has wired to Mr. Zukor from Chicago pledging the complete co-operation of the league and stating that its members could be counted upon to forget all minor differences and work as one great machine.

**Cohen Offers Aid**

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, has written Mr. Zukor the following letter:

"As president of the New York State Motion Picture Exhibitors' League, I am writing to offer my services to you for the next Liberty Loan campaign, of which you have been delegated national chairman for the motion picture industry.

"In the last Red Cross drive we developed a splendid organization and this can be duplicated for the Liberty Loan drive and made state wide.

"I am at your command and await your response."

**Stars Make Response**

Frank R. Wilson, publicity director of the fourth loan, has received responses from quite a few stars who are counted upon to produce the miniature features, the production and exhibition of which will constitute the industry's "bit."

Among them are Charles Ray, Mme. Nazinova, Elsie Ferguson, Mr. and Mrs. Sidney Drew, and Mae Murray.

Miss Murray already has completed her miniature feature and in a letter announcing this fact President Carl Laemmle of Universal has offered the services of Dorothy Phillips, Mary MacLaren, Harry Carey and Monroe Salisbury also.

**New Government Film, "Our Bridge of Ships," Shows Loyalty of Labor**

How American workingmen are making stars fly over here that the Star Spangled Banner may fly "over there" is graphically told in "Our Bridge of Ships," the United States official war film published by the Division of Films, Committee on Public Information, and distributed by General Film.

"Our Bridge of Ships" is a two-reel production. Its purpose is to visualize just what American shipbuilders and American shipyards are doing to meet the sub-sea menace of the Huns. It is a pictorial answer to the Kaiser's declaration that "America cannot build ships as fast as we can sink them."

E. N. Hurley, chairman of the United States Shipping Board, has declared that America will build 1,600 ships, with a 6,000,000 tonnage, within a year. At the present rate at which ships are sliding off the ways this estimate will be exceeded. And, as one of the striking titles of "Our Bridge of Ships" declares, "When the last smoke of this war clears away, the entire world will point to the working men of America and say they made victory possible."

**Wellington Cross Becomes Triangle Screen Star**

Wellington Cross, favorably known as a vaudeville head-liner, and also for his good work in various musical reviews, has forsaken the footlights for the silent drama and will make his initial appearance in screen work under the Triangle trade-mark. His first picture will be "A Grey Parasol," in which he will be jointly featured with Claire Anderson. The direction will be in charge of Lawrence Windom, and the story is by Fred Jackson, a New York playwright.

**Screen Telegram's Staff Does a Bit of Rapid Work**

Screen Telegram's staff hung up a record for fast action on the launching of the Quistconck at the Hog Island ship yards August 5, which was attended by President and Mrs. Wilson.

Two cameramen filmed the scenes at 2 o'clock in the afternoon and at 4 o'clock on the morning of August 6 Screen Telegram was printed and assembled at the studios, ready for shipment, with two hundred feet of the Hog Island celebration included in the reel.



**EDWIN FRAZEE**  
President and General Manager of the Frazee Film Productions.



# CHICAGO TRADE EVENTS



## S. B. Greiver Heads Distributing Firm Of Ford Weekly

### Headquarters Established in Vanderbilt Avenue Build- ing, New York

Simeon B. Greiver, who withdrew as heard of the Greiver & Herz Film exchange a few weeks ago, has incorporated the Greiver Distributing Corporation in the state of New York to handle the national distribution of the *Ford Weekly*.

Permanent headquarters have been established in the Vanderbilt Avenue Building, 51 East 42nd Street, New York, from which a national publicity campaign will emanate to give the *Ford Weekly* its proper place as one of the leading educational and topical weeklies on the market.

Edited by A. B. Jewett, head of the photographic department of the Ford Motor Company in Detroit, one of the ablest men in the country, it is released with the co-operation of the Bureau of Public Information to help win the war.

Many of its subjects are devoted exclusively to military features, many of them to interesting industrials and kindred subjects.

The weekly will be placed with the leading independent exchanges throughout the country. It is given gratis to the exhibitor, he paying only express charges to and from the shipping point.

## No Sunday Pictures Is Oak Park Ruling

The ordinance passed by the village board of Oak Park holding Sunday motion picture shows in that village illegal, has been held valid by F. A. Pringle, village attorney, in a written opinion. Attorney Pringle also declares that the ordinance would be supported by the supreme court.

Discussions for and against the measure were attended last Friday night by nearly 200 citizens of Oak Park. Theatre managers declared that the younger element was going to other villages in the vicinity on Sundays as a result of the ordinance.

## Drury Lane Theatre Sold

Riddle and Roberts have sold their Drury Lane Theatre, Clark and Division streets, to J. Farias, the latter taking possession last Thursday. Mr. Farias is said to have had considerable experience in conducting motion picture theatres.

## Liberty Loan Drive Discussed by F-I-L-M

The F-I-L-M Club, Chicago's organization of exchange managers, held a meeting last Tuesday in the College Inn. The affair was a luncheon and a number

## Poetry on Program Advertises House

Charles H. Ryan, manager of the Garfield theatre, 2844 West Madison street, frequently has some clever original stuff on the cover of his program. Last week the program appeared with a poem, which read as follows:

*When the day is growing weary,  
And the resting hours are come,  
And you're feeling rather peckish,  
And you're looking rather glum,  
There's a way to shift the worries  
Stealing round you unawares;  
There's music and there's laughter  
That will drive away your cares,  
Breezy fun that blows the furrows  
From your palpitating brows,  
Photoplays that will enrapture  
And your finest feelings rouse.  
Come along and see the pictures,  
Settle down without a fuss,  
Say good-bye to all your troubles,  
And—leave the rest to us.*

Mr. Ryan enjoys the reputation of being one of the most constant contributors to "What the Picture Did for Me." His reports, which have assisted hundreds of exhibitors in picking good features and avoiding poor ones, have made him well known throughout the trade.

of matters of importance were discussed by the executives.

Plans for the part the film exchanges will take in the coming Liberty Loan drive were discussed informally and will be taken up again in the near future in more detail.

## Soldier Benefit Held At Essanay Studios

The grounds of the Essanay studio, 1333 Argyle street, were the scene of a carnival last Friday and Saturday nights when the Ladies' Auxiliary of Unit 380, Illinois Volunteer Training Corps, of which Mrs. George K. Spoor, wife of the president of the Essanay Film Manufacturing Company, is a prominent member, held a festival for the benefit of the boys in khaki.

Clowns, dancing girls, Mexican knife throwers and a "human fly" added to the gayety. Outdoor dancing, continuous vaudeville and moving pictures kept the large crowds amused.

## D. M. Vandawalker Falls Victim of Heat Wave

D. M. Vandawalker, vice-president and general manager of the Doll-Van Film Corporation, was confined to his bed in his home at 1041 North Shore avenue, three days last week as the result of the recent excessive heat wave.

Mr. Vandawalker went to Lafayette on business and became ill on the train when nearing Chicago on his return. He was able to return to his office last Saturday.

## Pine Grove Reopened With Weil in Charge As Manager Director

M. J. Weil, managing director of the Castle and Lake Shore Theatres, took another house under his wing last week when he opened the Pine Grove at Sheridan Road and Broadway, a former Alfred Hamburger house, which has been closed for a month or so while a receiver straightened out Mr. Hamburger's affairs.

Mr. Weil has acquired the Pine Grove on a lease from the owner of the building, Julius Born. Mr. Born will stay there as the house manager, while Mr. Weil will direct the policy and do all the booking.

Mr. Weil opened the house with "Pershing's Crusaders." He will run pictures one and two days. He intends to sign up for all the Goldwyn star series, excepting the Rex Beach and Farrar pictures for both this house and the Lake Shore, among others. The Pine Grove is a 700-seat house.

## Fleckles Organizes Screencraft Company

Maurice Fleckles, who for many years was associated with the Universal Company in connection with their Chicago exchange, has organized the Screencraft Company, which is located in the Long-acre Building, New York.

Mr. Fleckles has for some time been handling state's right productions of the Universal Company and many of the company's special features.

The Screencraft Company will manufacture and market its own product. Mr. Fleckles during the past months has been traveling through the country and establishing his exchange connections with the result that the Screencraft Company starts with a substantial market for its wares.

## PERSONALS

"By George"

Holmes C. Walton, special representative of George D. Backer, is here in charge of Foursquare affairs since Flaherty pulled out. Walton says that he enjoys Chicago's cool weather and he was here during that 101 wave. Gosh, New York must be fierce in the summer.

Morris Kline left his office for an hour last week and when he got back the telephone operator informed him that toll charges on his New York call were \$14. Now Morris didn't call New York and he don't know who did, using his telephone. He has, however, offered to settle the score with two-reelers. Easy, Morris, the government is running the telephone company now.

Riddle and Roberts have sold their Drury Lane Theatre to J. Farias, the latter taking possession last Thursday.

Lee Herz has just returned from a trip into Iowa where he opened an exchange in Des Moines for the distribution of the Ford weekly.

Bert Monroe, who used to grind the crank for the Pathe Company, is now a full-fledged exhibitor, having taken over the management of the New Devon Theatre, Devon and Clark streets, for Kelly and White. Bert went up there with the intention of putting the playhouse back on the map and those as knows sez he is.

Just as we were getting the reports of D. M. Vandawalker's heat prostration, he walked in himself, a little bit white but decidedly still in the ring. It takes more than a hot wave to permanently floor friend D. M.

Frank Flaherty is back in town after his eventful trip to New York, but as yet we haven't been able to get close enough to him to ask some questions. Maybe he wouldn't answer them anyway—so it's just as well.

H. Lutz has started in to grow a chain of theatres. He came into control of the Isis Theatre on North avenue the past week and will operate it in connection with the Illinois.

H. H. Finney, office manager of the local Triangle exchange, broke into the "daddy" class on August 4. Young Finney is a boy and, according to his dad, ought to be a patriot, born as he was on the fourth anniversary of England's entry into the war.

Out Oak Park way they refuse to give them Sunday pictures and as a result, exhibitors say, the young folks of the village go to more broad minded communities on the Sabbath. But the reformers will have their way if they drive the young people out of the village the other six days, too.

Friedman of the Celebrated was trying to stop a street fight last Monday by advising the belligerents to join the army. I guess the two birds were pacifists because they kept right on fighting any way.

Harry Teitel, cousin of A. Teitel, Chicago's foremost film renovator, and a member of Uncle Sam's army at Camp Hancock, Ga., has been made a corporal. Sort of a Teitel get title affair, wot?

Charles H. Ryan, manager of the Garfield Theatre, has taken his wife and one-year-old son to Druce Lake, Ill., for an outing. "But I am going to have my Herald-Motography forwarded to me," writes Charley. We are too modest to say that it's our column he is interested in.

### Eubank Back From Capital

Victor Eubank, supervising director of the Essanay Film Manufacturing Company, returned to Chicago this week from a hurried trip to Washington in connection with government motion picture work.

### On the Firin' Line

George West and Henry Ellman went on a little fishing trip last Friday night to Glenn, Mich. Their safe arrival at destination came in the form of a wire for funds in order to get back. Was it pickpockets? Naw, rummy sharks.

Walter Altland, formerly of Four-square, will get under the Sherry banner next Monday when he will begin a tour of the state of Indiana for friend Brink. Just another case of two good fellows getting together.

Ed Mordue, according to Frank "Bonus" Rogers, is now in his permanent home. "He's one of the best in the business," says the Pathe head. That square us Ed?

Carl Johnson, bookkeeper for the Kleine Company, was formerly an umpire in the American league and had a chance to return to the diamond this year, he says. He's still congratulating himself that he didn't every time he thinks of Baker's order. Why not grab off Sunday games like "Chub" Florine?

Walter Hickey is now running a three-ring circus in opposition to Ringling Bros. Walter has Ad Wolgast, a "Human Fly" and a number of Hart super-features under his wing. We noticed the Ringlings sweating but we had supposed right along it was the hot weather.

Milton Siman has left the Goldwyn combination and is now on the local Fox payroll.

George Bromlee, formerly of the Fox and Metro sales staffs, is now an exhibitor. He is soon to open the Albany Theatre on Montrose avenue. There are three hundred seats in the house and we hope, George, they are all full all the time.

Old friend Parnass bobbed up serenely this week with a handful of general contracts, either signed or unsigned. We didn't get a close look at 'em. The old boy's got to the top floor of the College building and if he goes any higher he's out of the film business.

Van Gelder has hooked up with Universal in Milwaukee and will devote his time to disposing of Bluebirds. There is a stipulation in his contract that he can come home every Friday night to spend the week ends with Mrs. Van Gelder. We didn't know there was a Mrs. either until now.

Jack Meredith, formerly a Jewel salesman and more recently managing a theatre for Ascher brothers, has signed up to sell Goldwyn productions on the north side of Chicago. Joe Heyman is the new one on the south side.

L. Leith, formerly with Mutual in the west, has been appointed by Goldwyn to take charge of sales in Wisconsin with headquarters in Milwaukee.

## Sydney S. Cohen Pledges Himself To Help Schaefer New York League Head Is Eager for Amalgamation With A. E. A.

Peter J. Schaefer, president of the Motion Picture Exhibitors League, has received the following letter from Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League:

"I am writing to let you know how very much I would like to help you make a big success of your presidency of the Motion Picture Exhibitors' League of America, and you can depend on my helping you to the fullest extent.

"Everything that happened at Boston is over with insofar as I am concerned. What I had to say I said to all of the delegates present and same was intended as constructive criticism so we could build a real worth-while foundation for amalgamation and the development and growth of our Association.

"There are some defects in our by-laws, etc., that should be remedied, and no doubt you and the splendid executive committee you have associated with you will attend to this in due time.

"You have a tremendous opportunity and from what everyone tells me you should be able to produce results, and while I am president of the New York State Motion Picture Exhibitors' League I would be pleased to serve you."

### Three Large Bookings For Hayakawa Specials

Three important bookings have been closed within the week by the sales force of Mutual for the series of eight Sessue Hayakawa specials produced by the Hawthorth Pictures Corporation.

The Riviera, Balaban and Katz's big new theatre in Chicago will open September 1 with "His Birthright." The first of the Hayakawa pictures.

The productions also have been contracted for by the B. S. Moss circuit to play in the six Moss theatres in metropolitan New York and Brooklyn. Each picture is scheduled for three days in each of the houses.

In addition the series has been booked for the new Woodlawn Theatre, Chicago, which opened a couple of months ago and has been one of the sensational successes of the middle west.

### Small House Cashes In On Griffith War Special

WARSAW, IND.—That a small theatre can play the biggest features successfully has been demonstrated by A. S. Aswidaman of the Centennial Theatre, Warsaw, Ind.

Mr. Aswidaman ran "Hearts of the World" for three days last week and by extensive exploitation played to packed houses.

While the figures are not available, the exhibitor admits that the three days were profitable ones. The Centennial is a 600-seat house.



## 2,000-Seat House Opened by Aschers At Rockford, Ill.

### Feature Is Recreation Room For Soldiers of Camp Grant

ROCKFORD, ILL.—The Midway Theatre, one of the finest houses west of New York, has been opened here by the Ascher Brothers, of Chicago, and capacity business is reported daily.

The house seats 2,000, all on one floor. It is of the latest construction and fireproof. J. E. O. Pridmore, of Chicago, was the architect.

#### H. Bijack in Charge

H. Bijack, formerly manager of Aschers' Peerless Theatre, Chicago, has taken charge. Prof. Charles F. House, of Chicago, who has been directing the musical programs in the Ascher houses there, has come here to act in a similar capacity. The Midway has one of the largest organs in the country and Prof. House will play it.

A feature of the house is the basement, which has been fixed up as a recreation room for soldiers of Camp Grant. Soldiers and their friends and relatives will be welcome here at all times.

#### Acquired on Lease

The Midway was built by Frank G. Hogland, one of the wealthiest residents of the city, at a cost of about \$700,000. It was acquired by the Aschers on a lease, and constitutes the sixteenth house in the Ascher chain.

It is located in the heart of Rockford's East Side, right where the residence section begins and on the main road to Camp Grant. Eventually, it is believed, the business district will stretch up to and past it.

How a man could expect to realize big money on a \$700,000 theatre in a town the size of Rockford is probably a question that most readers are asking. But there is an adequate explanation in this case.

#### Built to Satisfy Hobby

The owner, Mr. Hogland, built the theatre primarily to satisfy a hobby. He wanted to give the city something that would cause the residents to remember him and thought of nothing that would please all classes better than a motion picture theatre. So he spared no expense.

Rockford is a boom town, nearly 40,000 soldiers being stationed at Camp Grant, five miles away. The soldiers, all young men, are keen for pictures and have taken the Midway to their heart.

It is reported that the Aschers are paying an annual rental of \$18,000 and will be glad to do so as long as business keeps up at the present rate. In addition to this, Mr. Hogland has the income from a second and third floor of furnished apartments.

#### Six Other Houses

Rockford has six other theatres devoted wholly or in part to pictures—

the Orpheum, Palm, Star, Dreamland, Royal and Colonial.

The Orpheum is under the direction of H. E. Grampt. The house has an orchestra of twelve pieces, which many consider the best in the city. The seating capacity is about 1,000. Mr. Grampt is a firm friend of EXHIBITORS HERALD AND MOTOGRAPHY. He told a correspondent that he considered the HERALD AND MOTOGRAPHY the best trade paper in the field.

The Palm, of which Charles Lamb is the manager, seats about 1,200. F. E. Maffiola, assistant manager, is in charge now, while Mr. Lamb is taking an outing at Lake Delavan, Wis.

#### Woman Manages Dreamland

The Dreamland is managed by a woman, Miss R. Lang. She has been running the house for eight years and has gained a reputation as a progressive exhibitor. The house seats about 500.

The Star runs pictures only two days a week, Sunday and Monday, showing vaudeville the rest of the time. The Star seats about 500. It is managed by Nelson Brothers.

The Royal is owned and managed by the Johnson Brothers. It is nearer to Camp Grant than any of the others. It seats about 500.

## E. L. Crabb of Buffalo Gets Film Rescue on Brink of Niagara Falls

BUFFALO.—Earl L. Crabb, manager of the Strand Theatre, has a camera car and produces a local news reel.

Last week he had the kind of opportunity that may come only one in a life time, when two workmen in a scow drifted down Niagara Rapids and hung on the edge of the falls for hours, with their craft stuck on a rock, until they were rescued with the aid of a breeches buoy.

Mr. Crabb got 1,000 feet of film, depicting the men anxiously awaiting the rescue, every minute in danger of being swept to death 2,000 feet below. The film was shown the next day to capacity business.

## Massive Pipe Organ Graces Fox Theatre In Downtown St. Louis

A \$12,000 pipe organ, said to be one of the finest of its kind in any motion picture theatre west of New York City, is being installed in the new William Fox Liberty Theatre in St. Louis, which Mr. Fox will open late in September.

John Zanft, managing director of the William Fox Circuit of Theatres, who is in charge of all arrangements for the new theatre, declares that the installation of the organ is only one of numerous improvements being made in the house. The interior has been completely renovated and the lobby is being made larger as well as redecorated. When work is completed, Mr. Zanft says, the William Fox Liberty Theatre will be the most palatial motion picture home in the middle west.

The William Fox Liberty Theatre is located at Delmar and Grand Avenues, in the heart of the theatre section of St. Louis, and has a seating capacity of 2,000 persons.

In addition to the organ there will be an orchestra of thirty-five pieces. It is William Fox's intention to maintain a high-class picture policy, with Fox productions being given an exclusive first-run at the Liberty.

One of the big Fox productions will probably be the attraction at the opening. Annette Kellerman in "Queen of the Sea," the William Fox \$1,000,000 subsea phantasy, will be a later attraction.

## Exhibitor Gives Patrons Film Strips as Souvenirs

Manager H. S. Horater of the Alhambra Theatre, Toledo, known as one of the most progressive exhibitors of Ohio, struck upon a novel plan to advertise Mae Marsh in her Goldwyn production, "The Glorious Adventure," which played a successful week's engagement at the Alhambra.

Souvenir strips of motion picture film distributed free to everybody who clipped and presented a coupon from the Alhambra's newspaper advertisement was Mr. Horater's idea. The plan went over with a rush and several thousand individuals of Toledo are now regarding these little strips as prized possessions.

The strips were made in Toledo from the original film at a cost of two cents each.

"It was interesting to see the people watch the screen to see the star in just the poses that appeared on their section of film," said Mr. Horater. "The plan went over in a much bigger way than I had anticipated."



MARION DAVIES  
Who Has Just Completed Her Second Select  
Picture, "The Burden of Proof."

## Fire Causes Near Panic In Orange, Tex., House

ORANGE, TEX.—Fire in the Airdome Theatre here on the evening of July 27 threatened to cause a serious panic among the spectators.

The patrons stampeded and one man suffered a broken leg. Two other men and several women and children were severely bruised.

The fire started from the ignition of film. C. W. Biser, the operator, was badly burned about the face, arms and breast. C. W. Preveto, who came to Biser's assistance, also was burned, but not seriously.

That the results were no worse is considered a miracle because of the fact that the patrons were frightened and there were 1,000 of them in the theatre.

## Exhibitors Briefs

Wenatchee, Wash.—F. L. Stannard, manager of the Gem and Wenatchee theatres, has dropped vaudeville at the latter house. The success of a recent showing of "My Four Years in Germany" was partly the cause.

Cincinnati, O.—Harry Nolan, an operator, was burned severely when fire started in the projection room of the Colonial Theatre. The audience left the house quietly.

Toledo, O.—Charles Hupenbacker, owner of the Superba Theatre, is planning to quit business. Decreased attendance due to the war is the reason, he says.

Raymond, Wash.—A new theatre, seating about 1,000, will be opened in the Stenzel Building soon.

Columbus, O.—J. W. and W. J. Dusenbury, former owners of the Grand and Vernon Theatres, have been sued by Goldwyn, which seeks to collect \$4,549. Goldwyn alleges the Dusenburys contracted for seventeen pictures, used six and refused the rest.

Wellsburg, W. Va.—Adolph Alsivaick, of Monesen, Pa., has purchased the Palace Theatre here from H. J. Doran.

Tacoma, Wash.—H. T. Moore opened the new Rialto Theatre last week.

Mullens, Va.—A new theatre, which will cost \$25,000, will be erected here soon.

Dubuque, Ia.—Motion picture theatres here were permitted to open for the first time in three weeks on July 27. The theatres were closed because of an epidemic of infantile paralysis.

Chehalis, Wash.—T. K. Metz opened the new Liberty Theatre last week.

Philadelphia—Morris Gerson will erect a theatre at 1018-28 Ritner Street to cost \$25,000.

Wellsville, N. Y.—C. L. Babcock, proprietor of the Lyric Theatre, has purchased the Regent Theatre.

## Pasadena Manager Collects \$226 For Army Tobacco Fund

Pasadena, Cal.—Jack Root, manager of the Strand Theatre, is setting a record for patriotic service.

A week or so ago he played the Strand-Mutual comedy, "Our Lady Nicotine," for two days and took up a collection of \$226.05 for "Our Boys in France Tobacco Fund." Incidentally he spent \$25 advertising the picture.

Previously Mr. Root had collected \$205 for the Belgian Relief Fund and nearly \$1,000 for the local yarn fund of the knitting league.

Mr. Root formerly was a vaudeville showman at Ottumwa and Burlington, Ia. Moving here he opened the Strand, subsequently buying a ranch near the city. Now he divides his time between the theatre and the ranch and says he is enjoying life to the limit.

Dennison, O.—A new theatre is to be erected at Center and Fifth Streets.

Oregon, Mo.—L. A. Banks has sold his half interest in the Silver Star Theatre to his partner, Bert Hamilton.

New York—A. W. Britton, Paul S. Smith and Clarence S. Rice have organized the Yonkers Theatre Corporation with a capital of \$100,000.

Seattle, Wash.—Yamada and Kaiti have changed the name of the theatre they are building on Maynard Avenue from the "Oriental" to the "Atlas."

Sweet Grass, Mont.—Jerry Miller is erecting a \$5,000 theatre here.

Shelby, Mont.—The Liberty Theatre was damaged to the extent of \$500 by a fire recently. Insurance covered part of the loss.

Oakland, Ore.—C. T. Huntington has succeeded H. H. Owens in the management of the Bungalow Theatre.

Coquille, Ore.—The new Machon Theatre was opened last week.

Graybull, Wyo.—George McKay has bought the theatre here from Percy Edwards. Edwards retains his houses in Thermopolis, Basin and Worland.

Cripple Creek, Colo.—A. S. Frank, manager of the Star Theatre, has been called to the colors and has been succeeded by S. N. Ward.

Crestline, O.—The Grand Theatre was destroyed by fire when a defective wire fell across a reel of film. The theatre was filled with spectators, but all passed out quietly. Leo Henry, the operator, was seriously burned.

Waitsburg, Wash.—The Empire Theatre has been taken over by E. C. Smith, who owns the Liberty and American Theatres at Dayton.

Chester, Pa.—The Edgemont Theatre,

Chester's largest playhouse, was damaged by fire on July 24.

Akron, O.—Maurice C. Winter, who owned the Strand and Casino Theatres, died July 27. A widow and five children survive him.

Tecumseh, Nebr.—Joe A. Oliver, operating the Star Theatre here for the past several years, has disposed of his equipment to F. M. Honey of this city, who will shortly open the theatre, thoroughly remodeled.

Erie, Pa.—The Columbia Theatre, gutted by fire last spring, will be remodeled and an addition built thereto, increasing the seating capacity of the house. The new improvements will cost approximately \$20,000, the Columbia Amusement Company announces.

Johnstown, Pa.—The Nemo Theatre of this city has been closed until September 1 and during this period the management will install a balcony with a seating capacity of 550. This will increase the theatre to 1,550 seats.

Sioux Falls, S. D.—After being closed for two weeks, during which time it was entirely remodeled and redecorated, the Colonial Theatre was opened to the public.

Tacoma, Wash.—The Melbourne Theatre of this city has closed its doors for an indefinite period during which time the place will be enlarged and newly decorated.

Milwaukee, Wis.—William T. Roehring, owning two motion picture theatres in this city, has filed a petition in bankruptcy, giving liabilities at \$5,226 and assets at \$225.

Wellsville, N. Y.—C. L. Babcock, owner of the Lyric Theatre of this city, has purchased the Regent Theatre, which house will be closed and a new theatre, now in the course of construction, will be opened shortly by Mr. Babcock.

Ligonier, Ind.—The Crystal Theatre of this city is increasing its seating capacity by 200 seats.

Wheeling, W. Va.—A. J. Doren has disposed of the Palace Theatre in this city.

St. Paul, Minn.—Construction work on the new motion picture theatre being erected by Heilbron and Waiskopf at Grand Avenue and Oxford Street, which was halted because of lack of material, has been resumed and the house, which will have a seating capacity of 1,000 is nearing completion.

Seattle, Wash.—John Danz, owning the Colonial and High Class Theatres of this city, has opened the Star on lower Second Avenue.

Ritzville, Wash.—Frank P. Egan has purchased the Rex Theatre from W. E. Moon.

Winona, Wash.—R. R. Hutchison of Endicott is preparing to open a motion picture theatre in this city.

## Four Road Shows for "Hearts of World"

### Jules and J. J. Allen Have Taken Six Prints of Griffith's War Play

Jules and J. J. Allen, the Canadian film theatre leaders, announce that they have taken six prints of "Hearts of the World" for Canada. Four road shows are being formed for the presentation of the Griffith feature in all parts of the Dominion. Two of the Canadian prints are being held in reserve for possible emergencies.

The first showing of the special production in the Dominion was at the Allen Theatre, Toronto, for the four weeks starting July 27. The second "Hearts of the World" print will be used for the opening of the new Allen theatre in Westmount, Quebec, on Monday, September 16. This run is scheduled to occupy three weeks at least. Incidentally, the new Allen Theatre in Westmount, which is virtually a portion of Montreal, is under the management of Mr. LeMar, a Montreal film man of note.

The third print will be started at the Allen Theatre in Edmonton, Alberta, which also opens in September, while the fourth print will open the new Allen Theatre in Regina on or about September 25. Thus the Allens are opening three of their new houses in Canada with "Hearts of the World." In each instance special prices will prevail, afternoon admissions ranging up to \$1 and evening prices scaling to \$1.50.

#### Toronto Showing Sept. 14

After the Toronto run of "Hearts of the World" at Massey Hall on Septem-

ber 14, the first print will be used at the Temple Theatre, Hamilton, the Majestic Theatre, London, Ont., and elsewhere in Ontario. A booking for Allen's Regent Theatre, Ottawa, Ont., will follow the presentation of the picture at the Allen Theatre, Westmount, Que.

Starting with the third week of the Toronto run of the Griffith picture, a change in policy affecting the sale of tickets was made. Finding that many people were disappointed at the last moment when they could not gain admission, the Allens decided to reserve a block of four hundred seats for rush sale immediately before each performance. These were the cheaper seats. As a result of this plan, the advance reservations were restricted more to the higher priced seats, thus enabling the poorer people a better opportunity to gain admission.

## FILM EXCHANGES AND THEATRES GIVE MEN

The war has made a great inroad on the staffs of employes of moving picture theatres in Canada during the four years that the Dominion has been actively engaged in fighting the Hun. Statistics just compiled in Calgary, Alberta, indicate the great number of enlistments on the part of theatre employes. So far, six of the leading Calgary theatres have given no less than eighty-one men to the army. The Allen Theatre heads the list with an honor roll on which appears thirty-four names. The Pantages Theatre has given seventeen men to the army while fourteen males of the Princess Theatre have taken up the fighting game. The Regent Theatre has supplied six men while the Bijou and Empress Theatres have each furnished five men for the Canadian forces.

There are also indications that many of the Canadian exchanges have been hard hit. The Calgary branch of the Canadian Universal Film Company, for instance, has seven representatives in the Canadian Army.

Statistics are being compiled in other Canadian cities to show how many moving picture men have donned the khaki.

## Allen Gets Rights To Two Griffith Films

Jules and J. J. Allen, controlling a chain of exchanges across Canada, have acquired the Canadian rights to "The Birth of a Nation" and "Intolerance." Starting in September, these features will be offered to Canadian exhibitors on a straight rental basis, with a restriction that a minimum admission charge of twenty-five cents be charged. Three prints of each picture have been secured by the Allens.

Both features have been widely presented in Canada as road shows by William Cranston, representing New York interests, during the past three years.



EDNA GOODRICH

The Mutual Star, Who Scored Such a Distinct Hit in "Her Husband's Honor."

## CANADIAN BRIEFS

The Manitoba Board of Censors has condemned "Cheating the Public," according to an announcement made in Winnipeg by the management of the Bijou Theatre. This house had advertised the feature as a coming attraction but was forced to make other arrangements on account of the action of the Manitoba Censors.

A. H. Flynn has been temporarily filling the post of chairman of the Board of Moving Picture Censors for Nova Scotia in succession to the late Mr. Wall. Mr. Flynn is held in high esteem by exchange managers and exhibitors of the Maritime Province and they are hoping that he will be permanently appointed to the position.

C. F. Stowe, formerly of Boston, has made good as manager of the Gem Theatre, Fredericton, Nova Scotia. Stowe made his appearance in the Eastern Canadian city last fall and since that time the Gem has become a very popular house. It is under lease to F. G. Spencer who controls many theatres in the Atlantic Coast Provinces of the Dominion.

Charlottetown, the largest and most important centre of Prince Edward Island, Canada's tiny island province on the Atlantic seaboard, now has two moving picture theatres, one of which was opened quite recently. One of the local houses is the Lyceum Theatre which has been refinished from floor to roof. Incidentally, it is interesting to note that the Lyceum has decided to present the best available pictures at five cents and ten cents. The first attraction after the renovation of the theatre was "The Scarlet Oath," starring Gail Kane.



WILL ROGERS

The Cowboy Actor Who Will Star in Rex Beach's Story, "Laughing Bill Hyde" (Goldwyn)

## War Saving Society Charter Granted to Metro West Studios

Metro's west coast studios in Hollywood have received the first War Savings Society charter granted in the motion picture industry. The charter, just received from Washington, states that the Metro studio organization is officially affiliated with the National War Savings Committee, of which Frank A. Vanderlip is chairman. Surrounded by a decorative mat, it has been framed and now adorns the executive offices at the Hollywood plant.

Joseph W. Engel, treasurer of Metro Pictures Corporation, was the prime mover in forming a War Savings Society at the studios. It embraces a membership of 100 per cent of the permanent employes of the plant, and regular meetings are held every other Monday in conformity with Federal regulations governing such organizations. George D. Baker, manager of productions, is president, and Clifford Butler, studio manager, is secretary and treasurer.

The society had its inception early in April when Mr. Engel obtained the pledge of all Metro employes in the west to take at least one per cent of their salaries in thrift or war savings stamps. Application was made for a charter even before the Government's war savings drive of the last week in June. The charter, in fact, is dated June 19, although it has just been received at the Metro studios.

## "Over the Top" Film Breaks Many Records

"Over the Top" continues to break booking and box office records in various parts of the country, according to letters received in the office of Walter W. Irwin, general manager of the Vitagraph distributing organization. Mobile, Ala., is one of the latest cities to report remarkable results from booking Vitagraph's patriotic picture, featuring Arthur Guy Empey. The Empire theatre showed the picture the first week in August to record-breaking crowds and when the cash was counted at the end of the run, Miss Luckel, manager of the theatre, had \$1,000 gross more than any picture had ever brought. The showing also was made the occasion of a continuous patriotic demonstration, in which all civic and military bodies in the city were active.

Reeder, N. D., came to the front last week with an "Over The Top" record that put it squarely on the map as a patriotic town. There are only 198 persons in Reeder, yet the film made a highly profitable return to the exhibitor.

Empey is at Eagle River, Wis., putting on "Over The Top" in connection with a big Red Cross benefit there.

## Two Film Men Join Army

An acting branch manager and a salesman are General Film's latest contribution to the National Army. F. R. Martin, temporarily in charge of the Omaha office, has departed for a training camp, and E. S. Lowrey, salesman in the Kansas City office, has received his call.

## Outing Magazine Aids Outing-Chester Series

The effective co-operation which Outing Magazine, the World's authority on the great out-of-doors and sports, is rendering first-run exhibitors who are showing the Outing-Chester series of one-reel adventure pictures, is evidenced in the current issue of that publication, which reached the news stands this week.

In addition to carrying an illustrated page in its advertising section announcing the Outing-Chester pictures and containing a list of the larger theatres where they may be seen, Outing carries four pages of photographs and text from "A White Wilderness," the fifth of the Outing-Chester series, published by Mutual on July 28.

## Anderson Appears in "The Sun-of-a-Gun"

Under the direction of Jesse J. Robbins, the G. M. Anderson Company is rapidly approaching the completion of their first feature, a five-reel western production entitled, "The Son-of-a-Gun." Mr. Anderson has the title role.

Joy Lewis appears in the leading feminine role with Frederick Church as heavy, Harry Todd and A. E. Whitting in character parts, and Paul Willis in the role of a youth.

No definite date has as yet been set for the publication of "The Son-of-a-Gun," but it is generally understood that it will be some time in September.

## "Daredevil" for Gail Kane

Gail Kane's next production in the series of eight feature pictures she is to be starred in by Mutual is from "The Daredevil," Maria Thompson Daviess' most successful novel.



HOUDINI,  
The Handcuffed King, Starring in the Rolfe  
Productions Serial.

## Frank Talbott Forms Buffalo M. P. Company

Frank Talbott, one of the best known show men of the central west, has invaded the east and is about to enter the producing ranks. Mr. Talbott is perhaps best known for his building of the country-wide famous St. Louis Hippodrome.

He has organized what is known as the Buffalo Motion Picture Company and is already at work at the Mount Vernon studio on a seven reel production which will be known as "The Bargain."

Mr. Talbott is a show man of long standing and has an intimate knowledge of the motion picture business. It is said that the picture will include many well known players in its cast.

## Fight Before Camera Ends in Broken Ribs

So realistic was a fight between Victor Sutherland and Edward F. Roseman, members of the Fox company that staged "The Liar," that Sutherland is now going about in a surgeon's plaster, three of his ribs having been broken.

Both Roseman and Sutherland are six-footers, and when Director Edmund Lawrence called for a good "he-man" battle, they went to it, without any regard for the late Marquis of Queensbury.

At length Roseman pierced Sutherland's guard and with a stiff right jab sent his opponent sprawling into the camera. Sutherland picked himself up and was for continuing the battle, but Director Lawrence said he was well satisfied. Later it was discovered that Sutherland's ribs were broken.

## Fire Department Aids Theatre in Novel Way

One of the novel stunts originated by C. Poster Mason, publicity manager of the First National Exhibitors' Circuit, Denver, Colo., was to have the local fire department go through a series of exhibitions in front of the America Theatre, which proved to be one of the best advertising schemes to attract an audience to his theatre. It is estimated that twenty thousand people were drawn to the theatre during the engagement of the "Still Alarm."

## Select Nails Lie

The Select Pictures Corporation issues an emphatic denial to the persistent rumors which have been in circulation, to the effect that Clara Kimball Young's forthcoming production, "The Savage Woman," would be treated as a "special" and distributed on the open market, at prices far in advance of those called for in the existing contracts for Clara Kimball Young's series of Select Pictures.

## Change in Schedule

In place of "Coals of Fire," originally announced as the Enid Bennett-Paramount feature for August 26, the Famous Players-Lasky Corporation has placed "The Marriage Ring" on the Paramount schedule for that date.

# EXHIBITORS HERALD AND MOTOGRAPHY

**“Nationally Advertised”**

Means just what it says!

*Paramount and Artcraft  
Pictures*

are advertised *everywhere*—to the *public*, where  
it does *you* the most good.

In the newspapers, in the magazines and  
now on the billboards.



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY 2d. Pres. CECIL B. DE MILLE Director General  
NEW YORK



# Thanks For the Trouble on "Triple Trouble"

To Whom It May Concern:

Essanay feels that it owes a debt of gratitude to its competitors for spreading broadcast statements in regard to our NEW Charlie Chaplin picture "Triple Trouble."

Knowing the motive for these statements, the interest of exhibitors all over the country has been aroused.

They have looked for, and found, our irrefutable arguments.

But what is more vital, they have learned what other exhibitors, who have run "Triple Trouble," have done in the way of box office returns.

Particularly, they have learned what M. J. Weil, manager of the Castle Theatre, a first run Chicago house, did.

Mr. Weil said: "'Triple Trouble' played to the biggest business ever done at the Castle Theatre, and I broke a rule of the house and ran the picture a second week, because my patrons demanded it."

The exhibitor knows that what one theatre has done, his can do; what one audience likes, another will.

He knows the opinion of another exhibitor is unbiased, because he has nothing to gain by giving it.

Interest has been aroused to such a pitch, exhibitors have thronged the George Kleine exchanges, at our invitation, to see the picture for themselves. You can count on the exhibitor knowing what he wants when he sees it. The result is bookings have been coming in faster than we dreamed of.

We knew the picture would go big, because we had a GOOD Chaplin comedy and a NEW one. But we could not have advertised it so extensively and done so much in so short a time had it not been for this unintentional cooperation. We thank you.

ESSANAY FILM MFG. COMPANY,

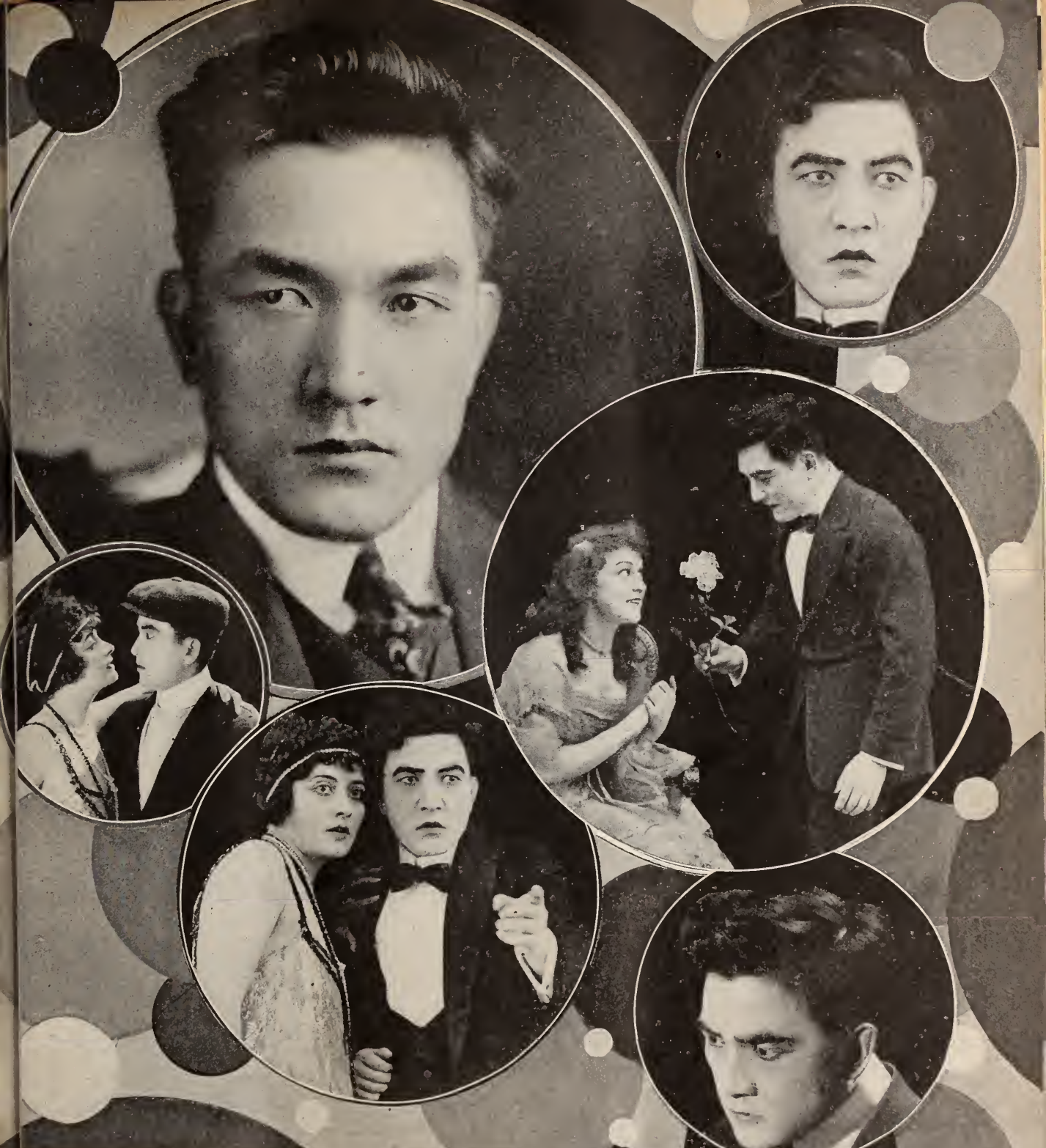
*Geo. K. Spoor* President

**Essanay**

GEORGE K. SPOOR, President

George Kleine System

Distributors



**SESSUE HAYAKAWA**  
in  
**"HIS BIRTHRIGHT"**

*Superior Cast, Exceptional Story, and  
Gorgeous Settings*

*Booked, After Preview, by Big Exhibitors  
in the Largest Cities*

Produced by **HAWORTH PICTURES CORPORATION**

Available September 1  
at  
Mutual Exchanges



# Facts Talk and Sales Speak Out!

Kitty Gordon  
Montague Love

Carlyle Blackwell  
June Elvidge

in

William A. Brady's

Great Screen Story of Diplomatic Intrigue

# STOLEN ORDERS

Played six successful weeks in New York at the Park and Lyric Theatres.

Woke up Washington, Playing a Triumphant Engagement at Poli's Theatre at Regular Prices.

Proved a huge hit in Boston, playing Shubert Theatre to capacity at usual scale of prices.

New York State purchased by Lewis J. Selznick, for Distribution through Select Pictures Corporation.

Will open Marcus Loew's new \$4,000,000 Metropolitan Theatre, Brooklyn, and play the Loew Theatres in Greater New York.

Foreign Rights have been sold for 20 Countries. The sun will Never Set on "Stolen Orders."

Tennessee, Alabama, Colorado, Utah, New Mexico and Arizona shortly will see "Stolen Orders."

The Newspaper Reviews meant Big Money at the Box Office in New York, Washington and Boston. The same will be true of Your Territory.

## Today the Best Big Box Office Bet!

Territorial Rights  
Selling World Over

Apply  
Felix Feist  
130 West 46th St., or  
William A. Brady  
The Playhouse  
New York City





William Fox presents  
**TOM MIX** in  
**VICTORY PICTURES**  
*First release*  
**FAME AND FORTUNE**

**F O X**  
FILM CORPORATION

The most sensational production of the decade is now ready for immediate booking in all states west of the Mississippi—25 companies now touring

**D. W. GRIFFITH'S SUPREME TRIUMPH**  
**HEARTS OF**  
**THE WORLD**

THE SWEETEST LOVE STORY EVER TOLD

BOOK DIRECT

**Controlling—**

California, Nevada, Colorado, Utah, Wyoming, Arizona, New Mexico, Washington,\* Idaho,\* Montana,\* and Oregon.\*

**ALL STAR FEATURES DISTRIBUTORS, Inc.**

Sol. L. Lesser, Pres. and Gen. Mgr.  
191 Golden Gate Ave., San Francisco, Cal.  
(States marked with star served by De Luxe Feature Film Co., M. Rosenberg, Gen. Mgr., 2014 3rd Ave., Seattle, Wash.)

**Controlling—**

Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas.

**MIDWEST HEARTS OF THE WORLD CO.**

Sol. L. Lesser and Geo. Davis  
Geo. Davis, Gen. Manager  
1205-1206 City Hall Square Bldg., Chicago, Ill.

**"Hearts of the World" will positively NOT be shown for less than \$1.50 top until 1920—BOOK WHILE YOU CAN.**

Each of the 25 companies are equipped with all the essentials for the proper and pretentious presentation of this wonderful production—Manager, Advance Manager, Second Manager, and Orchestra accompany each show.

13 weeks in Los Angeles—12 weeks in San Francisco (now playing at Alcazar in its 10th week)—5 weeks in Seattle—4 weeks in Portland—3 weeks in Spokane—4 weeks in Oakland—4 weeks in Denver—3 weeks in Salt Lake City—7 weeks in Milwaukee (now playing 3rd week at Davidson theatre).

Goldwyn Pictures



*Madge Kennedy*  
in a scene from  
"THE KINGDOM OF YOUTH"

*"This is a Goldwyn Year"*

THE most popular new star of the screen; with the public, with exhibitors and the critics. Nationally beloved because of her fascinating personality, her youth and charm.

**"THE KINGDOM OF YOUTH"**

By Charles A. Logue      Directed by Clarence G. Badger

is by all odds Madge Kennedy's best picture; bigger, finer than "The Service Star" or "Friend Husband." Released under Star Series September 23.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH, President      EDGAR SELWYN, Vice President  
16 East 42nd Street      New York City



Have you  
Booked

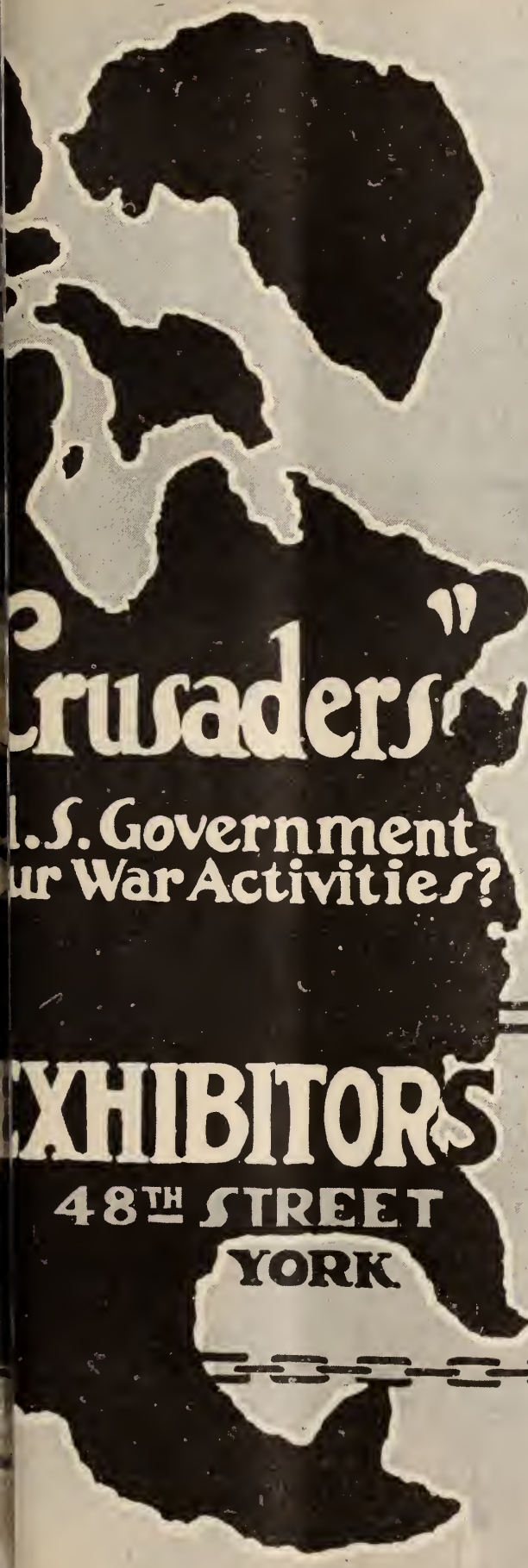
"Pershing"

The First  
Film Review of

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**Crusaders**

**U.S. Government  
for War Activities?**

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**EXHIBITORS' CIRCUIT INC.**

**48<sup>TH</sup> STREET  
YORK**



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**WILLIAM VOGEL  
PRODUCTIONS INC.  
CONTROLLING  
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CHARLIE CHAPLIN'S  
\$1,000,000 COMEDIES  
LONGACRE BLDG.**



*A Big Star in A Big Picture*

For

The World's Biggest  
Chain of Theatres

# DUSTIN FARNUM

In

"The Light of Western Stars"

*By Zane Grey*

**T**HE first of a series of six pictures to be produced by this popular star for the members of the United Picture Theatres of America, "The Light of Western Stars", is typical of the quality of ALL the attractions to be released by this organization.

**B**IG stars *only*, in big productions *only*, released exclusively to the members of the United Picture Theatres of America, at cost, is the United's pledge.

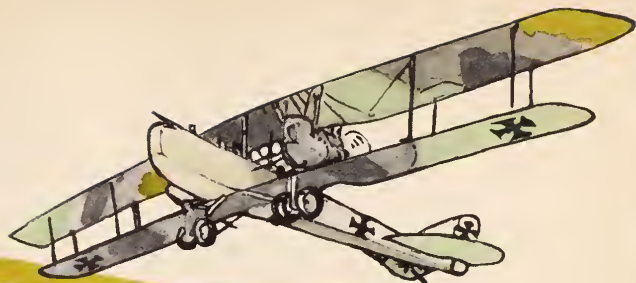
**"T**HE Light of Western Stars" has been enthusiastically approved by members of the United as the best work of Dustin Farnum, and as one of the best Western dramas ever produced.

**UNITED PICTURE THEATRES OF AMERICA, INC.**

J. A. BERST PRESIDENT

1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY, OF NEW YORK, BROADWAY AND 41 ST. NEW YORK



# America's Answer

Second United States Official War Picture

*The New York Press registers another Great Success*

THE TIMES: "Stirs war spirit. Every scene of the film brought forth cheers."

THE TRIBUNE: "Mr. Creel and the Committee on Public Information deserve due credit for a first-class piece of work."

THE AMERICAN: "A representative picture, in which the fathers, mothers, families and friends of American soldiers may rejoice."

THE SUN: "An inspiration to every American."

THE HERALD: "Kept a large audience applauding, for it was compelling in its story."

THE MORNING TELEGRAPH: "There is a thrill in every foot of the film."

THE EVENING GLOBE: "AMERICA'S ANSWER tells powerfully in pictures what words could only feebly portray."

Presented by **Committee on Public Information**

GEORGE CREEL, *Chairman*

**DIVISION OF FILMS**

CHAS. S. HART, *Director*





# Official War Review

The Latest Motion Pictures from the Governments of  
the United States, France, Great Britain and Italy

One reel each week, and always up to date

*The Greatest Drama the World Ever Saw*

is that now being enacted on the fighting lines  
in France and Italy. The Official War Review  
presents to your audiences that drama, written  
in a universal language and vital with a uni-  
versal interest. It is a great continued story, a  
real serial with suspense, thrills and romance.  
Each weekly chapter leaves your audiences  
anxious for more. The showing of it gives  
tone and quality to your whole program!

*Issued by*

Committee on Public Information

GEORGE CREEL, *Chairman*

DIVISION OF FILMS

Chas. S. Hart, *Director*



Distributed by **PATHE**





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A convention with business the  
keynote;

A convention in which all branches  
of the industry will meet on one com-  
mon ground—co-operation,

Then there is a place for you at the  
AMERICAN EXHIBITORS  
ASSOCIATION

Second Annual Convention  
HOTEL SHERMAN,  
CHICAGO

Sept. 3, 4, 5, 6 and 7

You owe it to yourself to be present.

# TO HELL WITH

Featuring Lawrence Grant as the Kaiser with Olive Tell. Written by June

# sweeps in on a



# in the big city-

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	
Night Message	Blue
Night Letter	Nite
	NL

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.

## WESTERN UNION TELEGRAM

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	
Night Message	Blue
Night Letter	Nite
	NL

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.

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RICHARD A ROWLAND

1918 AUG 10 .PM 8 16

PRESIDENT METRO PICTURES CORPORATION 1476 BROADWAY NEW YORK  
NY PLAYED TO HELL WITH THE KAISER ALL THIS WEEK AT OUR VICTORIA  
THEATRE TWENTY FIVE CENTS ADMISSION HOTTEST WEATHER IN THE  
HISTORY OF THE CITY BUSINESS GREAT REBOOKED FOR NEXT WEEK  
FRANK L BUEHLER GENERAL MANAGER STANLEY BOOKING CO.

# THE KAISER

Mathis Directed by George Irving Maxwell Karger, Mgr. of Productions.

## tide of money.



## in the small city

### WESTERN UNION TELEGRAM



CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L

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.

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Day Message	Blue
Day Letter	Nite
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METRO PICTURE SERVICE  
NEW YORK NY.

CROWD SO LARGE WE WERE UNABLE TO HANDLE IT LAST NIGHT  
ON TO HELL WITH THE KAISER BROKE ALL HOUSE RECORDS BEST  
PICTURE OUT TODAY  
T J ABELICK MGR STRAND THEATRE.

# J. Stuart Blackton

## ANNOUNCES

# "The Common Cause"

A Special Super-Feature in Eight Reels.  
Produced Under the Auspices of and  
by Collaboration With the British-  
Canadian Recruiting Mission.

*Its Aim:* To aid recruiting in all branches of the service—to further stimulate the wave of patriotism that is now sweeping the country.

*Its Theme:* The bringing together of all the allied nations now fighting for humanity—the cementing of that "Brotherhood in Arms."

IT IS AN ENTIRELY DIFFERENT  
WAR STORY WITH "A LAUGH,  
A THRILL AND A THROB"

Its authors are: *J. Hartley Manners, Ian Hay Beith and Percival Knight.*  
The Scenario by *Anthony P. Kelly*

### The All-Star Cast

**Herbert Rawlinson**  
as "Captain Palmer"

Mr. Rawlinson enjoys world-wide popularity as one of the most intelligent and forceful stars of the screen. In "Smashing Through" he scored a Broadway success, and will appear shortly as leading man with Geraldine Farrar.

**Lawrence Grossmith**  
as "Private Tommy Atkins"

Lieutenant Grossmith, the famous comedian of the English and American stage, makes his screen debut in "The Common Cause," having been detailed to play the role of the British-Canadian Recruiting Mission.

**Philip Van Lorn**

As a Poilu. French actor who has achieved success on stage and screen.

**Louis Dean**  
as "Captain Bach"

Clever character actor who portrayed the Kaiser in Vitagraph's "Over the Top" and "My Four Years in Germany."

### NOTICE OF DISTRIBUTION

I HAVE looked over the entire field of motion picture distributors for the company best equipped to give "The Common Cause" the distribution its aim and theme deserve.

Measured by actual accomplishment, I have selected Vitagraph and its Distributing Organization as the most thoroughly equipped company in the picture field to present "The Common Cause" to the exhibitors, and through them to the people of America.

I know what Vitagraph has accomplished with "The Battle Cry of Peace," with "Over the Top," with "Womanhood, the Glory of a Nation," "Within the Law," "The Girl Philippa," "The Fall of a Nation" and other special productions. I know how thoroughly Vitagraph has covered the field and how splendidly it has served the exhibitors of the country with these productions.

With this first-hand information, I have arranged with Albert E. Smith, president of the Vitagraph Company of America, for the marketing through that organization of "The Common Cause."

Assured therefore of the highest efficiency in the matter of distribution, all that I am putting into the production of the "The Common Cause" will be well worth while, for I know that its message will reach to the farthest corners of the continent—into the smallest hamlet and cross roads.

J. STUART BLACKTON

### The All-Star Cast

**Sylvia Breamer**  
as "Mrs. Orrin Palmer"

Miss Breamer is the beautiful and talented young Australian actress whose superb performance of the heroine in J. Stuart Blackton's "Missing" won exceptional praise, and was one of the triumphs of her phenomenal career on the stage and screen.

**Mlle. Marcel**  
as "Celeste"

Well known French actress who made an individual success in "The Fall of the Romanoffs."

**Huntley Gordon**  
as "Edward Wadsworth"

One of the best known leading men on the stage or screen. His next appearance will be as Ethel Barrymore's leading man in "Our Mrs. McChesney."

**Chas. & Violet Blackton**  
as "Two Little Refugees"

Clever child stars who scored in "The Battle Cry of Peace," "Country Life Series," etc. Charles also made an emphatic hit in "Missing"

A special musical score is being written for "The Common Cause" by the eminent composer, Manuel Klein, who was for ten years musical director and composer of the New York Hippodrome.

**VITAGRAPH** Albert E. Smith  
President

# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

AUGUST 31, 1918

Number 10

## Editorial Comment of the Week

IMPERATIVE NEED OF HIGHER ADMISSIONS—SCREEN  
AND STAGE RECONCILED—U. S. REQUESTS CHICAGO  
CENSOR BOARD, "HANDS OFF"

By Martin J. Quigley

**A** HIGHER level of admission prices has been an insistent need of the business for some time.

The necessity for an immediate adjustment in this matter is greater today than ever before: in fact, many of the keenest observers believe that the very future of the industry depends upon exhibitors generally taking immediate steps toward grading admission prices to the calibre of the entertainment dispensed.

As in practically every other operation the cost of producing and distributing motion pictures is greater today than ever before and costs are constantly rising. To meet this larger film rentals must be paid. To meet the larger rentals, and still maintain a margin of profits, exhibitors must obtain more money via the box office.

Despite this very obvious fact the majority of exhibitors have been slow to realize it and act upon it.

In thousands of instances the admission prices are identical with those of one, two and three years ago, yet the exhibitor is paying more for his film and more to maintain and operate his theatre.

The usual excuse for keeping the old scale of prices is that the patronage will not stand an increase, and this position is held despite the fact that no effort has been made actually to find out if the small increase would not be gladly paid in the hope of seeing better pictures.

The public is accustomed on every side to paying higher prices for everything it buys. It would not take much of a campaign to convince that the exhibitor must obtain higher prices if he is to exist and maintain a quality program.

Here is an opportunity for exhibitors to take im-

mediate action and place their business on a sound basis for the future.

\* \* \*

**T**HAT great argument anent the relative positions of the stage and the screen has been settled—and apparently to the entire satisfaction of all concerned.

Ever since the motion picture came into a position or real importance in the show world the controversy as to what would be the effect of the screen upon the stage was one of unequalled popularity and vehemence.

The former viewpoint of those associated with the so-called legitimate stage was ably expressed to the writer recently by a noted critic of the drama who stated that originally in the growing popularity of the motion picture he saw developing a tremendous menace to the American stage.

In the situation reduced to his personal viewpoint he said he saw a vulgar monster rising up to rob him of his life's work, to cheapen and coarsen the dramatic tastes of the American people and finally to limit the sphere of the American drama to a handful of the "intellectuals" of the various American communities who would be compelled to pay an exorbitant fee to witness an actual stage production of any real merit because of the greatly lessened attendance owing to the inroads of the motion picture.

This authority on the drama now states that he is happy to admit that his earlier apprehensions were entirely groundless. In fact, he said, the influence of the motion picture upon the stage theatre had been quite opposite to what he had expected.

Instead of injuring or curbing the popularity of the stage theatre it has been found that motion pictures

# EXHIBITORS HERALD AND MOTOGRAPHY

are a real—and the greatest—stimulus that has occurred toward increasing interest in every worthy theatrical activity. With the constantly increasing merit of film productions there is being educated for the stage theatre multitudes that otherwise might not have had their appreciation sharpened for the theatre in many years.

The picture theatre accustoms people to leave their firesides for an evening's diversion and in this way gradually aguments the public that may be attracted to the legitimate theatre.

The stage and the screen are not competing influences in the show world except in a very small and restricted measure: they are really complementary to each other.

And thus does the evidence of one of the big men of the theatrical world dispose of the long-drawn-out controversy.

✦ ✦ ✦

**T**HE United States government, through the Division of Films of the Committee on Public Information, has found it necessary to request the Chicago

ensorship authorities to allow government motion pictures to pass as endorsed by government officials.

During the present crisis it should not be necessary for the government to intercede in Chicago on behalf of the pictures sent out to accomplish their bit in the winning of the war.

Certainly the government is not seeking to lower the moral standard of motion pictures allowed to be exhibited in Chicago. And also it cannot be charged with being in league with any movement to abolish censorship. Another reason must be found for the action which the Division of Films has been forced to take.

We believe the government sent this extraordinary request to the local censorship authorities because, from stories that have been retailed throughout the country about Chicago censorship, it did not have full confidence that propaganda pictures would be intelligently and thoughtfully handled.

This incident is an added indication of the vital necessity for a thorough inquiry into the entire censorship matter and the policies which are to be followed in these affairs.

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# Schaefer and Rembusch Hold Harmony Meet

## Executive Heads of Motion Picture Exhibitors League and American Exhibitors Association Confer in Chicago—Way Clear for Amalgamation, Rembusch Declares

Amalgamation of the two national associations of exhibitors took a more hopeful turn this week when Peter J. Schaefer, recently elected president of the Motion Picture Exhibitors League, and Frank J. Rembusch, executive head of the American Exhibitors Association, held a "love feast" in Chicago.

The conference was strictly executive in nature and no representatives of the press were present. Accompanying Mr. Rembusch was Louis H. Frank, chairman of the convention committee of the American Exhibitors Association. Shortly after the meeting was over Mr. Rembusch issued a statement from the convention headquarters in the Hotel Sherman.

From everything that can be learned concerning the results of the meeting, the outstanding feature is that harmony prevails between the executive heads of the two associations.

### League for Amalgamation

Mr. Schaefer expressed considerable surprise when Mr. Rembusch informed him that no invitation had been issued to the American Exhibitors Association to be present at the Boston convention and participate in its activities. It was his impression, he said, that such an invitation had been extended.

The new head of the Motion Picture Exhibitors League informed the A. E. A. representatives that a strong feeling for amalgamation prevailed at the Boston meeting and seemed much impressed with the possibility of one national exhibitors' body as a result of the Chicago convention next month.

Mr. Schaefer had just returned to Chicago. When he heard of Mr. Rembusch's presence in the city he immediately communicated with him and suggested a conference. The fact that the American Exhibitors Association representatives called upon Mr. Schaefer at his office is held up by members of that body as an indication of the association's willingness to go more than half way towards accomplishing exhibitor unity.

### Executive Meeting Called

An immediate meeting of the executive committee of the M. P. E. L. will be called, Mr. Schaefer said, in order to take whatever action is necessary to bring about harmony between all concerned.

In addition to this, urgent invitations to members of the old league to attend the convention in Chicago at the Hotel Sherman in September, will be sent out at once bearing the signature of the new president.

It is believed by both men that the program mapped out for the American Exhibitors convention is ideal for the amalgamation project or in lieu of this the formation of an entirely new organization supplanting the two existing bodies.

### Program Favors Move

The first three days of the convention, it is declared by those backing the affair, will be devoted entirely to exchange of ideas of exhibitors, producers, distributors and others. Politics will be banned absolutely. It is hoped that during this period amalgamation or the formation of a new association will be accomplished, if at all.

It was the unanimous opinion of the

three men present at the conference that a new organization to operate successfully and harmoniously must be free of all side issues. Trade shows, expositions, publishing stunts and booking circuits were listed as non-essentials to such an association.

The matter of membership in the National Association of the Motion Picture Industry was gone into at some length



PETER J. SCHAEFER  
President M. P. E. L. of A.

by Messrs. Schaefer, Rembusch and Frank. While the three were not outspoken in favor of continued alliance with the body it was apparent that a fifty per cent exhibition representation will continue to be insisted upon.

### Revision of By-Laws

One of the first moves before amalgamation could be accomplished, it was agreed, would be a complete revision of the by-laws and constitution of the existing exhibitors leagues. It was also stated that both organizations would have to be granted equal representation in the new body.

Mr. Rembusch expressed himself as much pleased with the attitude of Mr.

Schaefer and both he and Mr. Frank expressed themselves as highly optimistic concerning amalgamation.

"There is nothing in the way now of amalgamation," said Mr. Rembusch, "and the American Exhibitors Association would welcome such action."

### A. E. A. Issues Statement

"Mr. Schaefer stated that it was the consensus of opinion at the Boston convention that there should be an amalgamation of both the national organizations," reads the statement issued from the convention headquarters of the American Exhibitors Association in the Hotel Sherman.

"Mr. Schaefer agreed to call a meeting at once of the executive committee of the Exhibitors League in order to take whatever action is necessary to bring about harmony between all concerned.

"All parties agreed that a new organization and by-laws would be necessary, and that both organizations should receive equal representation in the new body.

### Side Issues Banned

"It was the unanimous opinion that all side issues, trade shows, expositions, booking circuits, etc., should have no place in a national organization, but that the purpose of the new organization, if accomplished, should be to protect the industry from adverse legislation, censorship, unjust taxation, and work for constructive objectives that affect the entire industry and especially the motion picture exhibitor."

It is doubtful if the two league executives will hold any further conference prior to the convention in September. Mr. Rembusch and Mr. Frank left Chicago last Sunday night for the East where they will call upon the various producers and distributors as well as prominent exhibitors relative to their attendance at the convention.

## Wilson Gives Orders To Stop Use of Name In Sale of Film Stock

NEW YORK.—Charles R. Macauley, cartoonist and former president of the New York Press Club, who has been engaged recently in financing the C. R. Macauley Photoplays, Inc., has been asked by President Wilson to stop the use of a letter written by him as an aid in the sale of stock.

The letter was written last year and congratulated the cartoonist on his decision to draw a series of patriotic cartoons, having no bearing whatever upon the new company.

At the same time the League to Enforce Peace, of which Macauley is an officer, has requested that he cease the use of league letters which might indicate that the league backed the venture.

Macauley disclaims knowledge that any of the letters were used to boost the stock sale, but has agreed to see that it is not done henceforth.

Named Vice-Presidents of Famous Players-Lasky



WALTER E. GREENE



HIRAM ABRAMS

HIRAM ABRAMS and Walter Greene have just been made vice-presidents of Famous Players-Lasky at the election of officers held last week. These two offices were created at the meeting with the object of giving these two able paramounters an official title in the directorate.

Jesse Lasky, of course, retains his office as first vice-president.

Dennis J. Sullivan to Succeed Berst With Division of Films, Is Report

As exclusively reported by EXHIBITORS HERALD AND MOTOGRAPHY a fortnight ago, official announcement is now made that J. A. Berst has resigned as manager of distribution for the Division of Films of the Committee on Public Information. Mr. Berst gives as his reason the fact that the interests of the United Picture Theatres of America, Inc., of which he is president, require his entire attention.

The report that Mr. Berst had been called to the colors in France was widely current, but this evidently is in error, as it is said that he will remain in charge of the destinies of the United.

While no official announcement of his successor in the Division of Films has been made, it is reported that the man has already been appointed. While his identity is somewhat of a mystery, it is generally understood that Dennis J. Sullivan, formerly of Mutual, and one of the ablest executives and experts in film distribution in the industry, is the new appointee.

Mr. Berst's letter of resignation follows:

August 12, 1918.

**My Dear Mr. Hart:**  
The board of directors of the United Picture Theaters of America, of which I am president, have complained several times to me that I was not devoting sufficient time to the interests of the company, and that it was becoming more and more necessary that I abandon my duties at the Committee on Public Information.

As the business of the United Company is becoming more important every day, I feel obligated to devote to it all my time in the future, and I desire to be relieved from any duties in the department.

I wish to assure you that it is with very great regret that I will discontinue my association with Mr. Creel and with you, as it

has been a great honor to work with you both in the interests of the United States government.. Believe me,  
Yours sincerely,  
(Signed) J. A. BERST.

That Mr. Berst has been devoting more time to United is reflected in that organization's renewed activities. United now has practically all of its first year's pictures arranged for.

Kitty Gordon Demands \$15,940 Damages From Her Former Employers

Kitty Gordon has just filed another suit. This time it is against G. M. Anderson and L. Lawrence Weber, from whom she demands damages of \$15,940. She bases her claim on the fact that she was hired by the two defendants at \$1,250 a week for thirty-two weeks and was to get 35 per cent of the net profits of her pictures. She alleges that she received but \$810 of her share and that \$940 is still due.

Miss Gordon bases her demand for the \$15,000 on the fact that although engaged for thirty-two weeks, she was permitted to work only for four and that thereafter the defendants broke their agreement and have since refused to employ her.

Miss Gordon recently brought suit against William A. Brady for failing to give her the publicity and prominence she believed she was entitled to in "Stolen Orders." Anderson and Weber previously employed her.

Government Plans Place Exposition In Doubtful Class

Grand Central Palace to Become Military Hospital Report

NEW YORK, Aug. 20.—(Special).—All the elaborate plans which General Manager Elliott is making for an exposition this fall may go for naught. Aside from the fact that in many quarters it is regarded as distinctly unpatriotic for an affair of this kind to be held during war time, many other things are likely to happen which may make it impossible.

Announcement is made in the New York dailies this week that the Grand Central Palace is to be taken over by the government as a war hospital and all the tenants have been advised that they will be required to vacate upon thirty days' notice

Arrangements in Doubt

Just what arrangements will be made for the exposition if this plan is carried out it is difficult to say, as Madison Square Garden is already booked up on the same dates and no other place would be suitable, even if available. It is suggested that the government might consent to some plan whereby the money invested for space might be used in entertaining or comforting the convalescents.

This would be distinctly worth while and would, in some measure, be compensatory for the failure of the exposition as a whole.

Bronx Exposition Suggested

Failing this, it has been suggested that the affair be held in conjunction with the Bronx International Exposition, which is now open, and which, it is intended, will remain open for a period of three years. The exposition grounds are located in East One Hundred and Seventy-seventh street, on the New Haven railroad and the New York east side subway

It is pointed out that thousands are in attendance every day and that, by adding the attraction of the Motion Picture Exposition to the international attractions, both would be benefitted

When spoken to concerning this move, it is reported that the management of the International Exposition expressed considerable pleasure at the prospect of the additional attraction and stated that they would get in communication with the N. A. M. P. I. at once.

"Salome's" Premiere Off

Differences between the I. A. T. S. E. and William Fox prevented photoplay goers from seeing Theda Bara in "Salome," the elaborate Fox production scheduled for its Broadway premiere at the Casino on Monday, August 19. As a result the three weeks' engagement for the pictures at this theatre has been definitely declared off.



# Industry Investigation Ordered by War Board

## Government Body to Determine Essentiality As Basis for Apportionment of Raw Material It is Believed—Period of Economy Predicted

To what extent the motion picture is essential to the Government in the conduct of the war is to be determined by an investigation ordered by the War Industries Board.

A committee, headed by Judge Edwin B. Parker, associate priority commissioner, has been directed to ascertain just how much money is invested in motion pictures, how many persons are employed in the industry's numerous branches, and such other details as may be necessary to determine exactly in what degree it may be classed as essential.

### News Is Big Surprise

Coming on top of repeated rulings by General Crowder and by the Committee on Public Information, another branch of the government, and itself engaged in the business of manufacturing and marketing films, to the effect that the motion picture industry was essential, the sudden decision of the War Industries Board came like a bolt from a blue sky.

The surprise was the more acute because only recently the request of the publicity committee for the Fourth Liberty Loan campaign, made through Adolph Zukor, for the stars of the various companies to make short Liberty Loan pictures, had been met with the enthusiastic compliance of all those whose cooperation was asked for and it was felt that this in itself was the best evidence of the industry's value and importance in furthering the Government's war work.

### Information Investigators Want

The first news of the proposed investigation came early last week when the National Association of the Motion Picture Industry was notified that it would be required to supply the committee headed by Judge Parker, when it convened in Washington on Tuesday, August 20, with answers to the following questions:

1. How much money is invested in the motion picture industry, in each of its branches, manufacturing, distributing and exhibiting?
2. How many persons are employed in all these?
3. How many motion picture theatres are there in the United States?
4. What proportion of the whole industry is represented by the National Association?

### N. A. M. P. I. Directors Meet

A meeting of the National Association directors was called on Thursday, August 13, and the members were all notified to submit accurate figures at once in order that the association might supply the Parker committee with the necessary information.

There was some uncertainty at first as to the authority of Judge Parker in re-

questing the foregoing information, but when President Brady was informed that like Chairman Bernard Baruch of the War Industries Board he possessed plenary powers in all such matters, the fullest cooperation with the investigators was assured and every effort to put them in possession of all the statistical data required was made.

The investigation grew out of the protest made by one of the largest producing concerns in the industry to the

A prominent film man, who has followed the situation closely after requesting that his name be not used, put it this way:

"The motion picture is essential to the winning of the war," he said, "just as the newspapers are essential. They inform, they amuse, they are tremendously valuable for propaganda purposes. But they are not as essential, for instance, as ships, cannon, munitions, food and equipment for our boys overseas. These must by all means be served first.

"After that, if there is anything left, the other industries, in the order of their importance to the conduct of the war, will get their share. If there is not enough to go around, they must do without. That is all there is to it.

### Dearth in Many Things

"Just now there is a dearth of many things. Metals, lumber and a host of other materials are required in such amounts by the absolutely essential industries such as I have indicated that there is a great scarcity for all other purposes.

"It is to determine just what our fair share of all these things is that the investigation by the War Industries Board has been ordered and I have not the slightest doubt that we will get it. At the same time we all recognize that economies, which we would have regarded as superfluous if not actually harmful a year or so ago, are now vitally imperative.

"We must use makeshifts whenever possible and get along on a minimum of those materials, whatever they may be, which are needed elsewhere for war purposes."

### ADOLPH ZUKOR

President Famous Players-Lasky Corporation and Head of the Industrial Committee for Film Exploitation of Fourth Liberty Loan.



War Industries Board against the action of a dealer in refusing to supply it with certain hardware it required for studio purposes.

The dealer contended that as the motion picture business was not on the list of essentials, he was prevented from supplying the concern with the materials requested. The producers' protest against this action to the authorities at Washington thus led to the inquiry.

### Inquiry's Effect In Doubt

Just how it will affect the progress of the industry if the Parker Committee rules adversely is still in some doubt.

It is pointed out that the question involved in one sense does not conflict with the rulings already made that the industry is essential, but only seeks to ascertain the *degree* in which it is essential, as contrasted with other essential industries.

### Rumored in New York U. S. Will Run Industry

A persistent rumor was in circulation in New York all last week to the effect that the Government was planning to take over all branches of the motion picture industry—producing plants, exchanges and theatres—and to establish direct control over daily newspapers in much the same fashion as it has assumed direction of the railroads, telegraph lines and other public utilities.

No authority could be found for the report, but it was asserted that it was in line with the Government's policy of controlling all avenues of publicity and propaganda which will aid in the conduct of the war.

## Chicago Association of Commerce Gives Aid to A. E. A. Convention

### Four-Minute Men's Organization Also Urges Attendance—Committee Seeks President Wilson for Address on Labor Day

Backed by the bureau of conventions of the Chicago Association of Commerce and the city's organization of Four-Minute men, the American Exhibitors Association is rapidly cleaning up the preliminary details of the convention to be held in the Hotel Sherman, September 3, 4, 5, 6 and 7.

Thousands of stickers, invitations and programs of the event have been mailed from the headquarters of the convention committee in the hotel to producers, distributors and exhibitors all over the country. The program of speakers is nearly completed and includes a large number of men high in the film industry.

#### Amalgamation Possibility Looms

The possibility of amalgamation of the two existing exhibitor leagues as a result of the Chicago convention has added zest to the already keen interest manifested in the affair. Alfred S. Black, a member of the executive committee of the Motion Picture Exhibitors' League, has suggested a meeting of that body during the convention.

The convention committee, toiling ceaselessly under the direction of its chairman, Louis H. Frank, and the national secretary of the American Exhibitors Association, Frank J. Rembusch, now have high hopes that President

Wilson may be prevailed upon to address the exhibitors on Labor day.

#### President in Chicago

The nation's chief executive will be in Chicago on Labor Day in order to participate in a gigantic celebration of laboring men and the committee believes he can be prevailed upon to speak before the convention in the evening.

Charles S. Hart, chief of the division of films of the Department of Public Information, has wired the committee that he will be present and address the convention. S. L. Rothapfel and Walter W. Irwin have also signified their intention of attending.

Frederick Elliott of the National Association of the Motion Picture Industry has written assuring the presence of William A. Brady and adds that he will try to be present himself.

#### Commerce Body Active

At the direction of George M. Spangler, chairman of the bureau of conventions, the Chicago Association of Commerce has sent out more than three thousand invitations urging attendance at the convention. This has been duplicated by the Four-Minute men.

Mr. Rembusch and Mr. Frank left for New York last Sunday night, where they will make personal calls on producers and others in the interests of the convention. They will also arrange for securing stars to attend the grand ball which will be held the last night of the convention.

#### FRANK J. REMBUSCH

Executive Head of the American Exhibitors' Association



### Pennsylvania Censors Denied Increase in Pay

HARRISBURG, PA.—Frank R. Shattuck of Philadelphia, chairman of the Pennsylvania State Board of Censors, has written a letter to the Adjutant General's office here asking for permission to raise the salaries of the members of the board on the ground that the men are underpaid.

The increase, Mr. Shattuck claimed, could easily be taken from the royalties collected by the state from the producers. The Adjutant-General, however, claimed according to the state constitution that Shattuck has not the legal right and refused the request.

### Hall Caine Sues Arrow For Accounting on Film

NEW YORK.—Hall Caine, the novelist, has sued the Arrow Film Company for an accounting and the cancellation of a contract by which he made over to the defendant company for five years the motion picture privileges of his novel, "The Deemster," and the play based upon it, "The Bishop's Son."

According to the terms of the contract Caine was to receive twelve per cent of the gross receipts from the picture, which is called by the same name as the novel. The author admits he has been paid \$7,569, but declares he has more coming.

### Patriotic Film Sought For Munition Factories

In accordance with a government order, the Screen Classics' patriotic super-feature, "To Hell With the Kaiser," will be shown in all the munitions plants of the country. The picture has also been recommended to be shown in Uncle Sam's Liberty Theatres as a graphic object lesson to soldiers of the brutality of the Hun.



MABEL NORMAND

In a Scene From the Goldwyn Comedy, "Peck's Bad Girl."

### Campaign Is Launched To Compel Operators To Stay With Machines

CINCINNATI. — Building Commissioner Rendigs has begun a campaign to see that operators stay with their machines in motion picture theatres.

His first move was to suspend for fourteen days the license of J. R. Rouch, Jr. Night Inspector John Potts found that Rouch was neglecting his machine by fastening down the electric switch that allows it to run without attention and leaving the booth. Rouch had been warned twice before, so the building commissioner took drastic action.

Rouch's license is the first one to be suspended, but the building commissioner threatens to deal with others in the same way unless they pay strict attention to their work.

"We have had a number of theatre fires recently," said the building commissioner, "and it is essential that the motion picture code be obeyed strictly. The safety of thousands of patrons is in the hands of these operators and I propose to see that only those who attend to their business properly and intelligently are licensed to operate."

## Big M. P. Exposition Will Be Held In Grand Central Palace, New York

Companies Who Contracted for Space Hold  
Meeting With N. A. M. P. I. Officers—  
October 5 to 13 the Date

New York is to have a motion picture exposition in October. This was definitely settled at a meeting held at the offices of the National Association of the Motion Picture Industry last week when representatives of the companies which have contracted for space were present. The meeting was presided over by William S. Sherrill, president of the Frohman Amusement Corp. and a director of the Motion Picture Exposition Company in the absence of President William A. Brady.

The meeting was called at the request of the Board of Directors of the Exposition Company who deemed it advisable that the companies which had contracted for space for the October show should learn of the plans which are under way to hold a big motion picture Liberty Loan rally in the week of October 5-13 which will include also the banquet which it is said will be the biggest affair of its kind ever held by the industry.

It was reported at the meeting that twenty companies have signed contracts amounting to about \$24,000 and a majority of these companies were represented at the meeting when it was unanimously voted to proceed with the plans as originally outlined.

### Nationally Advertised

According to Frederick H. Elliott, who is general manager of the New York show, a nation wide publicity and advertising campaign will be launched. The exposition is to be held in the Grand Central Palace.

The following companies have contracted for space: Vitagraph Co. of America, Pathe Exchange, Inc.; Fox Film Corporation, Universal Film Mfg. Co., Triangle Distributing Corp., World Film Corporation, Precision Machine

Co., Nicholas Power Co., National Carbon Co., Edison Lamp Works, General Electric Co., National Lamp Works, Argus Lamp & Appliance Co., American Coin Register Co., Westinghouse Electric Co., William A. Brady Picture Plays, Inc.; Famous Players-Lasky Corp., Metro Pictures Corp., Frohman Amusement Corp., Goldwyn Pictures Corp., Select Pictures Corp.

The officials of some of the companies who were in attendance at the meeting declared their intention of increasing their space holding and or securing space contracts from other companies which are not now represented.

It was the consensus of opinion of all those present that an exposition held this fall will be a great success and will do much towards educating the public as to the great aid which has been rendered to the Government and its Allies by the motion picture. It is planned to have many Government exhibits and to show in various interesting ways how pictures have been made on the battlefields and by aeroplanes and other means.

### Essanay Aids Government

Essanay has made six food conservation pictures for the United States government and is distributing them free in conjunction with its Broncho Billy pictures. The pictures were directed by Miss Eleanor Lee Wright, a noted expert in domestic science, and show the making of various foods for the table. The necessary ingredients to be used are given in the subtitles so that anyone seeing the pictures can make the table dainties. The first film was issued Aug. 16. There will be one each week thereafter.

## Lillian Walker's First Production Completed

“Embarrassment of Riches”  
Said to Give Dimpled  
Star Ideal Role

That Lester Park, president of the Lillian Walker Pictures' Corporation, has more than lived up to his promise to give exhibitors a series of “happy” pictures, is said to have been demonstrated at a private showing of the first of these productions, “The Embarrassment of Riches,” held at the Thanhauser studios, New Rochelle, N. Y., last week.

Edward Dillon, the supervising director of the picture, and Roy Somerville, who picturized this former Broadway success of Louis Anspacker's, are said to have succeeded in blending that rarest of combinations in a picture—plenty of exciting action, with a delightful love theme—in a manner that is as refreshing as it is novel.

Miss Walker shows her thorough sympathy with the characterization which has been provided for her, it is said, by doing the best work of her career.

Mr. Park has surrounded his star with a cast that shows most careful selection. Carl Brickert, who has just completed a long engagement on Broadway in “Yes or No,” is Miss Walker's leading man. Mr. Brickert is practically a newcomer to the screen.

“The Embarrassment of Riches” as well as all the new Walker pictures will be distributed through the W. W. Hodkinson Corporation. It will be published Sept. 23.

### J. H. Lutjen Joins Navy

John Harry Lutjen, who was assistant to C. C. Ryan, purchasing agent for Select, has joined the navy. A week ago Mr. Lutjen started on his annual two weeks' vacation, but two days later he returned to the office and announced that he had decided to fight.

### STAR AND SCENES FROM “THE EMBARRASSMENT OF RICHES”



LILLIAN WALKER HAS JUST COMPLETED THE FIRST OF EIGHT “HAPPY” PICTURES MADE BY HER OWN COMPANY, TO BE DISTRIBUTED BY W. W. HODKINSON CORP.

ENRICO CARUSO IN A SCENE FROM "PAGLIACCI"



THE NOTED TENOR SINGING THE ARIA FROM THE OPERA UPON THE STAGE OF THE MANHATTAN OPERA HOUSE FOR HIS SECOND AIRCRAFT FILM

## Higher Admission Prices Are Urged To Meet Overhead and Assure Profit

### F. C. Quimby of Pathe Declares This Is the Only Way in Which Exhibitors Can Solve Problem

Returning from a swing around the circuit of Pathe exchanges, F. C. Quimby, sales manager of that organization, has come out in a statement advising exhibitors to increase admission prices. Only in this way can they be assured of profit in the ensuing year, he contends, with expenses constantly increasing and the ranks of patrons decreasing on account of the draft.

"Very few distributors are making money now and in places the same applies to exhibitors," he says. "Theatre men have told me that they haven't the courage to increase admission prices fearing their business would fall off. This is not good business.

#### Predicts Compulsory Increases

"Exhibitors everywhere are going to be compelled to increase their prices to meet the cost of their overhead. Hundreds of thousands of Americans have gone to war or are in training camps who formerly patronized the motion picture theatres at different points all over the United States.

"With this loss in people and the increased cost in overhead, it is going to be absolutely necessary for the exhibitor to figure out what his percentage of increase must be and then have the courage to execute this necessity. This is not only going to be necessary in the different localities, but throughout the nation.

"Statistics show that in the past six months there has been a very small percentage of theatres that increased their admission prices. All the theatres that

I have visited in the last two months are giving the public 50 per cent more show value than they are receiving in money. Sit down and think this over and you will realize the folly of it all.

#### Case of One Exhibitor

"In Butte, Mont., Frank Bailey of the American Theatre sometime ago realized the impossibility of showing a profit at the admission price he was charging.

"He came out with full page ads in the newspapers, laying before the public the facts concerning the overhead expense of his theatre, showing that he was losing money. He announced that on a certain date the admission price would be increased 50 per cent and did not experience any falling off in patrons.

"It is true that the public is fickle, but if you will be open and frank with them and tell them that every other commodity has increased in some cases over 100 per cent, that your salaries and overhead have increased 100 per cent in the last year and that you have stood it all, without any increase in the admission price, you will find that the public will be willing to pay for what they are getting.

#### Urges Universal Increases

"This is a matter that should be taken up with the exhibitors' national associations and put into effect as a whole throughout the United States at one time.

"A great many exhibitors explained to me: 'I must have cheaper film. I must obtain my service at better prices,

etc.' That is not an answer to their problem. Some of them say: 'I am not making money and must cut down my expenses.'

"Saving a few dollars in film rentals will not offset the difference of increasing the admission price from 25 to 50 per cent. Producers cannot make good pictures unless they can at least break even on the cost of production and unless the exhibitor is willing to pay for what a picture is worth in their particular community it will be impossible for the producer to continue making good pictures.

#### Profit in Big Pictures

"Jensen and Von Herberg, on the Pacific Coast, say that they would rather have a \$1,500 a week picture than a \$200 a week picture. Von Herberg says that a \$1,500 picture will make him more money. Instead of spending their time looking for cheap pictures, they are spending their time looking for big, high-class productions which they are willing to pay for.

"Jensen and Von Herberg devote their entire time to running their various picture houses on good, legitimate business lines, and, as an example, when their overhead increases, they increase their admission prices.

"Mr. Jensen opened the Rialto at Butte and charged five cents more admission than his competitors, stating that it cost him more money to do business than any other theatre in Butte and he must charge a higher admission price, and with all due respect to his competitors, the Rialto in Butte does more business than any of the other theatres, yet charges five cents more admission price. The answer is that you can do it if you can have the courage."

### Marguerite Clark Weds

#### Lieut. Engineer Corps

Marguerite Clark, the Famous Players-Lasky star, and Lieutenant H. P. Williams of the Engineering Corps, U. S. A., were married in the First Methodist church at Greenwood, Conn., by the Rev. Harvey Dalley on August 15.

A small group of friends from New York witnessed the ceremony. Miss Cora Clark, who lives with her sister at 50 Central Park West, New York City, acted as maid of honor. The couple will not take a honeymoon trip for the present, as Lieutenant Williams, who is stationed in Washington, D. C., has only a brief leave of absence.

### U. B. O. Books Red Cross Film

Through an arrangement made with Messrs. E. F. Albee and John Murdock of the United Booking offices, New York City, the American Red Cross film entitled "The Fourth of July in Paris," which is being distributed by the General Film Company, will be shown throughout the U. B. O. Circuit. This means that the single reel film will be shown more than 2,000 days.

### Tucker Directs Anita Stewart

Louis B. Mayer has completed arrangements with George Loan Tucker, whereby the latter will direct Anita Stewart in her new series of productions to be distributed by the First National Exhibitors' Circuit.

## Sol L. Lesser Invades Mid-West And Opens Exchange in Chicago

### New Offices Under Management of George Davis To Send Out Fifteen "Hearts of World" Companies

With the opening of Chicago offices Sol L. Lesser of San Francisco becomes for the first time a contender of mid-western film production distributors. Though his eastern invasion is primarily for the purpose of placing "Hearts of the World" to better advantage in the territory recently acquired by Mr. Lesser and George Davis, it also means the second step in the gradual establishment of a huge chain of film exchanges extending from coast to coast.

In addition to being associated with Mr. Davis in the mid-west "Hearts of the World" company, Mr. Lesser is president and general manager of the All-Star Features Distributors, with offices in San Francisco, and branches in all the coast cities of importance. They handle state right productions in all states west of the Rockies.

Mr. Lesser first attracted attention by paying a high price for "The Spoilers" and his handling of that production was one of the reasons of its tremendous popularity in the far west. Since that time Mr. Lesser's firm has booked many of the big film productions including D. W. Griffith's "Intolerance" and his latest romance of the war, "Hearts of the World."

#### Permanent Chicago Offices

His opening advent to the east will mean the permanent establishment of headquarters in Chicago of Mr. Lesser's exchange, as he intends to amplify his present holdings with the purchase of additional features as they are produced.

West of the Mississippi there will be twenty-five companies touring with "Hearts of the World" fifteen from Chicago and ten from San Francisco. Each company will be equipped with all the essentials for the best exhibition of the production. An orchestra will accompany each show and it will be handled with a view to its exhibition on a first class speaking production basis.

Mr. Lesser, on May 18 last, purchased "Hearts of the World" for eleven western states for \$200,000, and the success of the production under his management was so gratifying that when the opportunity came to purchase the remaining eleven states west of the Mississippi, he eagerly acquired it.

#### Successful Runs

Under his management the production has scored big, it is said, in every city in which it has been opened, and has in many cases played several weeks beyond its scheduled engagement. Its record so far in the west was made in Los Angeles, where its receipts exceeded those of "The Clansman" by \$23,000 in the fifteen weeks of its engagement. It is now in the midst of its tenth week at the Alcazar in San Francisco, where

it has broken all records. The picture also played five weeks in Seattle; four weeks in Portland; three weeks in Spokane; four weeks in Oakland; four weeks in Denver; three weeks in Salt Lake City, and three weeks in Milwaukee, where it is scheduled for a seven weeks' stay.

The Chicago offices are located in the City Hall Square building, and are under the management of George Davis.

### \$2,000,000 Offered for Eight Fairbanks Films?

With Douglas Fairbanks' Arctcraft contract nearing expiration, the star has received distribution offers from other companies which may lure him away from the Famous Players-Lasky ranks.

According to Fairbanks' press agent, the offers amount to more than \$2,000,000 for his next eight pictures. Should Fairbanks close on such an agreement, he would easily be the highest paid star in the world, eclipsing Charlie Chaplin and his \$1,200,000 contract by nearly a million. At the same time he would double his present earning capacity, which the press agent says has been \$1,000,000 net in the last twelve months.

### 100 Extras Arrested In a Raid on Studio; Must "Work or Fight"

LOS ANGELES.—Studios here have been dealt a hard blow by a decision of the local draft authorities to compel all extras to find steady employment under the "Work or Fight" order.

One hundred extras were arrested in a raid on the studios following the decision of the draft authorities, but were released when they promised to find regular jobs. The majority signified their intention of going into the ship yards, while others said they would get jobs on ranches.

Left without recourse to any part-time players, the producers, it is reported, are enlarging their companies to include sufficient actors of minor worth to do the work required of extras or eliminating scenes where a great many persons are required.

Extras not fortunate enough to obtain steady work will have to get busy immediately for the draft authorities declare every one who fails to do so will be prosecuted as a vagrant.

### Garson Hires Matt Moore

In the production of Harry Garson's screen version of Rupert Hughes' story "The Unpardonable Sin," Blanche Sweet will have as her leading man Matt Moore, who has just been added to the personnel of the Garson forces.

"The Unpardonable Sin" in all probability will be followed by "Told in the Hills," from the pen of Marah Ellis Ryan.

### GAIL KANE IN A SCENE FROM "LOVE'S LAW"



THE MUTUAL STAR APPEARS IN THE ROLE OF A POLISH GIRL, SONIA MARINOFF, A MUSICAL GENIUS, WHO WINS FAME UPON THE STAGE

## DIGEST OF PICTURES OF THE WEEK

EVERY picture theatre patron has his or her favorite stars and usually attends the theatre billing them regardless of the play, notwithstanding Shakespeare's admonition that "the play's the thing." The week's list contains some good plays, however, that should not be overlooked even though certain screen stars do not appear in them.

The followers of William S. Hart, and they are a legion, will be delighted with his latest Arcraft production "Riddle Gawne." There are the usual western trimmings, stage coaches, cowboys and shooting irons, but in this play Hart has departed from his usual course. The picture is melodramatic at times but not overdrawn and holds the interest throughout.

"Green Eyes" makes an especially suitable vehicle for Dorothy Dalton. The story contains many dramatic situations and is heart appealing. Robert McKim and Jack Holt, two Paramount favorites, play opposite Miss Dalton in this story of the unreasonable jealousy of a husband.

Mary MacLaren, the Universal star, is presented in a weak story which is only saved by superior direction and Miss MacLaren's convincing acting. It relates a worn out story of a poor girl who undergoes many trials in the big city.

The Fox company is doing its bit in the fight to make the world a decent place to live in, by starring the Lee kids in a propoganda play entitled "Doing Their Bit." The action starts out well, but the little players have a hard time keeping up with the story when it becomes involved in spy plots, munition plants and matchmaking parents.

Roy Stewart is right at home in "Cactus Crandall," a western play, splendidly put on. It is a distinct departure from the hundreds of western plays that have preceded it in many respects and will be welcomed by pictureplay goers everywhere.

Another Triangle play that merits special mention is "The Price of Applause" with Jack Richardson and Claire Anderson in the leading roles. Here's a play that will please the most fastidious and presents a side of the war that has been little touched upon.

"Shifting Sands," with Gloria Swanson in the role of a struggling artist, is another play with a war flavor. The play contains a wealth of romance, human interest and heart appeal. An excellent cast surrounds the star and it is a picture any house can book with a feeling that it will satisfy.

That it is a difficult thing to get plays for child actresses has been demonstrated time and time again. "Miss Mischief Maker" is along the same lines that many another juvenile play has been written. It depends upon the antics of a precocious child to sustain

the interest and the plot in this case is almost negligible.

Metro has made a first rate play of Edith Wharton's popular novel. "The House of Mirth." The adaptation of this story to the screen presented no little difficulty, but the present version will not offend the most sensitive nature. An all star cast appears in support of Katherine Harris Barrymore, who is being starred in her first picture.

"Alias Mary Brown" is a crook play based upon the efforts of a youth to secure revenge because of his ill-luck at being left penniless. However, he reforms, goes west and marries the right girl, which has been a popular manner of disposing of eastern bad men for some time.

"The Vigilantes" tells in seven reels the trials and tribulations of a band of bold Yankees from "down East" who go to California during the days of the gold rush. The picture carries one through the sordid days of 'Frisco in '49, with its murders, hangings, raids, gambling, dance halls, and the city's final redemption when the vigilance committee was formed and took things in hand.

Paralta uses extreme care in staging its plays as well as in selecting its stories. In "A Law Unto Herself" considerable time, thought and money has been expended in giving this Louise Glaum play perfect settings, correct atmosphere and good support. The scenes are laid in France and every detail has been looked into. The play will grip you and is one of the finest of the war plays yet presented.

"The Dream Lady" carries a note of optimism and is a play that should please for that very reason. Carmel Myers in the leading role plays with delicate understanding a part new to her.

Fox presents Gladys Brockwell in "The Bird of Prey," a story of the Mexican border with its attendant scenes of strife and villainy. It tells in forceful manner of the regeneration of a fallen woman.

Pathe was fortunate in securing Ralph Ince's play, "The Woman Eternal," which that company is now issuing under the more euphonious title of "Her Man." Elaine Hammerstein does the best work of her career in this delightful, six-part drama, and no exhibitor will make a mistake by booking it.

The first of the Plaza pictures, "Petticoats and Politics," with Anita King in the stellar role, offers little that is new in the way of plot. It concerns the defeat of a band of bad politicians by a "votes for women" league, headed by Miss King.

Gladys Leslie has a winsome little play in "Wild Primrose" and is ably supported by a typical Vitagraph cast, including Charles Kent, Richard Barthelmess, Bigelow Cooper and Clause Gillingwater.

# REVIEWS

## Louise Glaum in "A LAW UNTO HERSELF"

Paralta drama; five parts; directed by Wallace Worsley; published August 19

As a whole.....	Very good
Story .....	Excellent
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Excellent

Here is one of the best pictures that has come out of the west in many a day, and that's saying a good deal. "A Law Unto Herself" is a logical, forceful story with a "punch" in every reel and is destined to play return dates wherever shown.

It is not a propaganda picture, but as war propaganda nothing has been written that will produce a stronger effect. It tells a simple, straightforward story of the deception practiced upon an unsuspecting French wine merchant by a German accepted into the family as a son-in-law; how preparations were made ten years before the outbreak of the present great conflict by the unscrupulous Huns within French borders, and the havoc wrought by the Prussian invasion.

Louise Glaum, supported by such well known players as Sam de Grasse, Joseph J. Dowling and Edward Coxen, was well cast as the French girl married to a subject of the Kaiser. It was a difficult role but she handled it in a manner that left nothing to be desired. Photographically the play is superb and the atmosphere of a French vineyard and home was faithfully presented.

*The story:* Justine, in love with Bertrand Beaubien, the foreman of her father's vineyards, is forced into a marriage with Kurt von Klassner, following the tragic death of Bertrand, at the hands of von Klassner. She lives only for her baby thereafter and suffers many indignities at her husband's hands until her boy has grown to manhood. Suddenly von Klassner is called to Berlin, and during his absence war is declared and France invaded by the Huns pressing toward Paris. They destroy Justine's father's property, set up immense field pieces in the vineyards where years before von Klassner had built foundations on the pretext of improving the property. Justine's father is shot by a firing squad and her son's sweetheart is killed by the youth before she is dragged away by the soldiers. When the enraged Justine is confronted by her husband she refuses to accompany him with her son, declaring that he is not a German subject but that Bertrand Beaubien is his father by a secret marriage. The German hordes are driven back by the French army and von Klassner is killed while making his escape.

## Carmel Myers in "THE DREAM LADY"

Bluebird drama; five parts; directed by Elsie Jane Wilson; published August 3

As a whole.....	Good
Story .....	Very good
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

"The Dream Lady" is a study in optimism that carries a message worth while. Particularly is it welcome at a time when only the somber side of life seems to attract the moulders of the screen.

It is a delicate little thing, not very complicated or heavy, but contains sufficient action to make it hold the interest. And it is well done in practically every department. The star has a role to which she is somewhat unaccustomed, but she gives life to her characterization and produces a feature of real merit. It is altogether satisfying.

*The story:* A dreamer from infancy, Rosamond Gilbert upon inheriting five thousand dollars, decides to bring to life her many dream creations. She buys a cottage at the edge of the wood and sets up shop as a soothsayer and utility fairy godmother. To her come many people, some of them with good in their hearts and pure intentions, others with different motives. For each she does her all. To everyone does she bring happiness. After having performed apparent miracles, and married the man she loves, she calmly and pointedly inquires "Why not?" That's the point of the play, and there is no answer.

## Gladys Brockwell in "THE BIRD OF PREY"

Fox drama; five parts; directed by Edward J. LeSaint; published Aug. 11

As a whole.....	Acceptable
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Fine
Photography .....	Good

Persons who like outdoor pictures with riding and shooting will get their money's worth and then some in "The Bird of Prey," for it is essentially an outdoor picture. The location is the Mexican border and naturally enough Mexican bandits supply the villainy for the plot.

The star, attired as a man, well armed, looks and acts the part of a self-reliant woman of the west. She rides as one to the manner born and does some very satisfactory acting. She is fortunate in having Herbert Heyes for her principal support. The theme is an old one in a fair disguise, telling of the regeneration of a fallen woman.

*The story:* When Dick Brown, his best friend, commits suicide upon being spurned by Adele Durant, "the bird of prey," Robert Bradley, who has been a witness, tells the woman he will turn her over to the police unless she does



GLADYS BROCKWELL IN A TENSE MOMENT FROM "THE BIRD OF PREY." (Fox.)

as he says. The woman bows to his will. Determined to make her pay for his friend's ruin, he forces her to enter a life of shame in a border town. Several years later finds her a member of a band that smuggles guns and ammunition across the border. She hears Pedro Vasquale, a confederate, planning to kill an American mine owner and seize his mine. She revolts at murder and goes to inform the mine owner, who proves to be Bradley. The two escape the Mexicans after days of travel only to be captured near the border. Bradley makes a dash for safety, however, and returns with aid to rescue the girl. Safe at last, the two discover they are in love, and the woman is thus regenerated.

## "A DAM CATASTROPHY"

Outing-Chester-Mutual; one-reel scenic; published August 11

The haunts of the beaver are invaded in this one-reel Outing-Chester and many remarkable "shots" of this interesting little animal have been obtained. It deals particularly with the dam building propensities of the beaver and shows the complete construction of a dam, accenting the patience and painstaking care exercised by the little animal-builder.

A part of the reel is devoted to a trip down a river on a raft with the attendant beautiful scenery of the country. The

remarkable tinting effects and the clever subtitles which have contributed much to the success of the Outing-Chesters, manifest themselves in the present offering.

**Elaine Hammerstein in  
"HER MAN"**

Pathe drama; six parts; directed by Ralph Ince; published September 18

As a whole.....	Splendid
Story .....	Gripping
Star .....	Fine
Support .....	Strong
Settings .....	Exquisite
Photography .....	Perfect

"Her Man" will rank among the photoplay classics of the year. It is a gripping story of a Kentucky mountain feud wonderfully told by a well balanced cast and epoch-making photography. Elaine Hammerstein scores a marked triumph in the role of a northern society girl who goes into the mountains of Kentucky to aid her grandfather in educating the illiterate natives.

W. Lawson Butt as "Bad Anse" Havey, head of one of the Kentucky feudal clans, is to be congratulated on his strong portrayal of a difficult role. The masterful direction of Ralph Ince is apparent throughout.

The picture was produced by Harry Rapf under the working title of "The Woman Eternal" and has been viewed by a number of exhibitors at trade showings under this name.

*The story:* Juanita Holland, answering the appeal of her grandfather, goes to the Cumberland Mountain region of Kentucky to aid in educating the illiterate mountaineers. She finds a feud existing between the McBriar and Havey clans, which results in two murders during the early part of her stay. She prevails upon "Bad Anse" Havey, acknowledged leader of the clan, to let the law take its course in the most recent murder. Yielding to her, he orders the arrest of the guilty one, and following a trial the man is executed. The McBriar clan swears to get him for his unethical conduct. They find him in Juanita's home and surround the house. He escapes to the woods, but is seriously wounded by one of the McBriars. He crawls back to Juanita's home, where she saves him by shooting down several of the McBriar clan. The two plight their troth as "Bad Anse" returns to consciousness.

**Jack Richardson and Claire Anderson in  
"THE PRICE OF APPLAUSE"**

Triangle drama; five parts; directed by Thomas N. Heffron; published August 4

As a whole.....	Great
Story .....	Fine
Stars .....	Very good
Support .....	Very good
Settings .....	Good
Photography .....	Excellent

Book this picture by all means, regardless of what class of patronage you have, and go to it strong. Let everyone know you've got a good film and ninety-nine chances out of one hundred your audience will agree with you—and then some.

With the Great War as the background, all the foibles of human nature are held up to view and a lesson of patriotism imparted in such a way that the audience is most likely to raise the roof off the house.

War's ugly side is shielded from the eyes of the spectator, only scenes suggestive of the real horror being shown. Starting in Bohemian settings in New York, the story jumps to the French front, including some excellent sea shots, then back to New York, where the action closes with a punch that fans will remember for many a day. By all means, book this picture if you possibly can.

*The story:* Karl LeBarron, a poet, thrives on the plaudits of his friends. When he fails to receive what he believes his due he creates a furore by announcing that he is going to France to help avenge the Lusitania. Marcarson, a friend, announces quietly that he will go along. Together they enter the trenches. LeBarron fails at the test and cowardly deserts after changing clothes and identification tags with a dead German. He surrenders to the British as a German prisoner. Meanwhile he learns his "death" has made his poems famous. He determines to re-establish himself. He returns to New York, but none will admit his identity except an old friend, who tells him his claim on fame consists of being dead and that he should enlist in the United States army and seek oblivion. He agrees, but is thrown in with a band of German spies. He asks to be the one to plant a bomb that will destroy a munition works. He is given the bomb in the presence of the spy band, dashes it to the floor, and all meet instant death.

**Gladys Leslie in  
"WILD PRIMROSE"**

Vitagraph drama; five parts; directed by Joseph F. Poland; published August 12

As a whole.....	Pleasing
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

This is a pleasing little story of the "refined little girl posing as a harumscarum" type, a theme that has answered for many a photoplaywright and novelist. It was evidently selected as especially fitting for Miss Leslie's talents and does make pleasing entertainment.

Many Vitagraph favorites appear in the cast and the usual careful staging used by this company is in evidence. Eulalie Jensen, Claude Gillingwater, Ann Warrenton, Arthur Lewis, Bigelow Cooper, Charles Kent and Richard Barthelmess appear in Miss Leslie's support. The work of Kent and Barthelmess was especially agreeable.

*The story:* Primrose returns from school to her Uncle Ned's home, and when she receives an invitation from her father, whom she has not seen in years, to come and live with him and complete her education, she plans to shock him by her assumed uncouthness in retaliation for his having deserted her mother. The father is now married again to a woman with a grown son. Primrose and the son soon become fast friends and she refuses the hand of a wealthy broker whom her father wishes her to marry in order to save his own fortune. Primrose, however, saves her father from ruin by offering some oil stock which has become valuable and which her Uncle Ned had been keeping for her.

**Anita King in  
"PETTICOATS AND POLITICS"**

Plaza-General comedy-drama; five parts

As a whole.....	Fair
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Adequate
Photography .....	Good

The first of the Plaza pictures, starring Anita King, the "outdoor girl," shows marked frugality in the matter of sets. Four were used for the entire five reels; a street set; a restaurant set; a barroom set, and a jail set. The restaurant was used for the trial scene and the constant repetition of the four grew somewhat tiresome at the end of the 5,000 feet of film.

The story concerns a score of women who, led by the proprietress of the restaurant (Anita King), decide to run for office and defeat a gambler and his corrupt gang of political henchmen. Not a new theme and one that has served as the backbone for many a slapstick comedy and western play. How the women browbeat their drunken husbands, defeating the cock-sure politicians at the polls and generally cleanup a bad town, furnish some humorous situations, and there is no denying the fact that Miss King works hard to inject life into the wornout plot.

*The story:* Efficiency Ann decides to run for sheriff against a drunken officer held in submission by a gambler. With the aid of a score of women she is elected and they proceed to cleanup the town by putting all the men in jail and compelling them to work upon the streets. A deputy sheriff, however, frees the prisoners and locks up the women while they are giving a dance in the jail. When released by her sweetheart Efficiency Ann promises to become his bride while the women folks hunt up their respective husbands and compel them to give up their gambling and drunkenness and become decent citizens.

**Peggy Hyland in "Bonnie Annie Laurie"**

Peggy Hyland in "Bonnie Annie Laurie," a Scottish tale of patriotism and love, is announced by the Fox Film Corporation as the first feature under the new William Fox brand of Excel Pictures. The picture will be published early in September. It was written by Hamilton Thompson and was directed by Harry Millarde. In the cast besides Miss Hyland are Henry Hallam, William Bailey, Sidney Mason, Dan Mason and Marion Singer.



**"THE VIGILANTES"**

Bear State drama; seven parts; directed by Henry Kabierske; published state rights

As a whole.....Good  
 Story.....Good  
 Cast.....Good  
 Settings.....Adequate  
 Photography.....Exceptional

"The Vigilantes" gives a graphic illustration of the lawlessness encountered by the intrepid pioneers of the early days of the gold rush in California. There is enough action, shooting, hard riding, fierce fighting and thrills in the seven reels to furnish material for a half dozen features. One big incident follows another with lightning-like rapidity; tense situations abound and there is a pretty love story running through the whole that adds considerable to the interest.

The picture has been carefully directed and the mobs most skillfully handled. The sets, representing scenes in San Francisco in the days of '49, are clever bits of stagecraft and the various principals are correctly costumed to represent the dress of early days. There is some remarkable photography showing at a distance the long wagon trains winding over the mountains; attacks by Indians and many effective close-ups. The tinting and sunset effects are really beautiful.

The cast is an excellent one and contains such names as



GRANT CHURCHILL, WILLIAM E. PARSONS AND GERTRUDE KABIERESKE IN A DRAMATIC SCENE FROM "THE VIGILANTES." (Bear State.)

Gertrude Kabierske, Grant Churchill, William Ehfe, Joe Ray, Ruth Hiatt, Vera Lewis, William E. Parsons, Sheldon Johnson, Grace Bunny, Gale Brooks and Chief Dark Cloud.

*The story:* Amos Fenton, a New England farmer, goes to California at the head of a little group of men, to find gold. Later he is joined by his sweetheart, Mary Hampton. He incurs the enmity of Speckman, a notorious character, who several times attempts to take his life. Don Felipe, a wicked Mexican, covets Mary and has his gang of cutthroats kidnap her. She is rescued from Don Felipe, and Fenton, leader of the Vigilance Committee, brings the Mexican into town, tries him and hangs the desperate character from the window of the City Hall. Finally peace and order come to Frisco when the lawless ones are overpowered.

Katherine Harris Barrymore in  
**"THE HOUSE OF MIRTH"**

Metro Drama; five parts; directed by Albert Capellani; published August 5

As a whole.....Good  
 Story.....Good  
 Cast.....All star  
 Settings.....Excellent  
 Photography.....Very good

This is an adaptation of Edith Wharton's "best seller" of several years back. It is a story of New York's smart set with its artificialities, its flirtations and frivolities, many times bordering on the indiscreet. However, there is nothing that will offend even the most sensitive nature. The characters are real human beings, doing the unexpected, cruel and generous, heartless and tender, as their hearts dictate.

The cast is an exceptional one, including as it does such

well known players as Edward Abeles, Joseph Kilgour, Henry Kolker and Cristine Mayo, names to be conjured with.

The work of Katherine Harris Barrymore gives promise of better things to come. As the society belle, Lily Bart, she wore her gowns and played her part well. The role was a difficult one to "get over."

*The story:* Lily Bart is urged by her aunt to discard a poor lawyer, Selden, and marry a man of wealth. Dorset, a married man, covets Lily. He invites her to his home and she thinking his wife is home goes. A scene follows when he attempts to embrace her and she leaves. Bertha Dorset returns from a clandestine meeting with another man. Her husband threatens her with divorce and when she finds a brooch belonging to Lily, she exposes them. Lily has a packet of letters that passed between Bertha and Selden but does not use them out of respect for Selden. Lily's aunt dies and leaves her penniless. She disappears and Selden knowing the circumstances institutes a search. As she attempts suicide Selden finds her and Lily follows the dictates of her heart and marries the lawyer.

William S. Hart in

**"RIDDLE GAWNE"**

Aircraft drama; five parts; directed by William S. Hart; published August 19

As a whole.....Good  
 Story.....Good  
 Star.....Excellent  
 Support.....Strong  
 Settings.....Fine  
 Photography.....Excellent

William S. Hart is back as the "good bad man" in "Riddle Gawne." There is no denying the fact that it exceeds in excellence a number of his more recent efforts nor is there any denying the charms of his leading lady, Katherine MacDonald. The two form a happy combination through the five reels of swiftly moving, excellently photographed western drama.

It is the typical Hart picture of the west that was with its cowboys, shooting affrays, stage coaches and the like. The story is not new but the picture will more than satisfy the countless Hart "fans" throughout the country.

*The story:* Hame Bozzam ruled Bozzam City and the only one to dispute his claim was Jefferson "Riddle" Gawne. An open breach in hostilities came when Kathleen Harkless, daughter of Colonel Harkless, arrived in the west. Protecting her from insult "Riddle" shoots two of Bozzam's men.

Unknown to the girl her father is a member of Bozzam's gang of cattle rustlers and Bozzam holds this over his head in order that he may marry the girl. "Riddle's" reputation suffers at the hands of the two and the girl repudiates him. He then determines to clean up Bozzam City and in the fight which follows Bozzam kidnaps his niece as well as Kathleen, after fatally wounding her father. "Riddle," lone handed, pursues the fleeing man and his companions. In the struggle that follows Bozzam is killed and "Riddle" wins the love of Kathleen.

Pauline Starke and Casson Furgesson in

**"ALIAS MARY BROWN"**

Triangle drama; five parts; directed by H. D'Elba; published Aug. 4

As a whole.....Fair  
 Story.....Fair  
 Star.....Fair  
 Support.....Good  
 Settings.....Good  
 Photography.....Good

This is a crook story and where this type of photoplay goes big the picture will please. It was rejected in Chicago, but apparently without sufficient cause, for it is not immoral, and as for setting youth a bad example, it ends with a moral that should benefit any youngster who sees it.

Casson Furgesson, who is supposed to support the star, really has the leading role. About all the star has to do is to look sad and glad as the occasion demands and this she does satisfactorily. But the hero is called upon for some real acting, and works hard and appears eager to please.

*The story:* Dick Browning's father dies and Dick finds he is penniless instead of a young man of wealth as he had supposed. His father's business friends refuse to give him temporary assistance and for the lack of proper medical attention his mother dies. He determines upon revenge. He joins a band of crooks and launches a campaign against the men he holds responsible for his mother's death. While doing so he saves a girl from the clutches of a brother crook. The girl proves to be a niece of one of the men Dick is after. Because of this he spares the uncle and goes west with the girl, where he marries her and works until he has paid back all the money that he stole.

Mary MacLaren in  
"BREAD"

Universal drama; six parts; directed by Ida May Parke; published August 26

As a whole.....	Fair
Story .....	Weak
Star .....	Very good
Support .....	Good
Settings .....	Very good
Photography .....	Good

Fortunately for the reputation of Universal specials, Mary MacLaren played the leading part in this production and Ida May Parke directed it. With a different star and director the picture would have been hopeless, for the story is very commonplace, having only a few features that redeem it.

Mary MacLaren, pretty and appealing, does some of her best work, while her support in general is good. With a stronger story the company would have shown up to excellent advantage, for there are several in the cast who are prominent, notably Kenneth Harlan and Edward Cecil.

Although Miss MacLaren's work stood out well, the photographic effects, bearing the earmarks of the director, are to be commended equally as much. The rain scenes in particular were wonderful.

*The story:* Helen Newby's uncle dies and leaves her a substantial sum of money. Disgusted with Middleburg, the town where she had been reared, she goes to the city. A scheming actress and a theatrical producer plan to accomplish her downfall by preying upon her desire to go on the stage. She rebels against their code of morals and is forced into want. Starving and with only a few pennies left, she obtains the promise of a job and spends her last money for a loaf of bread. She loses the bread on the street. Aimlessly she wanders about. Looking into the window of a cafe she discovers the bread decorating the table of a reveling crew of drunken men and women. She rushes into the place, seizes the loaf and faints. Arnold Trent, an author, in love with her, comes to her rescue. The picture ends with Helen as Trent's wife and in possession of all the happiness of which she had dreamed.

Gloria Swanson in  
"SHIFTING SANDS"

Triangle drama; five parts; directed by Albert Parker; published August 11

As a whole.....	Excellent
Story .....	Good
Star .....	Very good
Support .....	Very good
Settings .....	Excellent
Photography .....	Excellent

An exhibitor will make no mistake in booking this feature and advertising it well, for it is a picture that contains such a wide appeal it will win the sympathy of all. There is a romance, human interest and "kid stuff," with a spy flavor of the Great War.

Gloria Swanson is cast in a tailor-made part and Joe King, who plays opposite, has a role that is equally well fitting. Starting out with the contrasting scenes of wealth and poverty, the action ends in a German spy nest, with every detail carefully covered from the story to the acting. Given a good plot, fine acting, superb settings and wonderful photography, this picture is bound to register 100 per cent with the fans in any theatre.

*The story:* Marcia Grey, a struggling artist, is accused of theft by Heinrich Von Holtz, a rent collector whose advances she had spurned, and sent to Blackwell's Island for ninety days. Out in the world again, she joins the Salvation Army. John Stanford, a young philanthropist, gives an outing to poor children in her care. He tells her he loves her and they are married. Five years of happy married life pass and the Great War breaks out. Stanford becomes a secret service agent. Heinrich Von Holtz, now a spy, visits the Stanford home in the guise of an Englishman. He recognizes Mrs. Stanford and tells her she must obtain a Government document from her husband or be exposed. She consents and goes with him to enemy headquarters, carrying the document. The document proves spurious and Mrs. Stanford, laughingly defiant, declares she would not betray her country for any price. Secret service men break in just as Mrs. Stanford's life is threatened. Stanford, who has been compelled to suspect his wife of treachery and infidelity, learns that she has been in the secret service as well as himself. The picture closes with the couple united and the wife still in possession of her secret.

Dorothy Dalton in  
"GREEN EYES"

Paramount drama; five parts; directed by R. William Neill; published August 26

As a whole.....	Excellent
Story .....	Good
Star .....	Excellent
Support .....	Good
Settings .....	Superb
Photography .....	Good

Lavishly staged, the story told by an excellent cast, "Green Eyes" is decidedly in the class of good entertainment. The theme of the picture is jealousy and the subject is handled in such a way as to never fail of interest. Some beautiful exteriors were gleaned by the camera and the whole production shows careful search for locations.

Miss Dalton's work is excellent. In the role of a young wife whose smallest interest in other men is misunderstood by her insanely jealous husband, she gathers new laurels. Jack Holt's interpretation of the jealous husband is commendable. Emery Johnson, Doris Lee and Robert McKim head an excellent supporting cast.

*The story:* Hardly had Pearson Hunter returned to the south with his young bride than he flew into a jealous rage because his wife knew one of the young men in the welcom-



DOROTHY DALTON AND JACK HOLT IN A SCENE FROM  
"GREEN EYES." (Paramount.)

ing party. When later on the two lost their way while on a hunting trip, he vented an unreasonable rage upon her. Margery Gibson, fiancée of his brother, Morgan, felt the pangs of the green-eyed monster when Morgan showed his sister-in-law the slightest courtesy. She confided her suspicions to Pearson. In the meantime Morgan, resenting a slur upon his brother's wife, directed by Alexander Chapman, felled him with a blow. A mulatto, who hated Chapman, lurking near by, choked the prostrate man to death. Morgan, thinking he was a murderer, fled panic stricken to the room of his sister-in-law, and here was found by his brother. He passed judgment at once prohibiting explanations, and later when he learned the truth through the confession of the mulatto, he sought forgiveness and promised to banish jealousy from his make-up.

Gloria Joy in

"MISS MISCHIEF MAKER"

Oakdale-General comedy-drama; five parts; directed by Sherwood MacDonald

As a whole.....	Entertaining
Story .....	Fair
Star .....	Very good
Support .....	Good
Settings .....	Excellent
Photography .....	Excellent

The antics of a very precocious child form the basis of. There is no denying the cuteness of little Miss Joy, and taken as a whole the photoplay furnishes pleasant diversion. The incidents follow one another in natural sequence, though some

# EXHIBITORS HERALD AND MOTOGRAPHY

of them are rather crudely introduced, and the comedy bits of the male members of the cast are not as natural as that of the child star. Pretty exteriors and elaborate interior sets together with good photography help considerably in putting over an old plot.

*The story:* Sallie, left motherless when a child, is taken to the boarding house of Mrs. Cassidy, who makes her wait upon table when she is not selling papers. She buttonholes one of her wealthy customers upon the street and asks him to adopt her and soon is a happy member of the Wilson household. Overhearing a young man propose to Marjorie Wilson, who refuses him because he is not a prince or a hero, she takes Mrs. Cassidy's prodigal son, Patrick, to Marjorie, with Richard Wilson's aid, and introduces him as the "Duke of Galway." The stern parents of Marjorie object to the "duke" and when he is about to elope with the girl, the household is thrown into a turmoil by burglars, Patrick is exposed by his mother and little Sallie gets the first spanking of her young life at the hands of her benefactor, Wilson.

## Roy Stewart in "CACTUS CRANDALL"

Triangle drama; five parts; directed by Cliff Smith; published August 11

As a whole.....	Excellent
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Good
Photography .....	Great

This picture should please any class of audience and will go big in houses that specialize on Westerns. It is chock full of action and the interest is maintained at a high point from beginning to end.

The picture will please as much by its wonderful scenery and fine photography as by the star, support and the story. Staged in a beautiful mountain country, it has numerous long shots that are among the best ever photographed.

In houses that cater to critical patronage, managers probably will find that the fans will notice one thing radically different for the western type photo-play and comment favorably thereon. It is the ranch-house setting. Instead of the shack of times past, a modern adobe cottage, painted white, is shown. Many no doubt will find this departure a grateful relief.

*The story:* "Cactus" Crandall, rancher, goes to Mexico to get a clue to the theft of some of his cattle. Here he runs afoul of Mendoza, a Mexican bandit. He and a "pal" rescue

an American girl and her father from Mendoza's clutches and race back to the ranch, pursued by the bandits. They reach safety, but not without a fight. "Cactus" tells the girl he loves her and wants her to stay, while an employe brings in the cheering news that the cattle supposed to have been lost had merely strayed away and had been rounded up.

## Jane and Katherine Lee in "DOING THEIR BIT"

Fox drama; five parts; directed by Kenean Buel; published August 4

As a whole.....	Good
Story .....	Fair
Star .....	Excellent
Support .....	Very good
Settings .....	Excellent
Photography .....	Good

"Doing Their Bit" is a patriotic play modeled along lines of several that have been produced before. The subtitles were written obviously to implant patriotism in spectators and inspire laggards, if any there be, to enlist in the cause of freedom. Some of the subtitles are very long and there are most too many of them. They detract from the story proper.

The story concerns two little orphans who came to America from Ireland to live with their uncle, their father having died on the battlefield in France. The comedy touches on the boat and upon the children's arrival in New York are well done. However, the two clever little actresses are lost in a maze of German spies, society functions, long speeches by patriotic citizens and scenes amid cabarets, house parties and munition plants. Others in the cast were: Franklin Hanna, Gertrude LeBrandt, Beth Ivins, Alex Hall, Kate Lester, Wm. Pollard, Amie Abbott, Jay Strong, R. R. Neill and Edwin Sturgle.

*The story:* Patrick O'Dowd is killed upon the battlefield and his two children are sent to live with an uncle in New York. Mrs. O'Dowd the aunt, is trying to effect a marriage between her daughter Patricia and a wealthy society leader. The arrival of the children, however, upsets her plans completely. Jane and Katherine, while playing in their uncle's munition factory, are locked in. That night German spies induce Miles O'Dowd, the son, to take them through the plant. They overcome young O'Dowd and are stealing parts of a machine when Jane turns on the power and they are caught beneath the press. Miles enlists to fight for the world's freedom and Patricia, the daughter, marries a poor boy employed in her father's office.

## SCENES AND PLAYERS IN FORTHCOMING TRIANGLE PLAYS



LEFT—MARION MARVIN IN A DRAMATIC MOMENT FROM "CACTUS CRANDALL." CENTER—A SCENE FROM "HIGH TIDE," WITH HARRY MESTAYER AND JEAN CALHOUN. RIGHT—A TENSE SCENE FROM "THE GHOST FLOWER," WITH ALMA RUBENS AND DICK ROSSON.

# "OVER THE TOP" with J.B.

The office of Hiller and Wilk is a humming center of industry these days and in spite of the heat. Everything seems to indicate that their next picture will be ready for release early in September.

Howard Herrick of the Committee of Public Information, Division of Films, has the press department of that organization so well in hand that there is no longer any troubles in getting the news and getting it on time.

J. Joseph Sameth, of the export trade, is taking sailing lessons before the mast on the frigate "Meda." J. J. knows a lot about a submarine, having studied under Capt. Shipman, but his acquaintance with a windjammer is limited. He is desirous of becoming a "tar" or "flat foot."

'Tis with pleasure that we notice M. H. Hoffman has recovered from his recent illness and is back in the marts of trade.

James O'Neill, who is manager of the Talbot Pictures at the Plimpton Studios, Mt. Vernon, N. Y., is recovering from rheumatic eyes, as the illness was called by the medicos, but in spite of the name Mr. O'Neill has been suffering for fourteen weeks from a malady caused by constant work before the Cooper-Hewitts and the "spot lights."

One of the liveliest practitioners of the "picture profession" is Frank Carroll, of 220 West 42 street. Just watch his smoke.

L. J. Beyberg, who has been in New York for some time looking after the affairs of the Clifford Pictures, expects

to leave for the coast during the coming week. Mr. Beyberg stated that Ernest Shipman is no longer associated with the Clifford Productions.

"Wid" made a bad slip when he spilled the government's beans, and at the same time his little daily came near becoming a thing of pleasant memory. You can't grow bigger than the government in four months.

C. A. Brooks of the Orpheum Theatre, Baldwinsville, N. Y., is one of the liveliest exhibitors in his section of the state. C. A. believes in keeping abreast of the times.

Edgar Lewis is not collaborating with any one in producing of the "Troop Train." Edgar Lewis has never had to have outside help in the directorial end of the game, but you can't blame a fellow for tying his kite to a star if he can get away with it.

Lieutenant Leon Horstman, late of the Exhibitors Herald, writes that the Yankee lads are making things hum so fast that the Kaiser is getting dizzy. Leon has been in the thick of battle for the past four months. But he finds a moment between shells now and again to drop a missive over our way.

## Walraven Goes West

J. H. Walraven, who has for some time been handling the publicity for Paralta Plays, left New York on August 14 to accept a position as manager of the Rialto Theatre, San Francisco, Calif., and a string of theatres on the west coast.

## New Vehicle Acquired For Harold Lockwood

Managing Director Edwin Carewe of the Yorke-Metro company announces that he has obtained an original photograph by Finis Fox as a starring vehicle for Harold Lockwood.

The story is a romantic drama with a big patriotic theme and will be put into production immediately now that Mr. Lockwood has finished a film for the Fourth Liberty Loan, which has been engaging his attention since the completion of "Pals First," a forthcoming Screen Classics production.

Henry Otto, who joined the Yorke-Metro company last week to alternate with Edwin Carewe in the production of future Lockwood pictures, will put on the Finis Fox story. He is remembered as the director of "The River of Romance" and "Mister 44," two unusually successful Metro pictures starring Mr. Lockwood.

## Spun Glass Is Latest In Theatre Curtains

Spun glass is being put forth by a New York concern as unequaled for curtains and hangings in theatres, because it is fireproof and beautiful in color and design.

Studios are being urged to use spun glass sheets for diffusing the strong rays from the glaring mercury lights.

The firm which handles the product is L. Reusche & Co., 12 Barclay street, New York.

## American Standard Co. Goes Out of Business

The American Standard Motion Picture Company, according to reports from New York, has dissolved. A small office is being maintained for handling the details necessary to the closing of business. The American Standard was promoted in Chicago, had its headquarters there several years, then moved to New York.

TENSE SCENES FROM D. W. GRIFFITH'S ARTCRAFT PLAY, "THE GREAT LOVE"



LEFT—LILLIAN GISH AND GEORGE FAWCETT DISCUSS THE POSSIBILITY OF A DIVORCE. CENTER—HENRY WALTHALL REASSURES GLORIA HOPE OF HIS LOVE AND DEVOTION. RIGHT—MISS GISH PREVENTS ARREST OF HER HUSBAND.

# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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The criticisms contained in this department of EXHIBITORS HERALD AND MOTOGRAPHY are truthful statements relative to the actual box office value of the pictures. If the picture you wish to know about is not included, write EXHIBITORS HERALD AND MOTOGRAPHY and the information will be sent you promptly. Using blank form on last page of department, write us your experience with the pictures you are showing. Address EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago, Ill.

## Artacraft

**Bound in Morocco**, with Douglas Fairbanks (Artacraft)—Some picture. Will class this as Douglas Fairbanks' best. Chock full of pep and action. Picture short in length, but sure can get the money with it. Fortune must have been spent in this picture, but people did not realize it. Fairbanks worked hard, that's sure. Nothing but the best comments from our patrons—M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago (busiest corner in the world).—Transient patronage.

**"Shark" Monroe**, with William S. Hart (Artacraft)—Filled the theatre despite torrid weather.—Herman Wahn, State Street Theatre, Trenton, N. J.

**Headin' South**, with Douglas Fairbanks (Artacraft)—This will get by anywhere where they like the star, but he has made better pictures.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**Blue Blazes Rawden**, with William S. Hart (Artacraft)—We did a wonderful business with this picture. But it's not as good as some others Hart has made.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**Stella Maris**, with Mary Pickford (Artacraft)—Best Pickford picture yet. Boost it.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Blue Blazes Rawden**, with William S. Hart (Artacraft)—Best Hart picture shown here.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Reaching for the Moon**, with Douglas Fairbanks (Artacraft)—Absolutely the noorest picture I have ever seen this star in. A few of this, Doug, and you are a dead woodpecker.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**The Rise of Jennie Cushing**, with Elsie Ferguson (Artacraft)—Another good one. Quite a number of our patrons took the trouble to stop and tell us it was good. Elsie Ferguson has developed a good following here.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

## Bluebird

**\$5,000 Reward**, with Franklyn Farnum (Bluebird)—Fine. Business big. One of

the best.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—General patronage.

**The Eagle**, with Monroe Salisbury (Bluebird)—Good picture. Pleased a big Saturday crowd.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**The Eagle**, with Monroe Salisbury (Bluebird)—Picture good, but is most appropriate for popular price communities. Star well cast. Photography good.—G. L. Atkins, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

## Essanay

**Broncho Billy Features** (Essanay)—Given Saturdays as special features at the Star. Always draw large houses.—Philip Papier, Star Theatre, Trenton, N. J.

## First National Exhibitors' Circuit

**My Four Years in Germany** (First National)—Drew good business at the Strand, Doylestown, Pa., and the Strand, Lambertsville, this state.—Philip Papier, owner, Trenton, N. J.

**My Four Years in Germany** (First



PAULINE STARKE  
And Support in a Scene from the Triangle Play,  
"Daughter Angelo."

National)—Very good, but did a very poor business account hot weather. It can't help but please. Book it.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**Pershing's Crusaders** (First National)—Shown to big business.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

## Fox

**The Fallen Angel**, with Jewel Carmen (Fox)—A good title, good posters, and guaranteed to please every person that sees it.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Western Blood**, with Tom Mix (Fox)—Very satisfactory picture. Many remarked as good as William S. Hart.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Cleopatra**, with Theda Bara (Fox)—Proved a real business getter on return engagement at the Trent. Prices were 15 to 50 cents.—Montgomery Moses, Trent Theatre, Trenton, N. J.

**Cupid's Round Up**, with Tom Mix (Fox)—About the best Western, bar none, that we ever played. This boy is a comer. We look forward to more of his stuff.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Confession**, with Jewel Carmen (Fox)—Average picture. Carmen liked. Fair business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**The Firebrand**, with Virginia Pearson (Fox)—A poor picture. Pearson not strong with my people.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**Woman and the Law**, with Miriam Cooper (Fox)—This is a great woman's picture, but men do not care for it. It did not do the business we expected.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**The Scarlet Road**, with Gladys Brockwell (Fox)—A very good picture. Much better than Fox has been giving us of late.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**Jack and the Beanstalk**, with Jane and Katherine Lee (Fox)—Wonderful and a great matinee picture.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

# EXHIBITORS HERALD AND MOTOGRAPHY

**Patsy**, with June Caprice (Fox)—A great picture for the blues. Star makes a hit.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**Cleopatra**, with Theda Bara (Fox)—Fair print. Filled several of the houses of the Hildinger enterprises in this city and in surrounding territory.—Charles C. Hildinger, president, Hildinger Enterprises, Trenton, N. J.

**Du Barry**, with Theda Bara (Fox)—This picture fell flat for us, but it's a fair picture and will please if they like costume stuff. My patrons don't.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.—High class patronage.

**Heart's Revenge**, with Sonia Markova (Fox)—The old-time Fox "mellerdrama" of three years ago revived. Some classes will like it. Intelligent people will laugh at it.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Bride of Fear**, with Jewel Carmen (Fox)—Don't say much about it. An average picture.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**A Fool There Was**, with Theda Bara (Fox re-issue)—Excellent vampire subject to excellent business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

## Goldwyn

**Fields of Honor**, with Mae Marsh (Goldwyn)—Excellent. Sad pictures are not wanted.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—Mixed patronage.

**The Auction Block** (Goldwyn)—Rex Beach's name draws a big mob, but picture is nothing extra. It disappoints because everybody expects more than they get.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**Friend Husband**, with Madge Kennedy (Goldwyn)—Good box office attraction.—W. C. Lamoreaux, Lakeside Theatre, 4730 Sheridan road, Chicago.—High class neighborhood.

**Dodging a Million**, with Mabel Normand (Goldwyn)—Fine picture to good business.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Our Little Wife**, with Madge Kennedy (Goldwyn)—Good picture.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Heart of the Sunset** (Goldwyn)—Scored for three successive days.—Herman Wahn, State Street Theatre, Trenton, N. J.

**The Venus Model**, with Mabel Normand (Goldwyn)—Excellent picture. Strong pulling power.—McMahan and Jackson, Gifts' Theatre, Cincinnati.

## Jewel

**The Kaiser, the Beast of Berlin**, with Rupert Julian (Jewel)—Print in good condition. Drew good business at local houses of Hildinger Enterprises.—Charles C. Hildinger, president, Hildinger Enterprises, Trenton, N. J.

**The Kaiser, the Beast of Berlin**, with



LAWRENCE SEMON,  
The Vitagraph Comedian, Who Is Fast Making a Name for Himself as a Director as Well as an Actor

Rupert Julian (Jewel)—Excellent picture. Big drawing card.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**The Kaiser, the Beast of Berlin**, with Rupert Julian (Jewel)—Broke all records for us.—B. A. Cannon, Crossett Picture Theatre, Crossett, Ark.

**The Kaiser, the Beast of Berlin**, with Rupert Julian (Jewel)—Ran this one week after running **My Four Years in Germany**, and those that saw both said **The Kaiser** was very tame beside **Four Years**. Those that didn't see both thought **The Kaiser** great. Sure is a money-getter. Did more on two days with this than on three days with **Four Years**. Should have run **The Kaiser** first, and then both would have been knock-outs.—R. J. Relf, Star Theatre, Decorah, Iowa.

## Kleine

**The Unbeliever**, with Raymond McKee (Kleine)—A big money-getter, that's all.—F. Vesley, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Unbeliever**, with Raymond McKee (Kleine)—Splendid picture. Business only fair. Never heard a kick at advanced prices.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

## Metro

**To Hell With the Kaiser** (Metro)—Succeeded in breaking all previous records for attendance in spite of extreme hot wave and free show by competition. Can heartily recommend this Screen Classic production as being a picture highly pleasing and big enough to go the limit with advertising. This was a two-day run at advanced prices.—W. A. Millington, Crystal Theatre, Ottawa, Kan.—Rural patronage.

**The Slacker**, with Emily Stevens (Metro)—Played it Fourth of July. A splendid patriotic picture. Film in fine shape and sure pleased my large attendance.—E. S. Nesbit, Linwood Theatre, Tarkio, Mo.—Rural patronage.

**Lest We Forget**, with Rita Jolivet (Metro)—Mighty fine picture to packed houses.—Palace Theatre, Salina, Kan.

**To Hell With the Kaiser** (Metro)—Mighty fine picture to packed houses.—Palace Theatre, Salina, Kan.

**Lest We Forget**, with Rita Jolivet (Metro)—Two days of big business. Fine patriotic production.—J. J. Marshall, Marshall Theatre, Manhattan, Kan.—High class patronage.

**To Hell With the Kaiser** (Metro)—Capacity business.—Electric Theatre, Joplin, Mo.

**Draft 258**, with Mabel Taliaferro (Metro)—Big attendance.—Lewis Theatre, Independence, Mo.

**My Own United States**, with Arnold Daly (Metro)—Given in connection with Red Cross benefit. Big attendance and pleased patronage.—W. J. Brill, Lona Theatre, Sedalia, Mo.

**Breakers Ahead**, with Viola Dana (Metro)—Good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**Opportunity**, with Viola Dana (Metro)—Wonderful picture. Did good business considering hot weather.—H. Applebaum, Argmore Theatre, Argyle and Kenmore avenues, Chicago.—High class neighborhood.

**Lend Me Your Name**, with Harold Lockwood (Metro)—Give us more like this one. Excellent business.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**Toys of Fate**, with Nazimova (Metro)—Excellent picture to excellent business. Nazimova one of the best.—H. W. Bruen, Iris Theatre, Miles City, Mont.

**Broadway Bill**, with Harold Lockwood (Metro)—Very good.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

## Petrova

**God's Man**, with J. Warren Kerrigan (Paralta)—Fairly good picture, but did not draw so well.—Empire Theatre, Winchester, Va.

**Madam Who?** with Bessie Barriscale (Paralta)—Excellent picture. Drew fairly well.—Empire Theatre, Winchester, Va.

**The Turn of a Card**, with J. Warren Kerrigan (Paralta)—Seven reels, and a fine production.—R. J. Relf, Star Theatre, Decorah, Ia.

**Hum-Drum Brown**, with Henry Walthall (Paralta)—Patrons don't like the star and didn't pull.—R. J. Relf, Star Theatre, Decorah, Ia.

**Patriotism**, with Bessie Barriscale (Paralta)—Title seemed to bring our patrons out to see this, and they liked it. Another of those spy pictures with most of the story laid in Scotland.—Charles

H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Wedlock**, with Louise Glum (Paralta)—Very good. Good box office attraction considering weather.—W. C. Lamoreaux, Lakeside Theatre, 4730 Sheridan road, Chicago.—High class neighborhood.

### Paramount

**Tyrant Fear**, with Dorothy Dalton (Paramount)—Filled the theatre afternoon and evening, notwithstanding most torrid weather.—William J. Vernon, St. Regis Theatre, Trenton, N. J.

**The Hired Man**, with Charles Ray (Paramount)—Very fine picture, of a type that our patrons like. Apparently not an expensive picture to make, and pleased more than productions with elaborate settings. Give us more like it.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**The Claws of the Hun**, with Charles Ray (Paramount)—Great picture. Good box office attraction.—W. C. Lamoreaux, Lakeside Theatre, 4730 Sheridan road, Chicago.—High class neighborhood.

**The Firefly of France**, with Wallace Reid (Paramount)—Star is improving as a box office attraction. This is a Saturday Evening Post story bearing on the present international conflict. It is good, but does not please the masses as his "Believe Me Xantippe" did.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Hired Man**, with Charles Ray (Paramount)—They don't make them any better than this for supplying an audience.—R. J. Relf, Star Theatre, Decora, Ia.

**Keys of the Righteous**, with Enid Bennett (Paramount)—A fair program offering.—R. J. Relf, Star Theatre, Decora, Ia.

**Out West**, with Fatty Arbuckle (Paramount)—One of his best.—R. J. Relf, Star Theatre, Decora, Ia.

**The Kitchen Lady** (Paramount)—Funniest comedy ever made. Ran it two days and will repeat.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Good Night Nurse**, with "Fatty" Arbuckle (Paramount)—Very funny.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**His Mother's Boy**, with Charles Ray (Paramount)—This star always pleases here. This is some good picture and will please any kind of an audience.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**Battle Royal**, with Ben Turpin (Paramount)—Excruciatingly funny. A man who won't laugh at this has a perpetual frown. Sennett always pulls something new. The barber shop scene is a riot. Big business with this.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

### Pathe

**Daddy's Girl**, with Baby Marie Osborne (Pathe)—Star wonderful. Always draws for the box office.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**More Trouble**, with Frank Keenan (Pathe)—A dandy picture, with the poorest ending of any picture we ever played.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Kidder & Ko.**, with Bryant Washburn (Pathe)—Title turned away scores of patrons. Picture pleased small audiences both days.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**The Mysterious Client**, with Irene Castle (Pathe)—Star good. Business good. Can't go wrong with this.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—General patronage.

**Today**, with Florence Reed (Pathe)—This is a good one. Florence Reed is some actress and is sure there in this one.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**The First Law**, with Irene Castle (Pathe)—Fair picture. Photography not up to standard. Acting just fair.—Pastime Theatre, Madison street, near Dearborn, Loop, Chicago—Transient patronage.

### Select

**The Death Dance**, with Alice Brady (Select)—Went over well. This picture will go any place.—Pastime Theatre, Madison street, near Dearborn, Loop, Chicago.—Transient patronage.

**The Honeymoon**, with Constance Talmadge (Select)—Fine picture. Good comedy.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**Vera the Medium**, with Kitty Gordon (Select)—Average picture. Some



RUBY DE REMER,  
Feminine Lead in Support of Harold Lockwood  
in "Pals First," a Metro Play.

pleased, but more were not.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**Over There** (Select)—Extra good for the style picture. Timely now. Good business.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**The Secret of the Storm Country**, with Norma Talmadge (Select)—A great picture. Big money-getter.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**The Death Dance**, with Alice Brady (Select)—Did good hot weather business.—W. C. Lamoreaux, Lakeside Theatre, 4730 Sheridan road, Chicago.—High class neighborhood.

**The Whirlpool**, with Alice Brady (Select)—Well liked by all of our patrons. Business good. Has a few faults, but the average "movie" fan will pass them by without noticing them.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class patronage.

**The Public Be Damned**, with Charles Richman (Select)—A great picture for the present time.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Middle class patronage.

**De Luxe Annie**, with Norma Talmadge (Select)—Crowded the theatre for three successive days, playing to local patronage.—Herman Wahn, State Street Theatre, Trenton, N. J.

### Triangle

**The Last Rebel**, with Belle Bennett (Triangle)—Drew well despite hottest season.—Benjamin Robinson, Garden Theatre, Trenton, N. J.

**The Law of the Great Northwest**, with Margery Wilson (Triangle)—Good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

### Universal

**Smashing Through**, with Herbert Rawlinson (Universal)—Good picture, with plenty of action of a sensational nature.—Thomas Reilly, Colonial Theatre, Cincinnati.

**Painted Lips**, with Louise Lovely (Universal)—One of the best. Business great.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—General patronage.

**Come Through**, with Herbert Rawlinson (Universal)—Patrons all seemed to like this, and got me a little money on a Saturday night.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

### Vitagraph

**The Tenderfoot**, with William Duncan (Vitagraph)—Everybody more than pleased. The kind of Western we like.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**The Alabaster Box**, with Alice Joyce (Vitagraph)—Excellent.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—Mixed patronage.

**What Is the Picture's Box Office Value?**

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY'S "What-the-Picture-Did-for-Me." Department.

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Producer .....

Weather .....

How Advertised .....

Competition .....

Admission Prices .....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices .....

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**I Will Repay**, with Alice Joyce (Vitagraph)—Fine picture. Well liked.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.

**Wild Primrose**, with Gladys Leslie (Vitagraph)—Very mediocre picture. Plot ordinary and acting poor.—Pastime Theatre, Madison street, near Dearborn, Loop, Chicago.—Transient patronage.

**World**

**The Marriage Market**, with Carlyle Blackwell (World)—Good, interesting picture.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**Wanted—A Mother**, with Madge Evans (World)—Good.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**State Rights and Specials**

**Hearts of the World** (D. W. Griffith)—With good, clear film, in the hottest weather in thirty years, thermometer at 103, did exceptionally good business with prices from 25 cents to \$1.50, afternoon and evening, playing to local and suburban patronage.—Montgomery Moses, Trent Theatre, Trenton, N. J.

**Sins of Ambition**, with Barbara Castleton (Ivan)—A powerful picture. Drew big crowds and gave good satisfaction.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Men** (Foursquare)—Too slow to please. Had many walk-outs.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Straight and Narrow**, with Billy West (King Bee)—A dandy comedy. Drew well and went very big.—Ralph W. Crocker, Star Theatre, Elgin, Ill.—Middle class patronage.

**Lust of the Ages**, with Lillian Walker (Ogden)—Best picture I have played in two and a half years. Drew well on a hot night.—Ed Fitzgerald, College Theatre, 2217 Sheffield avenue, Chicago.—Good neighborhood.

**Zongar**, with George Larkin (Physical Culture Photoplays)—Sensational picture. Good box office attraction.—Thomas Reilly, Colonial Theatre, Cincinnati.

**The Cast-Off**, with Bessie Barriscale (Foursquare)—Star fine. Big drawing power. Business fine. Packed them in.—H. A. Sylvester, Liberty Theatre, Kansas City, Mo.—General patronage.

**Series and Serials**

**Vengeance—And the Woman**, with William Duncan (Vitagraph)—Going bigger all the time. Best serial yet.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—Mixed patronage.

**The Eagle's Eye**, with King Baggott (Foursquare)—Excellent, but falling off. Not enough for average audience.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—Mixed patronage.

**Allies' Official War Review** (Pathe)—Everybody well pleased. Best drawing card yet.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—Mixed patronage.

**Allies' Official War Review** (Pathe)—Good. Book it.—S. A. Davidson, Royal Theatre, Cherryvale, Kan.

**The Eagle's Eye**, with King Baggott (Foursquare)—This serial seems to hold its own, although the weather hurts some.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Son of Democracy** (Paramount)—Did not draw. Had to cancel same.—Empire Theatre, Winchester, Va.

**National Board of Review Reports**

**Bound in Morocco** (Artcraft)—Entertainment value, excellent; story, good; coherence of narrative, fair; acting, good; photography, excellent; costuming, good; scenic setting, good; moral effect, good.

**The Beloved Blackmailer** (World)—Entertainment value, good; story, fair; coherence of narrative, fair; acting, good; photography, good; technical handling, good; moral effect, good.

**Her Mistake** (General)—Entertainment value, good; coherence of narrative, fair; acting, good; photography, good, technical handling, good; costuming, good; scenic setting, good; moral effect, good.

**The Locked Heart** (General)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, good; technical handling, fair; moral effect, good.

**No Children Wanted** (General)—Entertainment value, good; story, sustained; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; moral effect, good.

**The Fallen Angel** (Fox)—Entertainment value, good; educational value, good; story, good; coherence of narrative, concise; acting, good; photography, fair; technical handling, fair; scenic setting, adequate; moral effect, good.

**Neighbors** (World)—Entertainment value, good; educational value, fair; story, sufficient; coherence of narrative, fair; acting, good; photography, good; technical handling, fair; scenic setting, good; moral effect, good.

**Wild Primrose** (Vitagraph)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, good; photography, good; moral effect, fair.

**Merely Players** (World)—Entertainment value, good; story, good; coherence of narrative, clear; acting, good; photography, good; technical handling, good; moral effect, good.

**The Guilty Wife** (General)—Entertainment value, fair; story, fair; coherence of narrative, fair; acting, fair; photography, fair; technical handling, mediocre; scenic setting, good; moral effect, fair.





# Trade Shows

## CHICAGO

FOX, 5 S. Wabash Avenue, "Lawless Love," five reels, with Jewel Carmen, Wednesday, August 28, 10:30 a. m.

GENERAL, 207 S. Wabash Avenue, Current Publications, titles not available, Wednesday, August 28, 2 p. m.

GOLDWYN, 207 S. Wabash Avenue, "The Turn of a Wheel," five reels, with Geraldine Farrar, Thursday, August 29, 11 a. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Avenue, "The Marriage Ring," five reels, with Enid Bennett, and "On the Quiet," five reels, with Jack Barrymore, Thursday, August 29, 10 a. m.

TRIANGLE, 207 S. Wabash Avenue, "Daughter Angelo," five reels, with Pauline Starke, and "Wild Life," five reels, with William Desmond, Thursday, August 29, 2 p. m.

UNIVERSAL, 220 S. State Street, "Fires of Youth," five reels, with Ruth Clifford, and "Modern Love" six reels, with Mae Murray, Tuesday, August 27, 2 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "The Clutch of Circumstance," five reels, with Corinne Griffith, Tuesday, August 27, 2 p. m.

WORLD, 207 S. Wabash Avenue, "The Power and the Glory," five reels, with June Elvidge, Saturday, August 24, 1 p. m.

## ATLANTA

UNIVERSAL, New Tudor Theatre, Current Publications, entire week of August 26.

## CLEVELAND

TRIANGLE, 704 Sincere Building, "Daughter Angelo," five reels, with Pauline Starke, and "Wild Life," five reels, with William Desmond, Monday, August 26, 2 p. m.

WORLD, Belmont Building, "The Power and the Glory," five reels, with June Elvidge, Saturday, August 24, 2 p. m.

## MINNEAPOLIS

WORLD, Sixth Street and First Avenue, "The Power and the Glory," five reels, with June Elvidge, Wednesday, August 28, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATRES

ALCAZAR—Fox, "The Liar," with Virginia Pearson.

BANDBOX—Universal, "Bread," with Mary MacLaren.

BIJOU DREAM—Select, "The Savage Woman," with Clara Kimball Young.

BOSTON—Artercraft, "Bound in Morocco," with Douglas Fairbanks.

CASTLE—Artercraft, "Riddle Gawne," with W. S. Hart.

ORCHESTRA HALL—Artercraft, "The Great Love," with Lillian Gish.

ORPHEUM—First National, "Italy's Flaming Front," war pictures; Paralta, "A Law Unto Herself," with Louise Glaum; Goldwyn, "Moeny Mad," with Mae Marsh.

PASTIME—Select, "A Pair of Silk Stockings," with Constance Talmadge.

PLAYHOUSE—Kleine, "Behind the Lines in Italy," war films.

ROSE—First National, "Italy's Flaming Front," war pictures.

ZIEGFELD—Mutual, "A Hoosier Romance," with Colleen Moore.

## OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Trail of No Return" (Universal)—Reel 1, all but flash of first scene of outlaws shooting up town; scene of deputy lying dead at door and showing note pinned to his body reading: "Hell's morgue is full of deputies"; stealing satchel. Reel 2, subtitles: "To the memory of damn fool sheriffs," "I'll match you a dollar, etc."; all shooting scenes between man on cliff and man below, to include scene of man falling off rock; binding girl in hut and tying her to chair; all but last shooting scene between girls, men and gang inside cabin; subtitle: "I'll match you 45."

"The Crucible of Life" (Authors Film)—Reel 2, theft of pearls. Reel 4, robbing safe; closeup of stolen jewels; man tearing woman's dress and throwing her on bed; Fritz paying money for jewels. Reel 6, burglars putting silverware into bag.

"Friend Husband" (Goldwyn)—Reel 3, woman turning down bed-clothes on twin bed. Reel 4, six scenes of holdup of auto. Reel 5, examining loot; highwayman shooting man.

"Hands Up" No. 1 (Pathe)—Reel 3, slugging man.

"Playthings" (Bluebird)—Adult only permit. Reel 5, subtitle: "After what I have heard, I don't believe any jury would convict bim, especially if you defend him."

"Bread" (Universal)—Reel 2, subtitle: "If you are the right sort, etc." Reel 3, subtitle: "You beast" and scene of man advancing towards girl and leering suggestively; all but first struggle scene between man and girl, girl tearing his face, etc.; subtitles: "You straight-laced Puritan"; "How dare you suggest such a thing"; "You weren't too good to let bim squander his money on you."

"The Love Swindle" (Universal)—Reel 2, tramp slugging man.

"Inside the Lines" (World)—Reel 2, doping wine.

"Nine-tenths of the Law" (Northwood)—See film entitled "The Little Roughneck" for eliminations.

"Fatty's Wild Night" (W. H. Prod)—Fatty sticking Chaplin in seat with pin; Chaplin pulling pin out; Chaplin sticking Fatty with pin in seat.

"Cactus Crandall" (Triangle)—Reel 1, two scenes of women at bar. Reel 3, all struggle scenes between couple. Reel 4, first struggle scene; all scenes of men falling in fight; choking Mexican; shooting Mexican. Reel 5, two scenes of girl struggling with Mexican at gate; closeup of man choking Mexican.

"The House of Mirth" (Metro)—Reel 1, woman in silhouette behind veil. Reel 3, subtitle: "You know how you can repay me." Reel 4, subtitles: "You're willing enough to take favors, etc."; "Now I want value received." Reel 6, subtitles: "Now that society has accepted me, of course, I cannot marry you"; "If you only will be sensible."

"The Hun Within" (Artercraft)—Reel 4, putting chloroform on bandkerchief; chloroforming man; gagging man.

"The Girl from Bohemia" (Pathe)—Reel 5, throwing stone at man.

"A Pair of Cupids" (Metro)—Reel 3, front view of nude child.

"Billy's Fortune" (Capitol)—Reel 1, suggestive actions of man holding baby before he calls for napkin.

"Don't Shoot" (Lyons & Moran)—View of carbolic acid label.

"Mercy Players" (World)—Reel 3, kissing scene in taxi. Reel 4, subtitle: "If it isn't that kind of a baby we'll call it Trent."

"The Landlady's Pet" (W. H. Prod)—Chaplin thumbing nose; Chaplin expanding trousers and looking into them.

"The Tamale Army" (W. H. Prod)—Reel 2, three scenes of man in underwear outside and three scenes inside jail; man in underwear bumping into girl.

"The Pile Driver" (W. H. Prod)—Man kicking woman.

"Bride and Gloom" (Pathe)—Two scenes of Lloyd in berth with woman.

## Hedda Nova in "By the World Forgot"

Director David Smith has completed the first two reels of the feature Vitagraph picture, "By the World Forgot," which has Hedda Nova and Frank Glendon as its principals. Many of the scenes of the concluding three reels of the story call for the use of a yacht. The completed first two reels were made on a sailing vessel.

## Training Camp Comedy Filmed

"Come On In," the first of the John Emerson-Anita Loos productions for Paramount pictures, has just been completed at the Eastern studios of the Famous Players-Lasky Corporation. Shirley Mason and Ernest Truax are starred in this production, which is described as a comedy of the training camps.

# SYNOPSIS OF CURRENT PUBLICATIONS

## "TILL I COME BACK TO YOU."

Five-part drama.  
Featuring **BRYANT WASHBURN**.  
Produced by **Arctraft**.  
Author, **Jeanie MacPherson**.  
Director, **Cecil B. DeMille**.

We all know Belgium's plight at the outbreak of the war. This story vividly relates how a daring young American officer performs an act of great heroism in destroying several tanks of liquid fire, which Germans intended using upon the Allies, thus preventing the destruction of an orphan asylum, where the woman he loves is in charge.

## "RIDERS OF THE PURPLE SAGE."

Five-reel drama.  
Featuring **WILLIAM FARNUM**.  
Produced by **William Fox**.  
Author, **Zane Grey**.  
Director, **Frank Lloyd**.

Lassiter, the hero of this thrilling story, and the avenger of the Utah border, is one of the most interesting and picturesque characters in modern fiction. The Grand Canyon of Arizona and the great Navajo Desert form the background for many of the out-of-door scenes.

## "LAWLESS LOVE."

Five-reel drama.  
Featuring **JEWEL CARMEN**.  
Produced by **William Fox**.  
Author, **Max Brand**.  
Director, **Robert Thornby**.

When the theatrical troupe of which La Belle Geraldine is a member is stranded in a small Western town, the leading lady and her dancing partner plan to capture a notorious bandit, Black Jim, and claim the reward, \$2,000. Black Jim upsets their plans by kidnaping them. Freddy, the actor, makes a poor showing and Geraldine falls in love with the bandit, when he protects her. The two decide to fight it out together when the gang turns on Jim.

## "MONEY MAD."

Five-part drama.  
Featuring **MAE MARSH**.  
Produced by **Goldwyn**.  
Author, **Lois Zellner**.  
Director, **Hobart Henley**.

When Elsie Dean's stepfather fell under the influence of Sima, a Hindu, she determined to get at the bottom of it. The mysterious death of her mother years before prompted it. With the aid of her sweetheart, Elsie finds out that a string of magnificent pearls left by her mother has been stolen and when she reveals their hiding place, while posing as a sceress, her father comes to his senses.

## "FOR HUSBANDS ONLY."

Five-part drama.  
Featuring **MILDRED HARRIS**.  
Produced by **Jewel**.  
Author, **G. B. Stern**.  
Director, **Lois Weber**.

The biter is very often bitten. This was the case when Toni Wylde married Samuel Dodge, because she was piqued at the unsatisfactory termination of her love affair with Rolin Van D'Arcy. D'Arcy, however, proved himself somewhat of a cad afterwards and Toni finds that she really loved Dodge.

## For Your Program

Synopses of the following plays are given in this week's issue:

Changing Woman, The  
For Husbands Only  
High Tide  
Her Midnight Burglar  
Inn of the Blue Moon, The  
In Judgment Of  
Ghost Flower, The  
Lawless Love  
Money Mad  
Marriage  
Power and the Glory, The  
Riders of the Purple Sage  
Savage Woman, The  
'Till I Come Back to You

Synopses appearing last week:

A Hoosier Romance  
Bird of Prey  
Conquered Hearts  
Coals of Fire  
Cactus Crandall  
Great Love, The  
Girl From Bohemia, The  
His Birthright  
House of Mirth  
Love's Law  
Merely Players  
Miss Mischief Maker  
Out of the Night  
Playthings  
Riddle Gawne  
Shifting Sands  
That Devil, Bateese

## "THE INN OF THE BLUE MOON."

Five-part drama.  
Featuring **DORIS KENYON**.  
Produced by **Doris Kenyon Company**.  
Author, **Louis Joseph Vance**.  
Director, **John B. O'Brien**.

The complications arising over the identity of twins are many. When Justus Druce secured a divorce from his wife he took Justines, twin sister of Dorothy, with him. How Dorothy in her little shack, called "The Inn of the Blue Moon," brought husband and wife together again and two pair of lovers were united forms the network of this screen story.

## "MARRIAGE."

Five-part drama.  
Featuring **CATHERINE CALVERT**.  
Produced by **Frank A. Keeney**.  
Author, **Guy Bolton**.

Would you cheat at cards to save your husband's eyesight? Eileen Spencer and her friend Dolly fit up an apartment and make money by cheating at cards to pay for an expensive operation. When cured, Jack Spencer returns, only to find Ballantyne, a former sweetheart, in his wife's rooms. Her confession clears away his suspicions, however, and a reconciliation follows.

## "IN JUDGMENT OF."

Five-reel drama.  
Featuring **ANNA O. NILSSON** and **FRANKLYN FARNUM**.  
Produced by **Metro**.  
Author, **George D. Baker**.  
Director, **Wills S. Davis**.

Mary Manners possesses the power of

mind reading. How she uses this power to advantage when attacked by a robber and is later saved by a young man, whom she calls by name, forms the plot of this interesting story. Robert Brainard, the son of a judge, is a suitor for her hand, but Judge Brainard confesses that John is his son also, when the latter is accused of a murder he did not commit. John wins Mary and all ends happily.

## "HER MIDNIGHT BURGLAR."

Five-reel drama.  
Featuring **GLORIA JOY**.  
Produced by **Oakdale**.  
Director, **Bert Ensminger**.

John Depue owns many tenements, but refuses to keep them up. His little daughter, Marylee, steals away from home and while dancing and singing in the streets to assist the poor and sick, falls ill to the same malady affecting her father's tenants. Old Depue has his eyes opened to the evils of his landlord system and Marylee's sacrifices are not in vain.

## "THE SAVAGE WOMAN."

Five-part drama.  
Featuring **CLARA KIMBALL YOUNG**.  
Produced by **Select**.  
Author, **Francois Curel**.  
Director, **Edmund Mortimer**.

The transition of Renee Benoit from the haunts of her savage forefathers to a Parisian ball room was not of sufficient moment to Jean Lurier to hold his interest. When he turned his attention to Aimee, a former love, Renee's feelings were hurt and she expressed herself by smashing a valuable curio. However, she wins Jean's everlasting love when she saves him from the natives.

## "HIGH TIDE."

Five-part drama.  
Featuring **HARRY MESTAYER**.  
Produced by **Triangle**.  
Director, **Gilbert Warrenton**.

Because he thought his dissipation had unfitted him for marriage with a good woman, Hudson Newbrook turned to a former flame, now the leading woman in a play he had written, hence Barbara Edwards, disillusioned, turns to other things. However, Barbara meets and marries the right man later on.

## "THE GHOST FLOWER."

Five-part drama.  
Featuring **ALMA RUBENS**.  
Produced by **Triangle**.  
Director, **Jack McKenzie**.

Fate guided the steps of Guilia, the Ghost Flower, from the moment she ran away from the home of her father, a Neapolitan wine merchant, to escape the attentions of one Tony Catarelli, an agent of the Camorra, until she is delivered into the arms of the man she loves. Italy, Paris and scenes of the great war played an important part in Guilia's life.

## "THE CHANGING WOMAN."

Five-part drama.  
Featuring **IEDDA NOVA**.  
Produced by **Vitagraph**.  
Author, **O. Henry**.  
Director, **David Smith**.

Nina Girard was wine and dined by plutocrats and loved everyone who was

nice to her. However, Armstrong, an American and a woman hater, was not won by the charms of the prima donna until she is taken captive by Indians. He rescues her and learns to care for her in a way that was not to be denied.

**"THE POWER AND THE GLORY."**

Five-part drama.  
Featuring JUNE ELVIDGE.  
Produced by World.  
Author, Grace MacGowan Cooke.  
Director, Lawrence C. Windom.

Jonnie Consadine went down the mountain to find work and found romance in the little mill town. It is a tale of Tennessee, with its rough mountaineers and abject poverty. Jonnie is successful in getting the job, but in doing so she starts a series of circumstances that are thrilling and unusual.

**Exhibitors Are Shown  
First of Star Series  
At Goldwyn Exchanges**

Exhibitors in all sections of the United States last week saw Goldwyn's first star series pictures for the coming season—Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl" and Tom Moore in "Just for Tonight."

Co-incident with the showing of these productions the Goldwyn Cleveland office, through its manager, H. A. Bandy, and his service department aid, W. J. Brandt, put over a novel stunt.

Every Goldwyn customer in the Cleveland territory, as well as all other interested exhibitors, attended the showing of Miss Farrar's first production not merely as spectators, but as theatre specialists co-operating with each other for the purpose of agreeing upon an advertising campaign in their respective cities.

Among those present were George J. Schade of the Schade Theatre, Sandusky; C. W. Deibel, general manager of the new Liberty Theatre, Youngstown; H. C. Horater of the Alhambra Theatre and Edward A. Zorn of the Temple Theater, Toledo.

The meeting had been prearranged for several months, a score of successful showmen having decided that for the first time they would analyze a picture together and each give the other plans and suggestions for the promotion and exploitation of the production.

**Vitagraph Will Aid  
Liberty Loan Drive**

Vitagraph will deliver seven patriotic subjects to the government for use in the fourth Liberty Loan drive, according to announcement from the company this week. Each of the pictures will be three hundred feet in length and the featured players will be Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corrinne Griffith, Gladys Leslie and William Duncan, one star with well known supporting players appearing in each picture.

The first six stars named are the leaders on the Vitagraph Blue Ribbon program, while Duncan has attained rank as the leading serial star of the country.

**Outing-Chester Film  
A Trip Mid Pines and  
Palms—Double Bill**

"Pines Up and Palms Down," No. 9 in the series of twelve Outing-Chester travel pictures being distributed by Mutual, offers a double bill, so to speak, since the spectator finds himself launched in a birchbark canoe on picturesque upper reaches of the Niuegon, and, quicker than thought, transferred to the pine fringed bayous of the Florida everglades, poling around among crocodiles in a Seminole dugout.

This picture reveals intimate phases of camp life in the north and south that are seldom obtained in motion pictures. With infinite patience the cameraman lay in waiting along silent paths trod by caribou and moose, until those wary animals at last came within focus and revealed themselves, alert, poised for instant flight, but so close that the photographer could have hung his hat on their antlers.

The southern phase of this outdoor classic shows alligators fifteen and twenty feet long lying like logs of wood along the bayous of the Everglades, while the Indians paddling deftly through the silent palm sheltered reaches of the great swamp country, display contempt for the razor-edged jaws of the "crocs" by swimming and diving where they are thickest.

**Production Is Resumed  
By Constance Talmadge**

Constance Talmadge, Select star, has resumed work after a month's visit with her sister Norma, at the latter's Bayside L. I., home. She left New York a week ago last Monday, arriving at Hollywood Saturday, where she got busy immediately on her second Select series, in which she is presented by Lewis J. Selznick.



WILLIAM J. CLARK  
Secretary and Treasurer of the Affiliated  
Distributors Corporation.

**J. Stuart Blackton Films  
Big Military Spectacle**

"The Common Cause," the feature which Commodore J. Stuart Blackton is making under the auspices and with the co-operation of the British-Canadian Recruiting Mission, is to be distributed through the Vitagraph Distributing Organization. The date of issue has not been decided upon, although the production is about half completed.

The story is the joint work of Hartley Manners, Major Ian Hay Beith and Percival Knight. The scenario was written by Anthony P. Kelly, and in the production of the play Commodore Blackton has unlimited financial means and every facility, including the use of troops, guns, fighting tanks, etc., for making a great picture.

The production is being made by Commodore Blackton at his own studio in Brooklyn and at the Vitagraph Village, the interior scenes being taken at the former place while many of the big exterior scenes are being staged at the latter. American, French and British soldiers and marines are being employed in the military part of the spectacle.

**Stirring Italian War  
Scenes Depicted in  
"Flaming Front" Film**

"Italy's Flaming Front," the latest film production to reach this country since the counter-stroke, will be published by the First National Exhibitors' Circuit on Aug. 26.

The production will be in six reels. It has been edited by a joint conclave made up of members of the First National Exhibitors' Circuit and representatives of the Italian military authorities in this country, and, it is said, offers striking evidence of rare dramatic selection and good taste.

There are scores of scenes that raise the enthusiasm to fever heat, it is said, but not one that could arouse a sense of repulsion in the mind of the most impressionable. The picture shows inspiring and exciting scenes of the spectacular conflict being waged by the champions of democracy in the South.

**Three Stars Complete  
Liberty Loan Features**

Metro and Screen Classics stars have hastened to cooperate with the Treasury Department in making miniature features to boost the Fourth Liberty Loan. Three of these pictures have already been completed, with Harold Lockwood, Emily Stevens and Edith Storey as the stars. Others who will appear in the Liberty Loan pictures are Mme. Alla Nazimova and Ethel Barrymore.

**Foreign Rights Sold**

Sam E. Rork, general representative of the Haworth Picture Corporation, announces the sale of the foreign rights to the Hayakawa pictures in the British Isles to J. K. Walker of London, and the rights to Australia to Williamson.



# CHICAGO TRADE EVENTS



## George D. Backer Reorganizes Local Foursquare Office

## Celebrated Players to Handle Chicago Territory of Company

Through arrangements completed by George D. Backer, president of the Foursquare Pictures, Inc., this week the affairs of the Foursquare company in the Chicago territory will henceforth be administered by the Celebrated Players Film Corporation.

Since the resignation of Frank J. Flaherty some weeks ago, Holmes C. Walton, special representative of Mr. Backer, has been in Chicago straightening out the affairs of the local exchange. With the arrival of President Backer came the announcement that the Celebrated Players would, in the future, handle the Foursquare productions.

### Backer Completes Arrangements

Mr. Backer also completed arrangements with the Celebrated whereby that company will handle the productions of the Bacon-Backer Film corporation. The latter concern expects to produce not less than twelve pictures during the coming year and has just completed what is declared to be one of the finest studios in the east. It is situated at 230 West Thirty-eighth street.

Jack O'Toole, who in partnership with Mr. Flaherty has been conducting the Minneapolis exchange of the Foursquare, was called to Chicago and after a conference with President Backer it was announced that the latter had purchased Mr. Flaherty's interest and that Mr. O'Toole would continue in charge of the exchange.

### New Exchanges Planned

In addition to this Mr. O'Toole has been delegated by President Backer to appoint representatives and establish Foursquare exchanges in Kansas City and Seattle. He will begin this work in about two weeks, he said. Christie Comedies and the Gaumont serial, "The Hand of Vengeance," have also been obtained by Mr. O'Toole for Minneapolis distribution in addition to the Foursquare offerings.

Nothing could be learned regarding the future plans of Mr. Flaherty. President Backer left Chicago last Thursday night for New York and was followed Saturday by Mr. Walton.

## Silee Film Exchange To Handle Ford Weekly

Lee Herz, head of the Silee Film Exchange in the Consumers building, has returned from a trip to Detroit where he has been in conference with A. B. Jewett, editor of the *Ford Weekly*, relative to its distribution in this territory.

Mr. Herz reports that he will have charge of the *Ford Weekly* distribution in the states of Illinois, Indiana, Wisconsin, Iowa and Kentucky. Arrangements

for the distribution in Iowa have been completed with the Des Moines Film & Supply company; in charge of O. H. Garland. The exchange is situated at 702 Mulberry street.

## Joseph E. Hopp Named Local Representative Of American Films

Joseph Hopp, former vice-president of the Motion Picture Exhibitors League and one of the pioneers of Chicago film men, has been appointed representative in the Chicago district of the American Film Company. He took up his new duties last Saturday at the local Pathe office.

Mr. Hopp will have two assistants in pushing the Mary Miles Minter, William Russell and Margarita Fisher productions of the American company, one of which, Herbert E. Belford, of the Lea-Bell company, has already taken up his work. The other has not been named as yet.

The new American representative's connection with the film industry dates back to 1907 when he started the Stand-



JOSEPH HOPP

ard Film Exchange which afterwards became one of the largest in the city. In 1913 he disposed of his interests in this to the Universal Film Manufacturing Company and with his son, Edgar, entered the motion picture supply business.

Early in 1917 Edgar enlisted in the United States navy and shortly afterward, Mr. Hopp, deprived of his assistance, was compelled to dispose of this business.

During the entire time he has been interested in the exhibiting end of the business and is best known through his association with the Majestic Theatre of Rock Island, and his activities in exhibitors' organizations.

## Woman Censor's Story Brings Fine of \$100 To Chicago Exhibitor

On the testimony of a member of the Chicago censor board the management of the World Theatre, 61 West Randolph street, was fined \$100 by Judge Fry in the Municipal Court recently. The censor, a woman, testified that posters of nude women adorned the lobby of the theatre and that the management ran the film "Caught in a Cabaret" without a permit.

A fine of \$50 was imposed on the management of the Howard Theatre, 1631 Howard avenue, for putting on the film, "A Neighbor's Keyhole," without the proper permit and allowing minors to view the picture.

## Paramount Gives Up Orchestra Hall Sept. 9

Prompted by patriotic motives, the Paramount and Arcraft companies will give up Orchestra Hall, September 9, in order to make way for a special showing of a government propaganda film. The companies' lease on the playhouse extends until September 29 and relinquishing it at this time involves a considerable financial loss. Max Goldstine says, however, that anything within his power to aid the government will be forthcoming at any time.

## Ortenstein Reopens The Twentieth Century

Repainted and redecorated throughout, new carpeting laid, and practically an entirely new ventilating system installed, the Twentieth Century Theatre at Prairie avenue and Forty-seventh street, reopened last Saturday night to a record business.

The Twentieth Century is now under the same management as the Vista and New Park and under the direction of Harry Ortenstein has been made into a beautiful picture palace. The new ventilating system is akin to the one now in use in the Vista, which has been highly praised by the board of health.

The opening bill was a Mutual production, "Her Husband's Honor," with Edna Goodrich, which will be followed by Carlyle Blackwell in "The Beloved Blackmailer," a World feature.

## PERSONALS

"By George"

D. M. Vandawalker still remains somewhat weak after his tussle with Old Sol but he is slowly but surely getting the upper hand and with winter approaching the whole thing will soon be only a memory.

A. W. Goff, general manager, and H. D. Naugle, western division manager, of the Vitagraph company, stopped off in

town last week on their way to New York from Seattle.

Private Israel Krohn, proprietor of the Star Theatre, Easton, Pa., visited the World office this week on his way from Camp Hancock, Ga., to Camp Grant, Rockford. He is now assigned to the 111th Ordnance Depot.

Manager Brink of the local Sherry exchange, has received a telegram from New York announcing that "The Street of Seven Stars" has been booked on the Loew circuit. If we wuz Brink we'd wire back about the neat little Ascher and Lubliner & Trinz contracts in the upper left hand corner of our desk. Maybe he has. Search us.

Frank Rembusch and Louis Frank who have been making room 207 at the Hotel Sherman resemble a munitions plant in feverish intensity, left for New York last Monday bent on missionary work for the A. E. A. convention. What chance has the poor effete east got against those two birds?

Another has fallen for the "I Will Stay Young" club. Friend Leserman has had his beard shaved off, is wearing a palm beach suit and learning to whistle "Over There" and "Keep the Home Fires Burning." Shouldn't wonder if he'd be springing a number of George La Veen's soft shoe steps next.

T. W. MacKay, one of the progressive exhibitors of Rutland, Vt., called to pay his respects to the "Herald" staff last Saturday and rounded off his visit by touring the local exchanges. Nice feller, T. W. Hope he calls again.

Jake Fulrath of the Opera House, Savanna, Ill., "never known to turn a road man down for a booking," was in the city last week, greeting his many friends among the salesmen and exchange managers.

Jimmy Kehoe it is said, is to be the new manager of the new Pantheon, Lubliner & Trinz's photoplay palace at Sheridan Road and Eastwood avenue, now nearing completion. Hope it's true, Jimmy.

C. R. Plough invested \$48.60 in a ticket to New York last week and somehow didn't take us into his confidence as to the why of the trip. When he gets back there'll probably be something to spring on the anxious public.

Hunter Bennett, former sales manager of the Mutual Film Corporation, is now attached to the 6th platoon, 1st battalion, 21st Infantry, San Diego, Cal., "We have all day Saturday and Sunday off and most of us spend this time at Corona-da Beach," writes Hunter. 'Tis a hard life, but a clean one, us takes it.

E. C. Peto has opened the "Papa's" theatre at 716 West Twelfth street. At last the head of the family comes into his own.

Tom Chatburn of Vitagraph, the old rascal, he sez to Banford, he sez: "Doc, how much does it cost to get drunk on whisky now." Doc scratched his head a minute and said: "Why I guess about—say what in hell you asking me for." You got to watch that boy, Doc, he's the soul of wit.

Just as we gallop to press Abe Teitel calls up to say that he has just landed the cleaning job for eighteen prints of "My Four Years in Germany" for the Central Film Company. Say Abe, we'd stop the darn press anytime for an item like that.

### On the Firin' Line

This is the story of a whizz. "Chub" Florine dug him up for Mintz over to Unity. Name is Herman Blumberg and swears with his right hand in the air that he never saw a fillum before last Monday. Mintz says he is the best he ever saw and will come across seventy-five simoleons for a duplicate. Like Mintz meat boys.

Frank Delo, assistant manager of the Milwaukee Metro office, paid us a visit last Sunday. On the wagon, Frank, or have you a two-gallon thermos bottle?

On the quiet, fellows, we were told confidentially that Parnass is out of General. We don't dare say anything about it because he don't like us any too well. We haven't had a chance to check up with I. R. on his latest connection.

J. A. Salter, after three weeks in the Wisconsin territory is coming back to his old love, the North side of the city. Vitagraph productions? Sure.

Barnett Lyon, formerly of the Salt Lake City office of the World Company, has joined the local sales force and will have Illinois and Indiana for his territory.

Word has been received from Al Hackett, who is "over there." He was formerly in the shipping department of the Fox company, but now is attached to Pershing's headquarters. He tells of having met Captain Robert Warwick.

Lester Abbott, booker of the local Fox exchange, joins the National Army this week. This would seem to reverse the old-time adage about the pen being mightier than the sword.

Two of the local Vitagraph boys have climbed up the ladder the past week. L. M. Cobb, who has been a special salesman for the Chicago territory, left last week for Seattle, where he will take up the managerial reins of the Vitagraph exchange. O. W. Kappelman has been appointed manager of the Milwaukee office and will henceforth confine his activities to the Wisconsin territory.

Since the boys of the line persist in being unusually quiet this week, we declare for equal suffrage and below narrate some of the activities of the young ladies in the field.

Miss Dorothy Bostick, formerly of the Kleine exchange, has signed a Vitagraph contract and will now rattle off letters for T. W. Chatburn's signature.

"Theda Bara" Finnan of the Four-square office was "sold" as part of the exchange and will assist the Celebrated Players in handling the Bacon-Backer

productions. President Backer made her a present of the Oliver machine she had been using, and also some handkerchiefs. So thoughtful of him, with the hay fever season coming on.

Mabel Strickrod, secretary of Frank B. (we came darn near writing it "Bonus," but he warned us against it), Rogers attempted to lose a finger to other day in mortal combat with an obstinate desk, but only succeeded in blackening the nail a bit. A hammer, Mabel, is much easier, and the results are just as painful.

### Manager Protests Absence of Men in Exchanges Sunday

Charles H. Ryan, manager of the Garfield Theatre, 2844 West Madison street, a Charles J. Schaefer house, writes to EXHIBITORS HERALD AND MOTOGRAPHY, complaining of a lack of co-operation of certain exchanges in failing to keep men in the office on Sunday. He relates two experiences to prove his complaint is justified.

On one occasion, according to the letter, the Garfield operator discovered a supposed Billy West comedy to be a Ford weekly. It was 2 p. m., and the comedy was scheduled to be screened about an hour later.

Manager Ryan was up against it. He had run the Ford weekly before and couldn't use it again. He phoned to the Bee Hive office, where the Billy West comedies are booked, and then to Griever and Herz (now the Silee Film Exchange), who handle the distribution, to get the proper film, but got no response. He took a car down town, went to the Griever and Herz office on the fourth floor of the Consumers Building, but found "all exchanges closed, Pathe included."

He phoned Fox and Goldwyn for another comedy, but got no answer. Then he tried Universal and got what he wanted, and by fast work got back to the theatre in time to screen the picture on scheduled time.

The trouble had been that there are two Garfield theatres and the pick-up man had not examined the reel he collected at the exchange. Mr. Ryan admits this should have been done, but he says that does not excuse an exchange from keeping some one in the office on Sunday to rectify mistakes.

The other experience was in connection with a showing of "To Hell With the Kaiser" at the Keystone Theatre, which is also owned by Charles J. Schaefer.

With a full house, Mr. Krueger, the temporary manager, tried to get the Metro exchange when the film buckled, but got no response. He called Mr. Ryan, and Mr. Ryan caught the Metro manager, Presson Smith, at his home.

Mr. Smith obligingly came down town and gave the Keystone another print of the film. But a serious delay had been occasioned, Mr. Ryan states, because the exchange had no one in the office.

## Salt Lake House Prevents Strike With an Injunction

### Manager of American Theatre Sets Precedent for State

SALT LAKE CITY.—Upsetting precedents, Manager W. H. Swanson of the American Theatre went to the courts for relief when threatened with a strike by his musicians and operators recently.

He received a temporary injunction restraining both the musicians and operators from walking out, while the union men were given notice to appear later and show cause why the injunction should not be made permanent.

It is said that the case is the first in Utah in which a restraining order has been issued forbidding the employes of a corporation from going on strike.

#### Considered Test Case

The proceedings mark the culmination of a grievance between the two interests that is of long standing, and is regarded by both in the light of a test case. It was brought to an issue when Manager Swanson served notice on Claude Sweeten, leader of the orchestra, that the number of musicians would be reduced from eleven to eight.

Thereupon, the complaint for the injunction alleges, the musicians decided that they would walk out and that, further, they would attempt to brand the American as "unfair" and do all in their power to reduce its patronage.

Later the manager rescinded his demand for a reduction in the size of the orchestra, agreeing to employ eleven members as before. The musicians, however, decided to call the strike, anyway, offering as a reason the fear that the manager would change his mind.

To prevent the contemplated walkout, Mr. Swanson resorted to the injunction proceedings. The operators were included in the order, because it was believed they would call a strike in sympathy with the musicians, since they both belong to the American Federation of Labor.

#### Would Bar Picketing

Besides enjoining the employes to remain at their posts, the restraining order, if carried out, will prevent any effort on the part of the strikers to advertise the American as unfair and will also prohibit picketing and boycotting.

No dispute about wages or hours of work is involved. The issue concerns the right of the defendants to walk out if they are not satisfied with conditions of their employment and the right of the plaintiff to say how many musicians he is willing to employ.

The reasons set forth for the proposed reduction in the size of the orchestra, out of which the trouble grew, are that man-power should be released wherever possible for pursuits that will contribute to the winning of the war, and, further, that conditions financially do not warrant the employing of eleven musicians.

## Women to Replace Drafted Operators On the West Coast

### Los Angeles Exhibitors Sponsor School for Instruction

LOS ANGELES.—The Los Angeles Motion Picture Exhibitors Association has launched a campaign for the replacement of operators, called to the colors, with women.

Arrangements have been made for women to take a course in projection, for which they will pay a modest tuition. Upon proof of their efficiency they will be given jobs with pay between \$20 and \$30 a week. The school is expected to supply women operators for other cities on the west coast also.

#### Theatres Face Closing

Leo Ryan is in charge of the projection school. He says there are jobs for fifty women operators as soon as they are available. Many theatres, he says, confront the possibility of closing through failure to get some one who can operate their machines.

Action of the Los Angeles exhibitors, it is expected, will lead to similar steps being taken elsewhere, as it is an open fact that theatres all over the country are hard up for operators.

#### Instruction a Question

That women can substitute for the men is an accepted fact, but to do so it is necessary for them to obtain instruction first.

But what is probably a greater question is that of putting in women operators without violating agreements with the union. The union problem is strictly a local one, however, and is one which the exhibitors of every city will have to solve the best they can.

## ELYRIA, O., EXHIBITORS SETTLE COURT DISPUTE

ELYRIA, O.—Suits growing out of disputes between E. J. Georgeople, John Pekras, Melton Phelos and others on the one hand, and the Elyria Theatres Company on the other, have been dismissed, a settlement having been reached out of court.

According to the settlement, Owen J. Bannon and Charles J. Chisholm give up their holdings in the Elyria Company and the company releases to Mr. Bannon all interest in the Bannon Theatre Company.

This leaves the Elyria company in possession of the American, Strand, Dreamland and Rialto Theatres and Bannon the sole stockholder of the Bannon company.

## Richmond House to Reopen

RICHMOND, VA.—The new Victor Theatre, Eighth and Broad streets, will reopen Labor Day, Sept. 2. Extensive alterations and repairs have been made.



CHARLES MAIGNE, Who Wrote and Directed Alice Brady's Forthcoming Select Picture.

## Sunday Shows Doomed In Pennsylvania Town By Act of Churches

SHARON, PA.—Hopes of exhibitors here for Sunday shows, following a recent decision that Sunday shows are permissible in Pennsylvania unless prohibited by municipal action, seem to be blasted.

Action has been taken by the city council looking to the passage of an ordinance barring all theatrical performances on that day.

The action came in response to a demand from a number of churches, representing 5,000 churchgoers. It was contended that the opening of theatres would be unpatriotic because it would mean a waste of coal in lighting and heating.

The churches were the First Presbyterian, First Methodist Episcopal, Oakland Avenue Methodist Episcopal, First Baptist, Free Methodist, Congregational, United Presbyterian and Welsh Baptist.

Two houses have been running on Sundays since the recent decision, the proceeds going to the Red Cross. According to the managers an average of 4,000 persons attended the performances each Sunday.

## Open Houses to Soldiers

PETERSBURG, W. VA.—Petersburg theatres are admitting men in uniform from Camp Lec free of charge between 5:30 and 6:30 in the evening as a patriotic service to the Government. Other amusement enterprises are doing likewise. If the plan proves practicable it will be continued.

## Maryland Exhibitors Hold Annual Picnic; Screen Stars Attend

BALTIMORE.—The Maryland branch of the Motion Picture Exhibitors League of America held its annual picnic at Monument Park on Frederick Road Saturday, Aug. 10. Frank Hornig, president, and L. A. DeHoff, secretary, had charge of the plans.

Several stars were sent down from New York by film companies, among them Kitty Gordon, June Caprice, Florence Reed, Hale Hamilton, Olive Tell and Edward Earle.

The picnic was open to the public and a large number of persons were present. Athletic events were held for both men and women, in which the stars took part. The stars departed for New York in the evening of the following day.

The picnic received quite a little publicity and the exhibitors believe they will gain from it in a business way, not to speak of the outing they enjoyed.

## E. H. Hulsey Acquires Hippodrome at Dallas

DALLAS, TEX.—E. H. Hulsey, owner of the Queen, Old Mill and other motion picture theatres in Dallas and other Texas cities, has taken a long-time lease on the Hippodrome Theatre.

The house was opened under the new management Aug. 10, with "The Great Love," the first D. W. Griffith production sold direct to the exhibitor for several years.

Only big features will be shown at the Hippodrome, Mr. Hulsey announces, and elaborate stage settings will be a big feature.

A fourteen piece orchestra has been installed, with Paul Harris as the conductor.

## Film Is Shown in Court In Action for Damages

DETROIT.—Dissatisfied with a film that had been sent to him by the Metropolitan Film Company, Harold Nelson went into court to demand \$27.

Much to the amusement of court room hangers-on, Justice Richter, before whom the case was tried, had the film screened on the wall. Then another film was exhibited to show a contrast. Decision was reserved.

## Cincinnati Branch Office Is Closed by Foursquare

CINCINNATI.—The local office of the Foursquare Picture Corporation, located in the Strand building, has been closed and Joe Horwitz, district manager, will remove all films to the Cleveland and Detroit exchanges. Cincinnati exhibitors will be served from Cleveland.

## House Uses Two Cameragraphs

F. A. Van Husan reports that he has just installed two 6B Powers Cameragraphs in the Liberty Theatre of Lincoln, Neb.

## Exhibitor Sells House He Ran for Nine Years

CARLISLE, PA.—The Orpheum Theatre, 41 West High street, which has been conducted for the past nine years by Peter Magaro of Harrisburg, proprietor of the Regent Theatre there, has been sold to Louis Silbert of Harrisburg.

The new manager has issued notices to the effect that the theatre will be closed for one month to remodel the interior of the building. The seating capacity will be increased fifty per cent through the removal of the stage. Mr. Silbert announced he will show pictures exclusively.

James Leone, who served as resident manager for Mr. Magaro, has been retained in the same capacity.

Magaro will devote his entire time hereafter to the management of the Regent Theatre at Harrisburg.

## Exhibitors Briefs

San Antonio, Tex.—The theatre at Camp Travis, erected by the Interstate Amusement Company at a cost of \$50,000, has been sold to the Government for a price said to be \$32,000.

Bellaire, O.—Film valued at \$500 was destroyed by fire in the Elk-Grand Theatre. The theatre was crowded, but no one knew of the fire until it had been extinguished.

Mullens, Va.—A motion picture theatre will be erected here at a cost of \$25,000.

Cincinnati.—The Park Theatre, Hyde Park, has been closed and the property sold. Property adjoining the theatre, which has been used for open-air performances, was included in the transaction. The theatre will be converted into store rooms.

Toledo.—Representatives of a firm that operates a theatre near the Government nitrate plant at Florence, Ala., visited Ironville, a suburb, last week to investigate the advisability of erecting a theatre for workers in the new nitrate plant there.

Nashville, Tenn.—Joe Holman, who is a large stockholder in the Crescent Amusement Company, which controls a string of houses in Tennessee and Southern Kentucky, has enlisted in the army Y. M. C. A., and has been sent to San Diego, Cal. He will have charge of the architectural work of all army "Y" buildings at cantonments in the Southern and Western departments.

Trenton, N. J.—The Hildinger Enterprises have opened the Rialto Theatre at Belmar. The house is an attractive one and is drawing capacity business.

Buffalo.—Ira M. Mosher, manager of the Palace Theatre, has returned from a two-weeks' tour of New England, where he visited exhibitor friends.

Nashville, Tenn.—Motion picture theatres are to be erected by private interests at Berryville and Powder Plant City, villages populated by workers in

the new DuPont powder works near here.

New York.—Herbert Krapp will erect a theatre building in the block bounded by Broadway, Fort Washington avenue and 160th street.

Wren, O.—The Wren Theatre Company has been incorporated for \$1,000 by W. G. Teeple.

Oklahoma City.—L. B. Bingham will erect a theatre to cost \$5,000.

Winona, Minn.—Alderman Tony Zibrocki has opened the Liberty Theatre at 575 East Fifth street. Another theatre is being erected in the East End by H. A. Rolbiecke. With these houses both in operation Winona will have five motion picture theatres.

Lafayette, Ind.—J. W. Boes has sold the Lyric Theatre to H. H. Hornback of Monticello for \$5,000. Mr. Hornback is building up a chain of houses.

St. Paul, Minn.—The Star Theatre, which was damaged recently by fire, is being remodeled. The work will cost \$5,000.

Zanesville, O.—A new theatre, which will cost \$15,000, is to be erected here soon.

New York.—Charles D. Coburn, Alfred L. Ries and Albert L. Cohn, 1402 Broadway, have organized the Douville Corporation for the double purpose of conducting theatres and producing pictures.

Cleveland.—Yaro Rofant will build a \$10,000 addition to his theatre at 11596 Miles avenue, southeast.

Marion, Ia.—E. W. Umbreit has acquired the interest of George Medhurst in the Garden Theatre and has taken possession of the house.

Hebron, Ill.—A. D. Wiseman has sold out his motion picture interests here to Arthur Latham.

LaPlace, La.—The LaPlace Amusement Company has been formed by citizens and the Woodmen of the World auditorium leased for a motion picture theatre. The officers of the company are: president, Augustin Lasseigne; vice president, Charles St. Martin; secretary and manager, Edmund H. Alexander; treasurer and assistant manager, Henry Maurin.

St. Louis.—Charles A. Ritman will erect a theatre costing \$10,000.

## Buffalo Change Is Off

Buffalo.—It is now understood that George Haney, part owner of the Maxine theatre, will not assume the management of the New Victoria Theatre on August 18, as was stated in EXHIBITORS HERALD AND MOTOGRAPHY last week. Rumor has it that difficulty over non-union music is the cause. For the present Harry Greenman will continue as manager.



## Toronto Film Men Form New Firm; National Film Inc.

### Headquarters in Toronto—Secures Control of Paralta, Special Features

A new Canadian exchange, the National Film Incorporation, Limited, sprang into existence in Toronto on Monday, August 19, when the headquarters of the new company were formally opened in the Rialto Theatre building, Yonge and Shuter streets. The enterprise promises to be a strong factor in the Canadian field because three of the most prominent film men of the Dominion are actively associated with it. These are Arthur Cohen, formerly president of Globe Films, Limited, and proprietor of three moving picture theatres in Toronto; Charles Stevens, formerly general manager of Superfeatures, Limited, of Toronto, Montreal and other cities, and F. R. Lenon, formerly assistant general sales manager of the Canadian Universal Film Company.

The company starts out with a very fair list of productions for which it controls the Canadian rights. These include Paralta Plays, W. H. Productions, Foursquare Features, Billy West Comedies and a number of special releases including "The Lone Wolf," "Civilization," "Redemption," "Vera, the Medium," "Birth," "The Warrior," and others.

Mr. Stevens recently returned from New York City, where he secured the Canadian rights for "The Still Alarm." Other specials are to be secured, it is announced.

Mr. Brown and D. Cooper, formerly associated with Superfeatures, Limited, have also joined the National Film Incorporation, Limited, it is reported.

J. R. McKenny becomes assistant general sales manager of the Canadian Universal in succession to Mr. Lennon, who was with the Canadian Universal for the past ten years. Mr. McKenny has been a member of the sales staff for a number of years. L. A. Crume, formerly owner of the Princess Theatre, Sault Ste. Marie, Ontario, has sold his theatre in order to join the staff of the Canadian Universal at Toronto. In addition J. A. Kirkpatrick, a new man in the film business, has been engaged as Northern Ontario field man for the Universal.

### Scott Getting Up Booklet

Secretary Tom Scott of the Moving Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, has been engaged in the preparation of a pictorial and autographic album for members of the organization. Illustrations of the houses controlled by members of the association will also be included in the album which will contain many paid advertisements.

## Montreal Exhibitors Worried Over a New Order of Government

Montreal moving picture exhibitors are much worried over the receipt of a questionnaire which they have received from the Quebec Provincial Government and in which they are asked for details of the number and prices of admission and war tax tickets sold by them. It is believed that the Government is working to find a basis for further or increased taxation and they feel that they are already carrying a weighty load which comes very close to imperiling their business.

Albert H. Beaulne, secretary of the Canadian Motion Picture Association, of which H. W. Conover, manager of the Imperial Theatre, Montreal, is the president, called a meeting of the association's executives on August 13 to discuss the situation and to consider the holding of a general meeting of local exhibitors for a definite stand in the matter.

### Cranston Joins Allens

William Cranston, formerly manager for the Basil Film Corporation, has joined the staff of Jules and J. J. Allen, the Canadian exhibitors and distributors, for the purpose of supervising arrangements for the release to exhibitors of "The Birth of a Nation" and "Intolerance." He is also looking after details in connection with the presentation of "Hearts of the World" in the Allen Theatres throughout Canada.

Sydney, Nova Scotia, has a brand new moving picture theatre. This is the Strand Theatre on Charlotte Street. It was opened for business on August 15.



WANDA HAWLEY, Who Appears Opposite Bryant Washburn in "The Gypsy Trail," a Paramount Play.

## Returned Warriors Are Entertained by Toronto Film Men

One hundred and twenty-five officials, managers and employes of Jules and J. J. Allen in Toronto, Ont., went holidaying to Whitby, Ont., thirty miles from Toronto, on Sunday, August 11, for the purpose of entertaining several hundred convalescing warriors in the Whitby Military Hospital. The large party made the trip in a cavalcade of automobiles and later in the day the thirty motor cars were used to take a large number of the returned heroes for a trip into the country.

One of the features of the program was the presentation of "Hearts of the World" in the new and commodious moving picture theatre of the hospital. Musical accompaniment was played by the Allen Theatre orchestra of thirty pieces. Incidentally, the man who projected the big picture at the hospital theatre was Mr. Barber, a returned soldier, who has charge of amusements for the patients. Mr. Barber took a course of instruction in moving picture projection under the auspices of the Canadian Soldiers' Re-Education Commission and served his apprenticeship at the Allen Theatre, Toronto, after which he became operator at the Whitby Hospital Theatre. The Griffith production aroused intense interest.

During the afternoon the Allen Theatre Baseball Team played an exciting game with the Hospital nine and nosed out a 14-11 victory in the eleven innings. During the evening the soldiers were also entertained by the rendering of several solos, Director Luigi Romanelli of the Allen Theatre orchestra scoring a distinct hit with several violin specialties. Mrs. Stein also gave a pleasing vocal selection.

An interesting episode occurred when Major Archibald presented Messrs. Ben, Jules and J. J. Allen with a silver shield in behalf of the hospital patients in recognition and appreciation of the many favors which have been extended to the institution by the Allens during past months. The Famous Players Film Service, Limited, Toronto, has donated the use of many recent releases for the entertainment of the convalescent soldiers.

### Thief Holds Up Cashier

Immediately after the opening of the Globe Theatre, Toronto, on Monday morning, August 12, Miss Lila Lowe, the cashier, was attacked by Arthur Vaughan and robbed of the theatre's change for the day, consisting of \$200. The man was masked and flourished a gun, but was captured shortly afterwards by three detectives as he was hiding in a nearby alley. He was formerly employed at the theatre and chose the best time of the day to perform the hold-up.

## "Ad" Brings Results

In connection with the presentation of a feature, "Wanted: A Mother," starring Madge Evans, at the New Grand Theatre, Montreal, last June, Manager George Rotsky inserted an advertisement in the Montreal Standard, the classified columns being used for the purpose. It happened that a copy of the paper reached the Belgian front and three Belgian soldiers have written to Manager Rotsky asking him to secure god mothers for them. The warriors three had been fighting since the start of hostilities and, so far, had been overlooked by all the fairy and real god mothers on this side of the Atlantic. The three soldiers are Gaston Labille, Georges Bories and Fortune Mercier, of the Machine Gun Section, 8th Company, 133rd Regiment, Belgian Army in the Field.

## CANADIAN BRIEFS

The Holman Theatre, Montreal, presented the first local run of "The Brass Bullet," the Universal serial, during the three days starting Thursday, August 15. Al. Nathan of New York recently visited the Holman Theatre in the interests of the Universal Company, the visit forming an annual inspection of the theatre. Harry Pomeroy is the manager of the house.

The Lyceum Theatre, Winnipeg, Manitoba, has secured the first run of "To Hell With the Kaiser" for Western Canada. It will be shown for at least one week, starting about September 16. The first showing in Eastern Canada will be at the Regent Theatre, Toronto, during the Canadian National Exhibition in that city, starting August 26.

The Director of Public Information at Ottawa, Canada, has accepted "The Call of Freedom," a propaganda picture made by the Specialty Film Import, Limited, Canadian Pathe distributors, and it will be shown all over the Dominion very shortly.

"Hearts of the World" will be shown at the Dominion Theatre, Winnipeg, Manitoba, for a period of three weeks in September, according to an announcement made by Ben Bloom, Winnipeg manager of the Famous Players' Film Service, Limited. An orchestra of thirty pieces is being organized to provide the musical accompaniment. The policy of the Dominion Theatre with respect to admission prices will be changed, the top evening price for the run to be \$1.50.

A unique stunt was arranged by Manager Roland Roberts of the Regent Theatre, Toronto, during the week of August 12 for the presentation of a special musical offering, "The Rainbow," by the big Regent Theatre Orchestra. Just before the presentation of the selection, the whole house was darkened and a large rainbow gradually appeared on the drop curtain. As it faded away the orchestra started its piece. The rainbow was projected from the slide machine in the projection room.

Allen's Beaver Theatre, West Toronto, was closed on August 19 after the presentation of "A Desert Wooing" and the last two episodes of "The House of Hate" during the previous three days. The theatre was closed for one week during which time the house was re-decorated and remodelled. The theatre was scheduled to re-open on Monday, August 26, with Douglas Fairbanks in "Say, Young Fellow."

So successful was "The Scorching Flame," the five-reel picture made in Montreal for the Montreal Firemen's Association, that its run at the Theatre Francais, Montreal, was extended from one week to two and finally to three weeks. The picture made a distinct hit because of its personal and local interest and the association's treasury has been greatly benefited.

Archie Laurie, the widely known lobby display specialist of the Midway Theatre, Montreal, Que., severed his connection with the Midway on August 17. Laurie is considered an authority on lobby displays and special fronts and it will not be long before he will get another good job.

Thomas Conway, for many years a burlesque theatre manager of Montreal, has entered the film business. He has secured the Canadian distribution rights for two special features, "Enlighten Thy Daughter" and "America via Berlin." He has opened an office in Montreal.

The Rialto Theatre, Montreal, has been closed. It is reported that this house will reopen in the fall with Jewish stock.

No less than thirty-six Toronto exhibitors used advertising space in the

August 3 issue of the *Toronto Daily News*. This does not include the various vaudeville houses which present pictures in addition to vaudeville. The major portion of the film advertisements approximated forty lines of display space on one page of the dramatic section. Mr. Sayers, advertising manager of *The Daily News*, intimates that several more local theatres will shortly use space on the film page of the Saturday issues and he is arranging to open a waiting list for further exhibitors who may desire to use space in the special weekly department of this enterprising daily.

N. L. Nathanson, managing director of the company controlling the Regent Theatre, Toronto, reports that business at this theatre during the present summer has been "far better" than it was last summer. The theatre business generally during the past three months has been very satisfactory. In fact, this has been the best summer on record, in his opinion.

"My Four Years in Germany" was the attraction at the Grand Theatre, Calgary, Alberta, during the week of August 5. Previous to this presentation, a private showing was given before a select gathering which included Mayor Costello, Fire Chief Smart, officers of the local military headquarters and other prominent citizens.

The Majestic Theatre, Halifax, is cooperating with the *Daily Mail* in boosting the patronage at the theatre. Coupons appear regularly in the paper which admit any child to the theatre for seven cents, war tax included. This is a saving of five cents.

## SCENE FROM "THE TURN OF A WHEEL"



GERALDINE FARRAR, IN THE ROLE OF ROSALIE DEAN, IN HER FIRST GOLDWYN PLAY.

# EXHIBITORS HERALD AND MOTOGRAPHY



National  
*Paramount and Artcraft*  
Week

SEPTEMBER 1918

SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
1	2	3	4	5	6	7
8	9	10	11	12	13	14

The biggest week's business motion  
picture theatres ever enjoyed



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General  
NEW YORK




# NO TROUBLE WITH "TRIPLE TROUBLE"

Here's the Answer:

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L



## WESTERN UNION TELEGRAM

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L

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.

NEWCOMB CARLTON, PRESIDENT      GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1918 AUG 16 AM 4 23

RECEIVED AT  
B34SF 42 NL      SAN FRANCISCO CALIF 15

GEORGE KLEINE      63 EAST ADAMS ST CHICAGO ILL

CHARLIE CHAPLIN IN TRIPLE TROUBLE PLAYED TO CAPACITY FROM TEN THIRTY IN  
THE MORNING UNTIL ELEVEN AT NIGHT OPENING DAY      SUNDAY      ESTABLISHING  
NEW RECORD FOR US      CROWDS TRYING TO GET IN CONTINUE TO INCREASE  
STEADILY EACH DAY      PLEASING OUR AUDIENCES      HAVE DECIDED TO RETAIN  
PICTURE SECOND WEEK      SHEEHAN AND LURIE  
RIALTO THEATRE

**BE YOUR OWN JUDGE!  
LOOK AT THE PICTURE**

**Essanay**  
GEORGE A. ESSEY PRESIDENT

At Any

GEORGE KLEINE EXCHANGE



COMING!

“YOUNG  
AMERICA”

WITH ALL STAR CAST

A George K. Spoor Ultra-feature  
from the Cohan and Harris  
Stage Success

**Essanay**



TRADEMARK  
Reg. U. S. Pat. 1907

121  
WEEKS  
for  
*Paramount and Artcraft*  
Pictures  
35  
Weeks for the rest  
of the Industry

# What Does Lawrence

IN the year beginning September 1st, next, New York's three great moving picture theatres—The Rivoli, The Strand and The Rialto—will show 121 Paramount or Artcraft Pictures. That leaves 35 features to be chosen from the productions of all the rest of the industry put together.

"What do I care?" asks Lawrence, Kansas.

By the features in those three theatres, New York judges the moving picture industry—decides whether moving pictures are worth while, whether they are essential, whether they are wholesome entertainment, whether they should be supported or ignored.

"New York's opinion means nothing in my young life," declares Lawrence, Kansas.

S. L. Rothapfel and Harold Edel, in choosing programs

for their theatres, have a tremendous responsibility on their shoulders. In those three theatres, a few blocks apart, is decided the destiny of the entire motion picture industry. What they show may not affect your theatre immediately, but, Lawrence, Kansas, these two men have the power to tear down or to build up the industry of which you are a part.

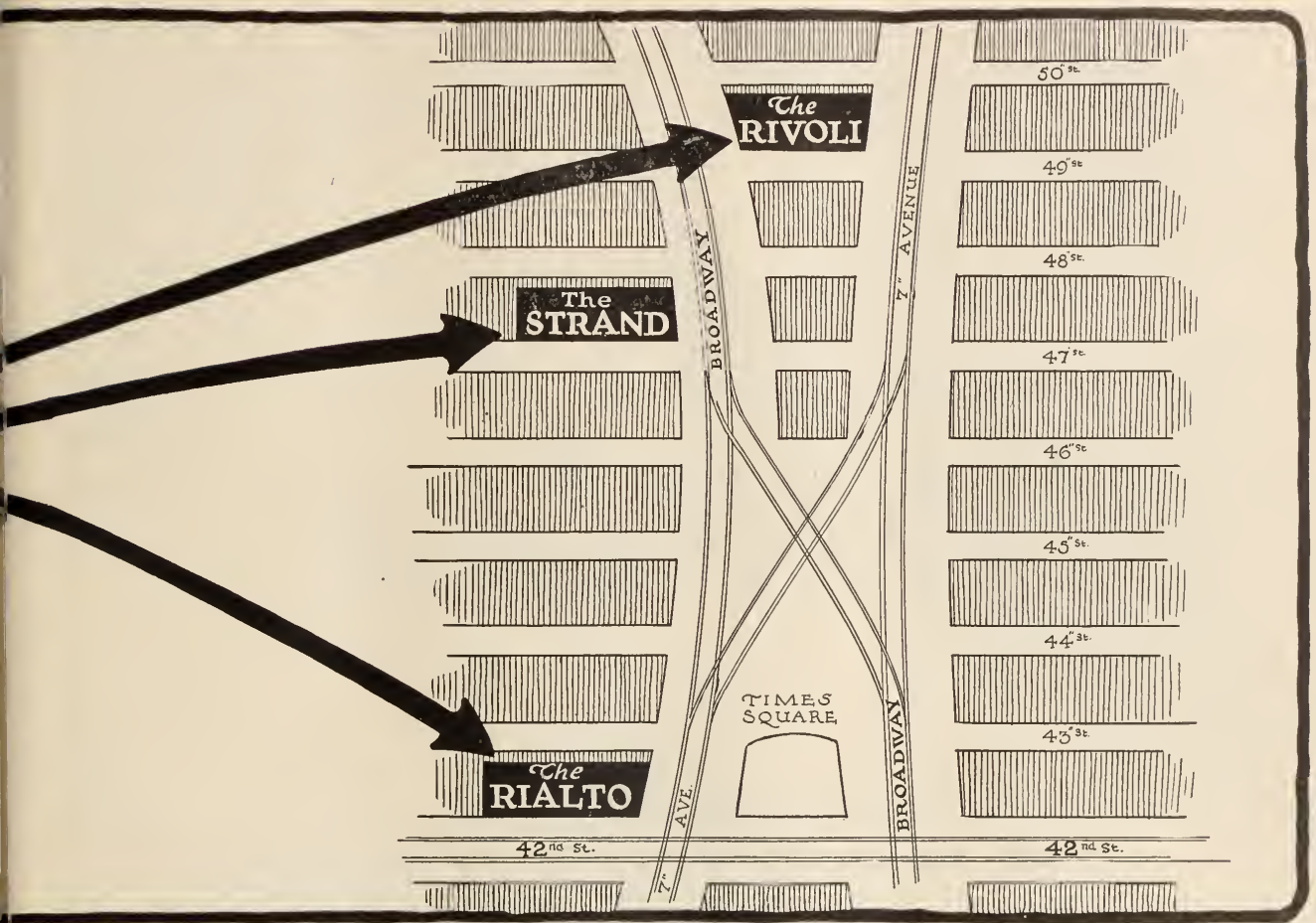
"Oh, say, that's going too strong," protests Lawrence, Kansas.

It is, is it? Read on, Lawrence, Kansas.

Suppose The Rivoli, The Strand and The Rialto showed questionable pictures or merely stupid pictures. It is these theatres that the greatest writers in the country attend. In these seats you find United States Senators and Representatives, club women, public officials from all parts of America—men and women who write and speak and make laws and whose influence is nation wide.

Within a very few weeks the influence of bad pictures would be felt in Washington, in Kansas City, in San Francisco. These people would be asking pertinent





# Kansas, Care About It?

questions. The motion picture would be on the carpet everywhere.

Mr. Rothapel and Mr. Edel realize their responsibilities. They have performed splendid service for the industry in keeping before the eyes, not only of New Yorkers, but of the hundreds of thousands of visitors from all over the country, the very best in motion pictures.

Perhaps, Lawrence, Kansas, you do profit directly by this. Doubtless your leading merchant, in his trips to New York, has attended these theatres and has returned with new respect for you and your theatre. Doubtless he has boasted about you, telling his friends, "Why, they show the same pictures in Lawrence that they do in New York, and they show them just about as soon, too." But that is incidental.

The big thing is that what New York and its visitors think about motion pictures, is vital to every person connected with the industry. The leaders of America attend The Rivoli, The Strand and The Rialto, and for

the good of all of us they *must* see the best the industry affords.

Mr. Rothapel and Mr. Edel, who realize the importance of their theatres to the industry, have chosen 121 Paramount or Arctcraft Pictures for the year to come.

The way they rate the Famous Players-Lasky Corporation's productions is significant.

These men believe that the Famous Players-Lasky Corporation has earned the right to be the predominant representative of the motion picture industry in New York in the year to come.

Do you think they are right, Lawrence, Kansas? Of course you do. And you'll be guided to no small degree by what they do.

Thanks, Lawrence, Kansas, for your attention.



# Gail Kane *in* *'Lover's Law'*

First of the series of eight specials produced  
by Gail Kane Productions—

Another box office money maker featuring  
an actress of proven "star value"—

An intensely dramatic production dealing  
with a girl's fight to keep her name clean  
in her struggle for a career—

Story by Joseph Poland—Directed by  
Francis Grandon—Supported by Courtenay  
Foote.

AVAILABLE SEPTEMBER 15TH AT MUTUAL EXCHANGES





Planuza




VICTORY PICTURES  
FOX  
FILM CORPORATION



WILLIAM FOX *presents*  
**GLADYS BROCKWELL**  
*in*  
**VICTORY PICTURES**  
*September release KULTUR*  
**FOX**  
FILM CORPORATION





You  
Cannot Keep  
Him Out of  
Your Theatre.

# Houdini

A Fifteen Episode  
Serial Produced by  
**B. A. ROLFE**

**ROLFE PRODUCTIONS, Inc.**

HARRY GROSSMAN, General Manager

Temporary Office

729 Seventh Avenue, NEW YORK CITY



WORLD-PICTURES

WORLD-PICTURES

present

**LEWIS S. STONE**

IN

*Earle Derr Biggers'*  
*Great Stage Success*

**"Inside the Lines"**

with

**Marguerite Clayton**

Directed by David M. Hartford

Produced by  
Pyramid Film Corporation



AS A POPULAR NOVEL, a *"Best Seller"*  
AS A STAGE SUCCESS, a *Sensation*  
AS A PICTURE, a *Real Special*  
AT YOUR BOX OFFICE, a *Big Bet!*

6 parts

**"INSIDE THE LINES"**

6 parts

I can very truthfully say that "A Fight For Millions" is far ahead of any serial run in this town in a long time, not excepting your "The Fighting Trail," and "Vengeance—and the Woman." It has doubled my box office receipts from the start and is doing better all the time.

WILLIAM SEAL, *Manager*  
Yale Theatre, Vinita, Okla.



Saturday (August 6th) was a hot one, but the heat did not keep "A Fight For Millions" from getting a flying start. In fact, we played to the biggest business Saturday since I took the management of the house. We played to more than 800 men, women and children Saturday matinee and at 2:00 p. m. all traffic was stopped in front of the theatre. At night, we did a "stand out" business and you know that is going some for this town.

I consider "A Fight For Millions" the best serial buy on the market today, especially if "The Fighting Trail" was run previously to the Millions.

W. R. HILLER, *Manager*  
Colonial Theatre, Iron Mountain, Mich.

**Box-  
Office  
Records  
Smashed!**

**Theatres  
Jammed!**

*Hot Weather Defeated by*

**WILLIAM DUNCAN** *in*  
**"A FIGHT FOR MILLIONS"**

*Supported by An All-Star Cast Including*

**EDITH JOHNSON** *and* **JOE RYAN**

**VITAGRAPH** *Albert E. Smith  
President*



UNITED PICTURE THEATRES

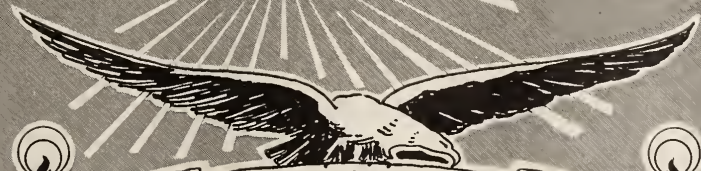
**DUSTIN FARNUM**

7 SUPER-PRODUCTIONS ANNUALLY  
TO BE SEEN EXCLUSIVELY  
IN  
UNITED PICTURE THEATRES  
OF AMERICA

ECONOMY SERVICE

COURTESY





UNITED PICTURE THEATRES

**KITTY GORDON**

6 SUPER-PRODUCTIONS ANNUALLY  
TO BE SEEN EXCLUSIVELY  
IN  
UNITED PICTURE THEATRES  
OF AMERICA

ECONOMY SERVICE

COURTESY



UNITED STATES OFFICIAL WAR FILM

Great Transport Fleets in the Making

# OUR BRIDGE OF SHIPS

A Revelation of the Dynamic Patriotism  
That Builds To Hasten Victory  
For Democracy Overseas

An inspiring Picture of the Titanic American  
Industry which is Baffling  
The U-Boats of the Hun

Presented by

Committee on Public Information

GEORGE CREEL, Chairman  
DIVISION OF FILMS

Charles S. Hart, Director

Distributed by General Film Company

OFFICIAL U.S. WAR FILM  
COMMITTEE ON PUBLIC  
INFORMATION  
LIBERTY CALLS FOR COURAGE





AMERICAN FILM CO. INC., *Presents*

# MARGARITA FISHER

IN

## "MONEY ISN'T EVERYTHING"

BY FRED JACKSON  
FROM THE STORY "BEAUTY TO LET"  
DIRECTED BY EDWARD SLOMAN

One of the most unique screen stories ever offered the exhibitor. Fred Jackson at his very best. A comedy-drama bubbling over with laughter and romance.



Hundreds of exhibitors have already arranged with American Film Co. representatives at their nearest Pathé exchanges to show this picture. They have seen it and unqualifiedly endorse it.

DISTRIBUTED BY PATHE'



Map of the Coast and Mountains Fought Over

# You can now See a great battle!

Photographed by enlisted cameramen from many points of vantage on mountain, warship and aeroplane during the action.

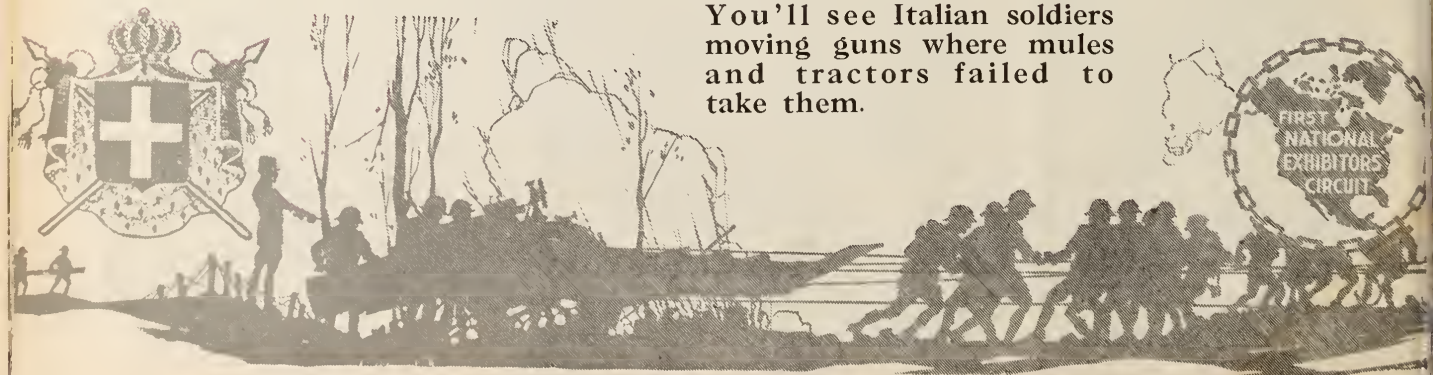
**These are the latest official Italian Government war films**

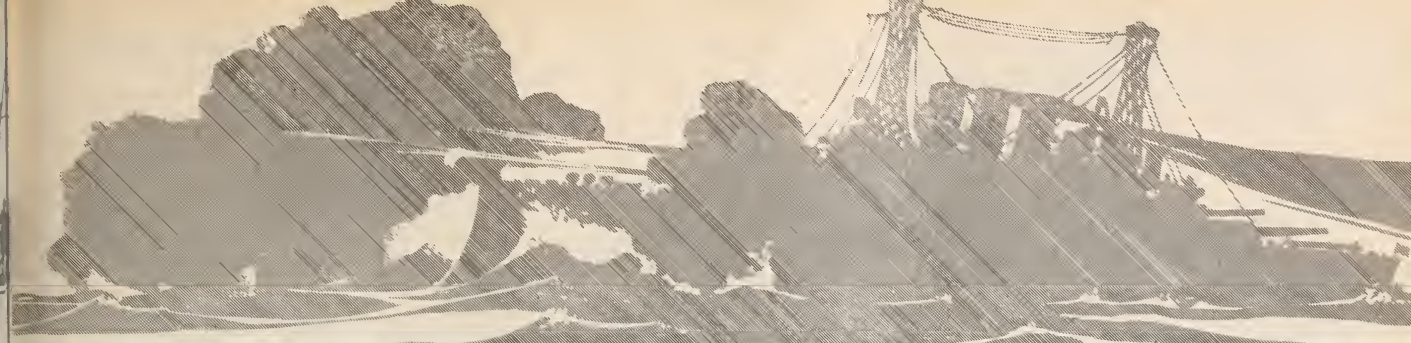
They were shown in 3, 2 and 2 reel installments at the Rivoli Theatre, New York, to such big business and excited such enthusiastic commendation from press and public that, after being viewed by our board of directors, they were purchased through the Italian Government's American representatives and will be put out as a 6-reel feature under the above title.

**The First National Exhibitors' Circuit, Inc.**

All bookings through First National Exchanges

You'll see Italian soldiers moving guns where mules and tractors failed to take them.





# Actually, without exaggeration "Italy's Flaming Front" shows—

Mountain fighting: Bombarding enemy's trenches with big guns in preparation for infantry charge. Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns, from 40 centimeters to trench "bombards" in action.

Men crouching low in trenches, bullets spitting on sand-bags overhead. They go over the top, advancing in short sprints, taking advantage of every bit of cover. The final rush, hand-to-hand bayonet fighting, victory! bringing back hordes of prisoners.

Italian grand battle fleet in bombardment of Austrian stronghold near Trieste. From dreadnoughts to submarine chasers hurling tons of shell at enemy. Close-ups and panoramic views of entire action. Italian monitors and floating gun carriages, each mounting one great gun, in action.

First complete air fight ever photographed. Austrian bombing plane attacks fleet. Six Italian sea planes give chase (two carrying enlisted cameramen).

## I have seen these Films and can personally vouch for the truth of these statements.

If you advertise the facts—

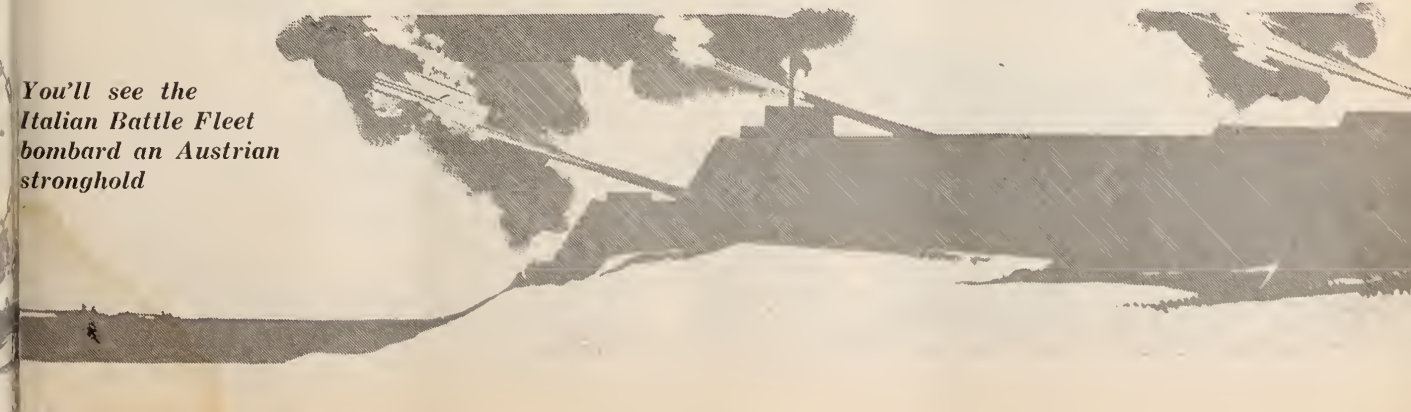
The editor of your leading newspaper will be glad to O. K. your advertising in this same way if you will give him an advance showing.

People have been waiting for such a picture of real fighting. You only have to convince them that this is the one—and you'll pack them in with "Italy's Flaming Front."

*Martin Quigley.*

Editor Exhibitor's Herald and Motography.

You'll see the  
Italian Battle Fleet  
bombard an Austrian  
stronghold



You'll see planes over the battle  
and the wonderful cableways  
in the high mountains.



We don't have to tell you what  
an Official Film of a real battle  
will draw at your box office

## ***"Italy's Flaming Front"***

→ *The First Films of a Whole Battle* ←

a film full of action and fight!

You know people are waiting—hoping—to  
see just exactly what real fighting is like

A real 6-reeler of real fighting seems hardly possible

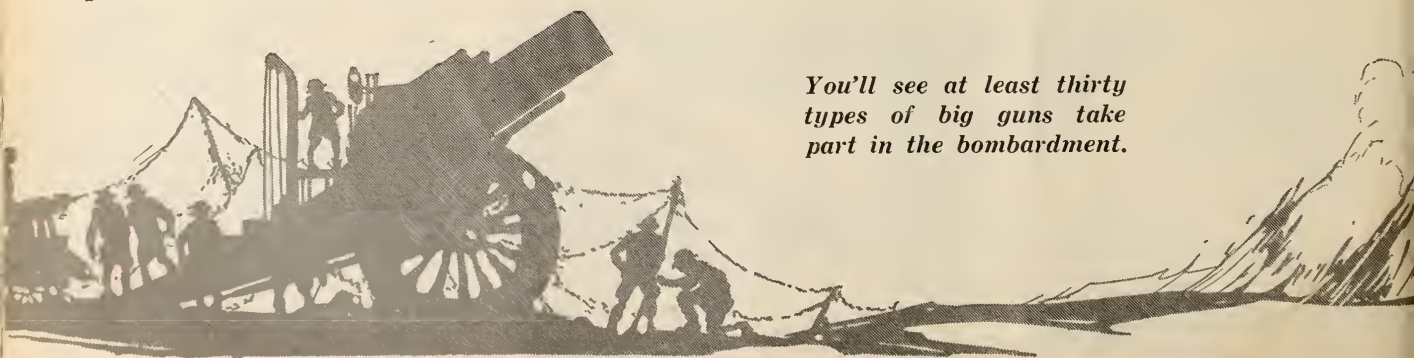
*This explains how the Films were made:*

These extraordinary pictures were made possible by the mountainous character of the country where the battle took place. Sheltered and hidden by rocks and crags the enlisted cameramen (there were ten of them) were able to secure close-ups and panoramas of real fighting such as have never before been possible.

The aerial fight and naval battle were photographed by two cameramen in the Italian seaplanes and four on the fleet which took part in the action.

The Italian Government has made a supreme effort in these films to show its allies how hard Italy is fighting. Full preparations for filming the fighting were made in advance. The resulting films speak for themselves.

*You'll see at least thirty  
types of big guns take  
part in the bombardment.*



The films show a destroyer hit by an aerial bomb—photographed from a quarter mile distance.



# The Advertising helps sent out with "Italy's Flaming Front"

→ The First Films of a Whole Battle ←

will convince people that it is the real thing—(because it is)

The lobby display is different—  
The heralds are different—  
The posters have advertising value  
The press sheet is full of meat  
There are plenty of cuts and mats

## Just look over these reviews

printed during the Rivoli showing

New York Daily Papers

Motion Picture Trade Papers

*New York American:*

"For exciting action and cumulative dramatic interest 'Italy's Flaming Front' is unquestionably the most remarkable ever filmed, its authenticity is self evident."

*New York Sun:*

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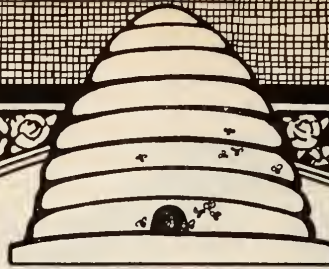
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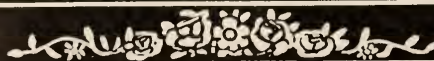
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# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

SEPTEMBER 7, 1918

Number 11

## GET TOGETHER

**T**HE coming week will seal the fate of the proposition of a unified exhibitors' organization embracing the leading exhibitors of the United States standing firmly together on the common ground of mutual cooperation, protection and promotion of the exhibitor's best interest.

For the welfare of theatre owners, big and small, it is agreed that some day such an organization must be created. But if it fails to be accomplished now, the prospect for bringing it about at an early date is dismal indeed.

The occasion for the welding of the two associations representing the organized exhibitor is the meeting in Chicago next week of the American Exhibitors Association.

This organization built out of disgust and distrust of the old administration of the Motion Picture Exhibitors League has demonstrated during the past year its ability to maintain an ideal of what an organization of exhibitors should be. It has consistently held itself aloof from every activity save only the promotion of the welfare of the theatre owners. Neither its officers nor its members have attempted advancement of personal interests at the expense of the organization—a thing which under the past administration brought the old league very near to disaster.

With the formation of the A. E. A. its members became committed to a policy of never again subscribing to an organization honey-combed with clique domination or one that through broken pledges and abuses of authority could not come clean-handedly before the rank and file of legitimate theatre owners of the country and ask for their support. This meant that under the old regime of the exhibitors' league a compromise would have been equal to a sacrifice of those principles upon which the A. E. A. was created.

The election of Peter J. Schaefer to the presidency of the M. P. E. L. created a new situation. Mr. Schaefer is committed to a policy identical with that which the A. E. A. hopes to accomplish for the exhibitors of the country. He is pledged to eliminate those abuses which undermined and practically rendered useless the old league. And Mr. Schaefer's record is such that his solemn pledge may be accepted without reserve.

On the subject of amalgamation the A. E. A. faces, in substance, the following situation: One solid organization places in the hands of exhibitors a genuinely effective instrument for constructive work and to combat outside attack and interference.

The new administration of the league guarantees the elimination of these abuses which drove the present members of the A. E. A. from the organization.

The present national crisis demands more than ever before a comprehensive organization of exhibitors both in order that the aims of the Government may best be served and also to be able to array a solid front against those who would weigh down the exhibitors' business with inequitable burdens.

Under a plan of compromise the ideals of the A. E. A. may be maintained and through the strength of a larger membership would be carried into swifter realization.

While the actual consolidation of these two organizations comprises certain technical difficulties, we believe that in the light of the great good that is possible of materialization under such a plan

## EXHIBITORS HERALD AND MOTOGRAPHY

all concerned should enter into a consideration of the problem with open minds and with a deep resolve to overlook no opportunities to effect a realignment of the two bodies.

To pursue a different course will mean a postponement of that day when the representative exhibitors of the country will for the first time be able to stand together and reap the tremendous benefits of a solid organization.

Elements in the motion picture trade outside the ranks of exhibitors maintain an entirely different attitude toward the proposition of exhibitor organization than at any time previously. It is now understood and agreed by all that the industry itself will come to a standstill unless exhibitors continue to progress. And any general advancement among exhibitors is closely related to the subject of organization.

With a substantial and progressive organization behind them, the theatre owners of the country can face the future without trepidation, realizing that whatever problems may develop they can depend upon their organization to safeguard their interests. Nothing of this sort is possible with exhibitors merely standing alone, or with their ranks split up into factions and cliques.

A great opportunity is at hand: let it mark the dawn of a new day for the organized exhibitor.

Martin J. Quigley.

### AT YOUR SERVICE

The Editorial and Executive Officers of Exhibitors Herald and Motography are located at 417 South Dearborn Street. The telephone number is Harrison 9248. The staff will be glad to render any service desired by visitors to the A. E. A. Convention.

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## STAGE SET FOR CHICAGO MEET OF EXHIBITORS

Business Session Unique in History  
of Industry Opens on Sept. 2

Leading Exhibitors and Film Officials  
to Gather for Conference

### Solid Organization Expected as Result of Conference

**A** REAL exhibitor organization!

An organization truly representative of every State in the Union and which will include in its membership the big first run house and the small town theatre with equal advantages for all.

An organization not beset with the petty politics and policies and pettier personal ambitions, the gainful motives and all the gamut of selfish aims and ends, which have exploited and throttled its growth in the past.

An organization on big, broad lines, which will have for its object singly, the greatest good for the greatest number, wherein all shall have a voice, and founded upon the sound business principles of equity and fair dealing, with all that these things imply in benefit to the industry as a whole and for constructive service to the nation.

#### AN ORGANIZATION THE INDUSTRY NEEDS

**T**HIS is the kind of exhibitor organization, which the industry needs—which it has always needed—which until now it has always failed of having, but the opportunity to attain which is now here.

For the first time in the history of the motion picture the industry is looking to the exhibitor for the solution of its problems, not the exhibitor to the rest of the industry.

The war and the natural development of the film business in its entirety are bringing to the exhibitor the recognition to which he is entitled, but which hitherto has largely been denied him, by reason of his own crass actions and the opportunity for individual exploitation which he afforded through his failure to organize.

For the first time the manufacturers genuinely want an exhibitor organization—a real one—for they realize at last that without the exhibitor, they are helpless.

Without his aid no adequate co-operation with the big plans, the big needs of the national government by the industry is possible.

Without the exhibitor there is no chance to present the industry's side in the vital questions of taxation, censorship—perhaps, even government control—which have already come up and which are immediately ahead.

#### TO REALIZE GREAT POWER OF SCREEN

**A**ND the exhibitor unorganized is almost as helpless as the manufacturer and exchange man.

The power of the screen has never been realized with the force that it is realized now. It is beyond question practically limited in the measure of its possibilities.

But it is only through the exhibitor that the screens of the country can be reached. And it is only through exhibitor organization that anything like one hundred percent efficiency in reaching the screens of the country can be attained.

This is why the manufacturer and exchange man are coming to the exhibitor and welcoming the possibility of a real organization with a sincerity and an enthusiasm, which bodes well for the future of the industry.

It is the exhibitor's opportunity and there is every evidence that he is rising to meet it.

It looks like a "get-together" all around.

Peter J. Schaefer, president of the Motion Picture Exhibitor's League of America and Frank J. Rembusch, chief executive of the American Exhibitor's Association, both have the respect and friendship of all in the industry.

They realize their responsibilities.

They are going at the matter in a big way.

But they must never forget for an instant that the amalgamation of their two organizations is absolutely essential at this time.

#### NOTHING MUST BE PERMITTED TO INTERFERE WITH IT

**A**ND if, out of the travail of politics, personalities, riot and recrimination, which have marked the progress of exhibitor organization for nearly a decade, a new, real organization is born as there is every evidence it will be, the results will be well worth while.

More power to it and to all those who shall help to make it possible. —Merritt Crawford.

## GENTLEMEN OF THE A.E.A. —WELCOME TO CHICAGO

THE American Exhibitors Association approaches a meeting in Chicago that is unique in the history of exhibitors' conventions.

\* \* \*

The meeting is planned to be first, last and always a business session, concerned only with actual trade matters affecting the operation of motion picture theatres.

\* \* \*

Politics, petty and personal, that have cast a darkening shadow upon many previous exhibitors' gatherings, is under the ban—there is to be no place for personal aggrandizement at the expense of the time given by the theatre owners to attend the session.

\* \* \*

A program devoted exclusively to a consideration of the vital problems affecting the exhibitor's business has been mapped out.

\* \* \*

Occasion will be reserved when anyone who has a real message to deliver to exhibitors will have an opportunity to be heard.

\* \* \*

No one will be refused an opportunity to speak unless he seems intent upon dragging in issues that are foreign to the purpose of the meeting.

\* \* \*

Such a program should be productive of great good.

\* \* \*

It is undeniably a step in the right direction.

\* \* \*

Chicago, the birthplace of the A. E. A., is thankful for having been chosen as the meeting place for a convention that looms up so auspiciously.

\* \* \*

Honorable mention must not be neglected for those valiant workers of the A. E. A.—Rembusch, Pettijohn, Frank and the others—who have striven well to advance the organization during the past year, surmounting obstacle and breaking down barrier and bringing the good ship into the harbor of the first convention with a splendid record.

\* \* \*

Gentlemen of the A. E. A., welcome to Chicago.

\* \* \*

And welcome to the splendid results your common-sense plan of holding a convention should yield.

## Choice of Sullivan For U. S. Film Job Confirmed by Hart

### Former Mutual Chief Formally Appointed Successor To Berst

Official announcement is made by Charles S. Hart, director of the Division of Films of the Committee on Public Information, that Dennis J. Sullivan, formerly assistant general manager of the mutual Film Corporation, has been appointed to succeed J. A. Berst as manager of domestic distribution.



DENNIS J. SULLIVAN

This is in line with a report printed in the HERALD AND MOTOGRAPHY last week in connection with the confirmation of Mr. Berst's resignation. While it will have the effect of eliminating surprise from the official announcement of Mr. Sullivan's appointment, friends of the former Mutual chief will be glad to hear that the appointment is a positive fact.

In an interview following Mr. Hart's announcement, Mr. Sullivan said:

"I feel honored that I have been called into the Government's service. It will be my purpose throughout all activities to work in close harmony with exhibitors of the country to the end that the greatest possible showing under the most advantageous conditions may be accorded the exceptional productions which are now being put out under the title of 'United States Official War Films.'"

Mr. Sullivan's choice for Mr. Berst's position is expected to please the entire industry. He is a man with an established reputation as one of the best distribution experts in the country, and is regarded as being fully capable of swinging the job. Because of his many original ideas, in fact, he is expected to set a standard that will be hard to follow for any successor.

## *Gradual Progress of Exhibitors Organization Forecasts Vital Achievement at This Time*

**I**T is a far cry between the big gathering at the Sherman House in Chicago next week and that little group of exhibitors who met in Cleveland on that hot July day more than eight years ago to formulate plans for an exhibitor organization.

Eight years isn't such a long time—at least other industries don't so regard it—but in this, it represents a cycle of development impossible to be measured in months or days. It has witnessed a growth so remarkable that no other industry in history can compare with it and necessarily the changes in conditions and standards which naturally accompany so rapid an expansion have been very great.

Yet the contrast between the meeting in Cleveland and that at Chicago next week is not so great as it might seem on first examination.

### EARLY NEED OF EXHIBITOR ORGANIZATION

In Cleveland there was hardly more than a dozen bona fide motion picture theatre owners. Some of them were dreamers, in a way; others were practical men who sensed the need of exhibitor organization, but all were earnest and sincere as pioneers usually are.

The same might be said of this vastly bigger, vastly more progressive, vastly more fore-sighted meeting at the Hotel Sherman, even to the point of calling those who are present, pioneers.

In a sense they are also, for while the Cleveland meeting marked the beginning of an era of evolution out of which the present meeting has grown, so, too, will this gathering mark an era of progress and advancement for the entire industry, if its objectives are attained.

There is, however, one essential difference between the two gatherings.

**T**HE Cleveland meeting was primarily for the purpose of forming an alliance between the exhibitors of the country for the purposes of offense and defense against the aggressive methods of the manufacturers and exchange men in their dealings with them.

The Chicago meeting is primarily to form an alliance between the exhibitors of the country, not only for their own protection, but for the purpose of helping the industry to resist unfair influences and to render to the government the fullest service possible in the present crisis, a service which the industry cannot measurably perform unless it has the individual exhibitor's entire co-operation.

Eight years ago, and many times since, it was the exhibitor who went to the manufacturer for help. Today it is the manufacturer who comes to the exhibitor.

### AUTHORITY OF EXHIBITOR'S POSITION RECOGNIZED

For the exhibitor is at last coming into his own. More and more it is coming to be recognized that upon him rests the prosperity of the industry and that if he is handicapped or made to suffer in any way, the rest of the industry must bear the larger part of the burden. More and more it is coming to be realized that the exhibitor is not merely a subject for exploitation and oppression, but instead is one for cultivation and development.

Added together the exhibitor-capital invested in the industry immensely exceeds all the other capital put together.

This other capital, necessarily is more or less concentrated. The exhibitor-capital is widely scattered.

But all the other capital in the industry is absolutely dependent upon the exhibitor-capital to pay its dividends. Further, it has nowhere near the influence and power, which capital ordinarily commands, by reason of this fact.

It is recognition of this which impels the rest of the industry to give to the exhibitor today a consideration never before accorded him. It is the realization that upon him depends in great degree the ultimate fate of the industry.

How much, if any, of all this was realized by those aforesaid pioneers at the Cleveland convention would be idle to guess. Perhaps less, perhaps more.

### NEFF FATHER OF THEATRE ORGANIZATION

**M.** A. NEFF, who fathered the original movement, is dead, but Frank J. Rembusch, who nursed the waif until it began to show signs of life at the convention in Chicago the following year, is very much alive and will doubtless have much to say about its future at the meeting next week.

Of the others probably not more than three or four of the old timers will be seen at the Sherman House. Sam Trigger, Bill Sweeney and, perhaps, Tom Furniss and Fred Herrington will be there, the last of the old guard. The others have passed from stage of exhibitor organization activities.

To sketch the history of exhibitor organization between that time and this, through the regimes of Marion Pearce, Fred Herrington and Lee Ochs, is needless. It is a patchwork record at best.

Yet for all that, the organization progressed and grew until the convention last year, when certain differences arose among the members which could not be composed and there was a split.

## EXHIBITORS HERALD AND MOTOGRAPHY

Perhaps, after all, this disagreement was the best thing that could have happened for the organization and for the industry.

It afforded opportunity for wide discussion, enabled exhibitors everywhere to examine the merits of organization and presented a chance to mend many of the old defects which had thus far condemned the organization to be representative of only a small minority of the exhibitors.

### CHICAGO MEET IS GREAT OPPORTUNITY

For this reason a great opportunity awaits the exhibitors when they meet in Chicago.

First there must be the amalgamation of the two factions, which should be a simple matter, now that practically every difference has disappeared. Then there is the formation of a new organization based on the best which both the old ones contained.

It is this which is of supreme importance.

There must be no injection of politics or personal prejudice or preferment in this reorganization. Nor must there be any future possibility of these things.

Hitherto, exhibitor organization has been inadequate because it has not inspired confidence in the breast of the average exhibitor. Believing it to be the plaything of a comparatively small group of men, many of whom he suspected of ulterior motives in their organization activities, membership did not appeal to the great mass of motion picture showmen.

For the same reasons the rest of the industry was apt to look at it askance. There was always the danger that if the organization should grow strong, the power held by these few men might be abused. As a corollary the whole industry has suffered.

The time has now come, when all these defects may be mended, and an organization perfected which will obtain for the exhibitor everywhere the recognition and consideration which is his due and which the rest of the industry are now only too ready to accord him.

### HARMONY IN SPIRIT OF SESSION

**M**ANY of the biggest exhibitors in the country are expected to be at Chicago next week, together with men prominent elsewhere in the industry and in other fields. It is the best of signs.

There are indications that the convention will be a record-breaker. Certainly it will possess many elements of novelty.

The spirit of harmony is in the air.

Get together, Exhibitors!

And remember that the rest of the industry is looking to you to help them, not only in this present critical time, but later.

Big changes are taking place in the industry and outside of it, which demand the attention of all concerned and the exhibitors of this country can only meet these changes effectively and with the hope of ultimate advantage to themselves and the rest of the industry by means of *organization*.

Get together!

ORGANIZE!

AMONG THOSE EXPECTED TO BE IN CHICAGO NEXT WEEK AND WHO HAVE BEEN INVITED TO CONTRIBUTE TO THE PROGRAM ARE:

GOVERNOR LOWDEN, ILLINOIS; WILLIAM A. BRADY, ADOLPH ZUKOR, WILLIAM FOX, ARTHUR S. FRIEND, S. L. ROTHAPFEL, P. A. POWERS, CARL LAEMMLE, JAMES M. SHELDON, HARRY RAPE, RICHARD A. ROWLAND, WILLIAM L. SHERRILL, R. H. COCHRANE, HARRY O. SCHWALBE, J. D. WILLIAMS, WALTER W. IRWIN, A. E. SMITH, L. J. SELZNICK, W. W. HODKINSON, SAMUEL GOLDFISH, AL. LICHTMAN, PERCY WATERS; S. A. LYNCH, WINFIELD R. SHEEHAN, J. E. MAC BRIDE, FRED BESBERG, CLEVELAND; A. A. BLANK, DES MOINES; FRANK NEWMAN, KANSAS CITY; S. H. HULSEY OF THE HULSEY ENTERPRISES, DALLAS; RALPH RUFNER, BUTTE, MONT.; JENSEN AND VON HERBERG, SEATTLE; FRANK BAILEY, BUTTE, MONT.; EUGENE ROTH, CALIFORNIA THEATRE, SAN FRANCISCO; JACK FATHINGTON, SAN FRANCISCO; T. L. TALLY, LOS ANGELES; SID. GRAUMAN, GRAUMAN THEATRES, LOS ANGELES; EMIL KEHRMAN, FRESNO, CALIF.; ALVA TALBOT, AMERICA THEATRE, DENVER; CHAS. BRANHAM, REUBEN AND FINKELSTINE, MINNEAPOLIS; THOS. SAXE, MILWAUKEE; HENRY TRENZ, MILWAUKEE; HAROLD FRANKLIN, BUFFALO; E. WINEBERG, BUFFALO; A. LIPSON, CINCINNATI; BARRÉT McCORMICK, INDIANAPOLIS; SIDNEY COHEN, JOHN MANNHEIMER, NEW YORK CITY.

DOC. CLEMMER, GEO. COHEN, SPOKANE; J. H. KUNSKY OF THE KUNSKY ENTERPRISES; GEO. McGEE, DETROIT; EDDIE ZORN, TOLEDO; MAX STERN, COLUMBUS; MR. McCLAREN, JACKSON, MICH.; HAROLD EDEL, STRAND THEATRE, N. Y.; B. S. MOSS OF THE MOSS THEATRICAL ENTERPRISES, NEW YORK; M. KASHIN, NEW YORK CITY; HARRIS DAVIS, PITTSBURGH; WILLIAM SIEVERS, GRAND CENTRAL PALACE; WILLIAM SWANSON, SALT LAKE CITY; HARRY NOLAND, DENVER; TOM MOORE, WASHINGTON, D. C.; J. H. HALLBERG, NEW YORK CITY; NATHAN GORDON, GORDON ENTERPRISES, BOSTON; COL. KINCAID, BOSTON; SAMUEL ATKINSON, EVANSTON, ILL.; KING PERRY, DETROIT; THOS. BEATTY, CHICAGO; DR. AUGUST ZILLIGEN, JR., CHICAGO; JAKE WELLS, RICHMOND, VA.; GUY WONDERS, BALTIMORE.

SAMUEL TRIGGER, NEW YORK CITY; FRED J. HARRINGTON, PITTSBURGH; SAMUEL BULLOCK, CLEVELAND; I. W. MOSHER, BUFFALO; HENRY B. VARNER, LEXINGTON, N. C.; WM. FAIT, UTICA; HARRY CRANDALL, WASHINGTON, D. C.; PERCY WELLS, WILMINGTON, N. C.; M. A. CHOYNSKI, CHICAGO; A. B. MOMAND, SHAWNEE, OKLA.; R. D. CRAVER, CHARLOTTE, N. C.; W. A. STEFFIE, MINNEAPOLIS; H. SCHOENSTADT, CHICAGO; W. H. LINTON, LITTLE FALLS, N. Y.; A. P. TUGWELL, LOS ANGELES; DEE ROBINSON, PEORIA, ILL.; HUGH O'DONNELL, WASHINGTON, IND.; CHESLEY TONEY, RICHMOND; A. J. KRUG, CHICAGO; AL. BUTTERFIELD, DETROIT; R. B. HINES, ROANOKE, VA.; W. H. WILEY, MULBERRY, KAN.; GLENN HARPER, LOS ANGELES; PETER JEUP, DETROIT; C. R. ANDREWS, MUNCIE, IND.; J. E. SHERWOOD, MADISON, WIS.; S. A. MORAN, ANN ARBOR, MICH.

HENRY J. LUSTIG, CLEVELAND; HENRY BERNSTEIN, RICHMOND; LOUIS DITTMAR, LOUISVILLE; GEORGE BLEISCH, OWENSBORO, KY.; S. S. HARRIS, LITTLE ROCK; D. D. COOLEY, TAMPA, FLA.; HERMAN J. BROWN, BOISE, IDA.; BYRON PARKS, SALT LAKE CITY; JOHN WEINIG, CINCINNATI; GEORGE WARNER, COLUMBIA, S. C.; HARRY HYMAN, CHICAGO; W. J. MULLIGAN, HEGEWISCH, ILL.; MAX HYMAN, CHICAGO; J. COOPER, CHICAGO; HARRY J. CORBETT, CHICAGO; H. A. GUNDLING, CHICAGO; A. TREULICH, CHICAGO; H. M. ORTENSTEIN, CHICAGO.



## Here's Detailed Program for A. E. A. Convention

### Monday, Sept. 2

Morning: Registration.  
Evening: Special entertainment.

### Tuesday Sept. 3

Morning: Registration and visiting booths.  
12 Noon: War luncheon.  
Patriotic address and entertainment.  
1 P. M.: Opening exercises.  
2 P. M.: Producers' and distributors' hour.  
3 P. M.: Exhibitors' hour.  
4 P. M.: All of the industry.  
Evening: Special entertainment at White City.

### Wednesday, Sept. 4

Morning: Visiting displays.  
12 Noon: War luncheon.  
Special entertainment.  
1 P. M.: Address—"Legislation and Censorship."  
Discussion.  
2 P. M.: Producers' and distributors' hour.  
3 P. M.: Exhibitors' hour.  
4 P. M.: Visiting Rothacker studio and making of War Propaganda Picture, in which all visitors will participate.  
Evening: Boat ride for all visitors.

### Thursday, Sept. 5

Morning: Visiting displays.  
12 Noon: War luncheon.  
Some "Just for Fun" talks.  
1 P. M.: Projection problems.  
2 P. M.: Producers' and distributors' hour.  
3 P. M.: Exhibitors' hour.  
4:30 P. M.: Directors and stars.  
Evening: Special entertainment.

### Friday, Sept. 6

Morning: Visiting displays.  
12 Noon: War luncheon.  
Special entertainment.  
1 P. M.: Business meeting of the American Exhibitors' Association.  
2 P. M. Special session.  
Evening: Grand ball, benefit of Naval Relief Society, introducing famous motion picture stars.

### Saturday, Sept. 7

12 Noon: War luncheon.  
Afternoon: Unfinished business and adjournment.

### Hayakawa Makes Film For Next Loan Drive In Thirty-Six Hours

In exactly thirty hours after a request had been received by Sessue Hayakawa from Adolph Zukor, chairman of the Liberty Loan committee of the National Association of the Motion Picture Industry, for a film which would assist the flotation of the Fourth Liberty Loan, the film was made, and six hours later it had been cut, titled and shipped to Washington.

When the request for this propaganda film reached the Japanese star he was engaged upon the final scenes of his current production, the third made by the Haworth Pictures Corporation. Hayakawa, who has subscribed liberally to the three Liberty Loan issues which the Government has already made and who has campaigned enthusiastically in behalf of the bonds in each of the drives, gave orders immediately to cease all work on the picture and calling the members of the company together informed them of the pleasant task which confronted them.

Hayakawa then conferred with Director Worthington and his staff regarding the details of the short film and at 8 o'clock the following night the work of producing it was begun. At 6 a. m. the next morning the company completed the picture.

### Affiliated Will Have First Film in a Week Its Officers Predict

Executives of the Affiliated Distributors Corporation have been conferring daily during the past week preparatory to putting their co-operative booking plan into operation.

A deal involving the acquisition of a big picture which will be used for the formal launching of the project is now in process of consummation. The production, which has been many months in the making and which is regarded by the affiliated officers as the plum of the year, is said to be one that most of the largest companies have been bidding for with keen competition.

The coming week, therefore, should mark the actual advent of the Affiliated in the field as a distributing organization.

### Petrova Film Retitled

It has been found necessary to again change the title of the fifth special production in which Madame Olga Petrova will shortly be seen. It was announced this week that the Petrova feature will be published under the new title of "The Panther Woman," instead of "The Tiger Woman."

### Fleckles and Weinberg Launch New Company Screencraft Pictures

The Screencraft Pictures, Incorporated, which has been quietly forming for the past few months, is now launched as a full fledged and active concern. Executive officers have been established in the Longacre Building, New York, and a deal has been consummated whereby the company takes over the Thanouser studios in New Rochelle for the production of their pictures. Frank Reicher has been engaged as director and the story has been selected for the first production.

The officers of the company are Maurice Fleckles, president, and A. Weinberg, secretary and treasurer. Both of these men are well known in the industry, having been associated with it for many years.

Mr. Fleckles, through his wide exchange connections and manufacturing affiliations, has a knowledge of the film business that dates back to the early days of the industry, while Mr. Weinberg's many years association with the Famous Players Film Company has well fitted him. Their broad experience should place them in a position to conduct their company along successful lines.

## Milwaukee Theatres to Release Many Musicians for War Service

### All Except One to Be Let Out at Each House According to Decision of Managers' Association

Theatre men of Milwaukee last week took a step in practical patriotism that demands the attention of the entire nation and at the same time is one of the most radical movements in the history of the Industry.

Acting unanimously, the Theatre Managers' Association decided to release all except one musician in every house, whether devoted to motion pictures or stage productions, in an effort to help supply the need of 1,000,000 men for war work.

While the movement primarily is a patriotic one, it will have the advantage of cutting down expenses greatly, and with overhead constantly increasing the saving is bound to be a great relief, especially to those managers who have been struggling to make both ends meet at present admission prices.

#### Will Curb Workers

In addition the action is likely to have a salutary effect upon theatre employes in Milwaukee and other cities who are eager to seize upon the war as an excuse for making arbitrary wage demands.

Theatre managers have been slow in realizing the fact that they have the power to curb such demands under the work or fight order. Under Provost Marshal General Crowder's ruling only men declared by the owners or managers to be essential are exempt from the ruling.

At Portland, Ore., the managers of the various theatres are threatening to hire women in place of men and force the men to fight or seek "useful" employment, unless they back down on what the managers hold to be unreasonable demands.

#### Case Has Many Aspects

With Milwaukee theatres releasing practically all of their musicians and Portland managers threatening to turn the workers over to the draft boards, the labor situation is certain to improve, it is believed, while the managers find a way open in which to cut down on expenses if they choose, at the same time performing a patriotic duty by releasing men for war work.

While the Milwaukee theatres will only have one musician each, all that reduce the number of musicians will have an expense equivalent to an orchestra of three or more persons. According to the scale of wages enforced by the unions, such houses must pay this single musician from \$65 to \$95 a week, according to the size and class of the house, as the union scale demands an upward division of wages as the number of musicians decreases.

#### Many Musicians Employed

One musician who has been earning \$28 per week will jump to \$65. The theatres have paid a scale averaging \$28 per musician, with individuals receiving as high as \$75 per week, and from one to thirty men have been employed in each house.

"Speaking for our own theatre," said William C. Schnell, president of the association and treasurer of the Davidson Theatre, "I will say that the Davidson will have paid for music from September 1, 1917, to September 1, 1918, more than \$14,000. I understand that the Merrill theatre will have paid more than \$15,000 for the same period, the Empress approximately \$12,000 and the bill for Majestic will be in excess of \$15,000, while other theatres of the same class pay about the same. I estimate that theatres now represented in the association will pay an aggregate of more than \$135,000 in the year.

"I estimate that at least seventy-five men will be released for Government work by the action. The association believes that the public will heartily indorse and co-operate with this effort of the theatres to release labor.

#### Hits Davidson Hard

"It is especially difficult for the Davidson to make this arrangement just at this time, as our opening attraction, 'Doing Our Bit,' coming Sept. 8, is a Winter Garden production with a large chorus, the sort of offering for which we generally augment our ordinary orchestra.

"Surely if the 'legitimate,' burlesque and vaudeville houses are willing to make the sacrifice the moving picture houses all should do so."

## Stanley Corporation Booking Controversy Comes to Abrupt End

PHILADELPHIA—With the submitting of a tentative statement of facts in the case of a few independent exhibitors against the Stanley Booking Corporation, the hearings came to an abrupt ending last week before Special Examiner W. T. Roberts.

Attorneys R. R. Kane and George McCorkle, Washington, who appeared for the Federal Commission, and Morris Wolf, representing the Stanley Booking Corporation, informed the examiner when the hearings were resumed, that an agreement satisfactory to both sides had been reached and therefore it was unnecessary to continue the taking of testimony.

Jules E. Mastbaum, president of the Stanley Booking Corporation, made the following statement concerning the case:

"The evidence heard as far as the suit proceeded disclosed the fact that the complainants all had reference to conditions which have not existed for a long time and had no bearing upon the present method of business as conducted by the Stanley Booking Corporation. For this reason the case was of no practical importance and, rather than continue what would have been a most protracted hearing, a statement of facts was agreed upon between the Commission and this corporation on the basis of which we anticipate the Commission will make an order directing this corporation not to discriminate unduly against the few picture houses in this vicinity which are not its clients."

## Frank Hall's New Plan

Frank Hall has launched his new fixed-price releasing plan, in which he promises twelve big special productions this coming season at ten, twenty and thirty dollars per day, with the new Evelyn Nesbit production, "Her Mistake."

Under the name of "Producers' Distributing Corporation," the new Hall Company is now fully organized and a large sales force under the supervision of Lynn S. Card is operating from the Leavitt Building, New York, closing contracts with exhibitors for the complete year's output of twelve features.

## NOW, ALL TOGETHER, H-A-R-M-O-N-Y

The stage is all set for a serious consideration of amalgamation between the American Exhibitors' Association and the Motion Picture Exhibitors' League of America.

A preliminary conference on the subject between Peter J. Schaefer, president of the old league, and Frank J. Rembusch and Louis H. Frank, representing the American Association has been held.

In this conference it was agreed, according to report, that the best interests of all concerned pointed to a consolidation of the two representative bodies of motion picture exhibitors. It is generally understood that both parties to any possible amalgamation can now come together without any loss of prestige in any way and that such a plan would be a great step forward on behalf of the organized exhibitors.

LET'S ALL GET TOGETHER FOR A BIGGER, BETTER EXHIBITORS' ORGANIZATION.

# Motion Picture Industry Essential Is Finding of War Industries Board

## Ban Placed on the Construction of New Theatres, However, and Producers Are to Practice Rigid Economy

Again the motion picture industry has been found essential.

Following the decision to this effect by Provost Marshal General Crowder in exempting skilled men in the business from the work or fight order, the War Industries Board, after an investigation last week has gone on record likewise.

Unlike the ruling of the provost marshal, the action of the War Industries Board was taken to determine the exact degree to which the industry is essential from the standpoint of an apportionment of materials needed in war work.

### No New Theatres

The board holds that while the industry is essential in keeping up the morale at home through wholesome amusement and aiding war work generally, curtailment of its requirements can be made, and therefore the board has decided that no new theatres shall be built for the present at least, nor none replaced going out of business, under certain conditions, while only one negative per picture can be made, except when a picture is intended for export, when two negatives can be made.

In addition producers must pledge themselves to re-use all scrap film and producers and exhibitors generally must exercise every economy possible.

The investigation was conducted by conferences between members of the Priorities Committee of the War Industries Board, headed by Judge Edwin B. Parker and a committee of the National Association of the Motion Picture Industry, consisting of President William A. Brady, Secretary Frederick H. Elliott, Will C. Smith, E. M. Porter, A. J. Mitchell and Albert Lowe.



GAIL KANE,

Starring in the Gail Kane Productions Distributed by Mutual.

### Ten Conclusions Reached

The N. A. M. P. I. committee went into detail on every form of service the industry is giving to help win the war. Convinced that the industry is a big factor in war work, the board decided to give it a preferred position. Ten phases of the question were considered, with the following tentative conclusions, which will be made the basis for the place the industry will be given on the preferred list:

(1) To the extent of the activities of the Industry in connection with the several agencies of the Government, the Red Cross, the Y. M. C. A., the Knights of Columbus, and other organizations actively engaged in war work, and also to the extent of its activities in supplying an educational medium and in furnishing to the great masses of the people a wholesome and comparatively cheap means of recreation, it should be and is recognized as an essential industry.

(2) This, in common with practically every other industry, embraces some elements of non-essentiality, and each member of the industry will pledge himself to discontinue all non-essential production and eliminate all wasteful practices, as these may from time to time be defined by the War Industries Board.

### Theatre Equipment Hit

(3) Permits for the erection of new theatre buildings and equipment of new theatres will be denied until we shall have won the war.

(4) Some localities are over-theatred, and where this condition exists no new theatre will be opened to replace those retiring from business.

(5) There is used in the manufacture of films nitrate of soda, sulphuric acid, camphor, acetone, wood alcohol, and linters, all of which are needed in producing explosives. The imperative necessity of economizing in the use of these materials is obvious. To that end, the practice of taking a number of negatives of a single picture will be discontinued, and in the future only one negative will be taken, save where the film is intended for export, when the number will be limited to two.

(6) Films that are worn out or obsolete and now carried in stock will be "scrapped" and returned to the film manufacturers to be worked over and reclaimed and used in the manufacture of new films. In this way the drafts of the film manufacturer on war materials will be greatly curtailed.

### Wholesome Pictures Demanded

(7) The studio directors will exercise the greatest care to insure that only wholesome pictures are produced.

(8) Manufacturers of machines for projecting the picture on the screen will be given preference treatment for the manufacture of spare and repair parts of existing machines and should encourage in every possible way the repair and use

### "PETER J." GETS IN TRIM

President of M. P. E. L. practices a few strokes to make a 350-yard "Harmony" drive at the A. E. A. Convention



of all existing machines rather than junking them and replacing them with new ones.

(9) The manufacture of new tin containers and of iron boxes for packing and shipping film will be discontinued and substitutes used therefor, in order that tin and iron may be conserved.

(10) Those members of the industry, whatever the nature of their activities, will be accorded a degree of preference to enable them to operate, conditioned upon their rigidly observing the rules and regulations which will be prescribed by the War Industries Board.

### Duplicate Gotham Plan On "America's Answer"

The method of disposing of the house *en bloc*, which has proved so successful during the engagement of "America's Answer," the United States Official war film at the George M. Cohan Theatre in New York, has been duplicated for the showing of this picture at the Forrest Theatre in Philadelphia and the Majestic Theatre in Boston.

The season at these houses opened August 12, after an intensive campaign by special representatives of the Division of Films, Committee on Public Information, under the direction of Ryerson Ritchie, Chief of the community section.

### Alice Brady in U. S. Film

Lieut. Edward H. Griffith, attached to the commission on training camp activities, who is directing the government's forthcoming propaganda film, "The End of the Road," spent several days with his company at the Paragon studios in New York last week, where one of Alice Brady's forthcoming Select Pictures is being filmed. Miss Brady gladly consented to be "borrowed" for several of the scenes.

## Goldwyn Announces the Theatres That Have Booked Productions Solid

Goldwyn inaugurates its second releasing season Sunday, Sept. 1, with an output doubled from twenty-six to in excess of fifty productions and with an increase of three new stars of fame and drawing power.

As a prelude to its first big production, Geraldine Farrar in "The Turn of the Wheel," Goldwyn's domestic and international organization has been waging a sales campaign since June, drawing into continued business relations the largest and most influential of exhibitors.

Samuel Goldfish, president of Goldwyn, takes pride in the fact that Goldwyn stars again will be seen this year at the Strand Theatre, New York, under the direction of Harold Edel. He is also proud of the entry of Goldwyn Pictures into the Rialto and Rivoli theatres. There, under the direction of Samuel L. Rothapel.

### Big Philadelphia Booking

In Philadelphia Goldwyn Star Series productions are booked solid in the great Stanley chain of theatres, controlled by Jules E. Mastbaum, with first run presentation in the Stanley and Palace.

In Boston all Goldwyn productions are booked solid in the Jacob Lourie Modern and Beacon Theatres. In Portland, Me., Keith's Theatre will continue to be the first run home of Goldwyn. The Worcester, Mass., first run will be at the Pleasant Street Theatre.

In Buffalo Goldwyn has been booked solid at Shea's Hippodrome, under the direction of Harold B. Franklin. Rochester's Regent has been booked solid, as have the Avon Theatre, Utica; Amusu, Elmira; Fillmore, Buffalo; Colonial Buffalo; Arcadia, Buffalo; Liberty, Canandaigua; Olympic, Watertown; Grand, Malone; Strand, Ogdensburg; Pontiac, Saranac Lake; Regent, Seneca Falls; Temple, Geneva; Auditorium, Perry; and Shattuck's Opera House, Hornell.

### Fine Home in Capital

All of Harry M. Crandall's Washington (D. C.) houses have booked Goldwyn solid, with the first run scheduled for the new Metropolitan when it opens in the middle of October and a temporary first run in The Knickerbocker, which was opened last Fall.

In Baltimore Goldwyn has been booked solid at Webb and Depkin's Parkway Theatre. The second run will be at the Wizard Theatre, under the same ownership.

In Richmond and Norfolk, Va., the Jake Wells houses have booked Goldwyn solid, this making the company's second year of alliance with this organization, including also the Strand Theatre in Atlanta.

### Heavy Ohio Bookings

Ohio's biggest exhibitors show a strong regard for Goldwyn, as may be inferred from the announcement that Goldwyn is booked solid in MacMahon and Jackson's Gifts Theatre, Cincinnati; C. W. Deibel's Liberty, Youngstown; E. A. Zorn's Temple, Toledo; H. C. Horater's Alhambra, Toledo, and the Schade Theatre, Sandusky.

In Chicago, Jones, Linick and Schaefer's Orpheum and Randolph Theatres and the complete chain of the Ascher Brothers-Schaefer houses are booked solid.

Every large and middle-sized city in the Kansas City territory has been booked for all Goldwyn productions, these to be announced next week.

S. L. Baxter, the veteran Colorado exhibitor, is a second year ally of Goldwyn, having booked all the Goldwyn productions for his Isis Theatre. In Colorado Springs, J. E. Tompkins, of the Liberty Theatre, casts his fortunes with Goldwyn again also.

### West Coast Bookings

M. L. Markowitz, head of the New York and San Francisco Amusement

### LIKES REPORT DEPT.

To the Editor,  
Exhibitors Herald and Motography:

Like your department, "What the Picture Did for Me" very much. This is a good thing for exhibitors. It's about time the various exhibitors got their heads together and compared notes.

I see other trade papers are starting to copy this department.  
(Signed) Anthony Fink,  
Mgr. Oak Theatre, Oak Park, Ill.

Company, and Manager Leo Weinberger have booked Goldwyn solid at their Strand Theatre, San Francisco.

In Los Angeles the Goldwyn product is divided among several houses. Emil Kehrlein, with his Kinema Theatre, was the first exhibitor there to close, and the announcement regarding the other Goldwyn first-run customers is to be made shortly.

In Texas E. H. Hulsey has booked Goldwyn solid at his leading theatres in Dallas, Houston, Waco and Galveston, and in Fort Worth P. C. Levy, of the Hippodrome, has signed for all productions, with a similar contract being made for San Antonio by W. J. Lytle of the Empire.

## Hutchinson Enthusiastic Over New Minter Subject

Richard R. Nehls, general manager of the American Film Company, Chicago, has received the following wire from President Samuel S. Hutchinson, who is visiting the company's Santa Barbara studios:

"I reviewed yesterday the Mary Miles Minter picture just completed, which is entitled "Rosemary Climbs the Heights." I am of the opinion that this is positively the greatest picture we have ever issued starring Miss Minter.

"Miss Minter's acting is splendid, and for the first time she appears in a role in which she enacts the part of a young woman in her early twenties, this part being decidedly different from her past appearances in which she has played the part of a girl still in her teens."

## Miss Pearson Completes Play

Virginia Pearson, the William Fox star, has just completed "The Queen of Hearts," which will be her first picture under the Excel Pictures brand, and has gone to Long Beach for a rest. Miss Pearson contemplates spending most of her time in the ocean, as she is very fond of swimming. On the conclusion of her vacation she will begin work on a new play, under the direction of Edmund Lawrence.

## Strand Entertains Children

Fifty children of the Educational Dramatic League, New York, of which Mrs. August Belmont is the president, were the guests of Harold Edel, manager of the Strand theatre, Tuesday afternoon, August 27, to witness the matinee performance of John Barrymore on the screen in "On the Quiet."

## TWO POSES OF ARLINE PRETTY



MISS PRETTY, WHO HAS APPEARED IN VITAGRAPH AND ARTCRAFT FEATURES, WILL BE STARRED IN EIGHT PRODUCTIONS TO BE DISTRIBUTED ON A COOPERATIVE BASIS

NEW POSES OF THREE SELECT PICTURE STARS



LEFT—MARION DAVIES IN A SCENE FROM HER SELECT PLAY, "THE BURDEN OF PROOF." CENTER—A NEW PORTRAIT OF CLARA KIMBALL YOUNG. RIGHT—NORMA TALMADGE, SEEN FOR THE FIRST TIME AS A CHINESE GIRL IN "A TALE OF A FORBIDDEN CITY."

## Scenarios Planned To Show How Labor Is Helping Win War

### U. S. Department Starts Campaign and Gets Support of Industry

The United States Government has taken a hand in the construction of scenarios to bring out the important part that working men are playing in helping win the war.

David K. Niles, chief of the motion pictures division and club section of the Department of Labor, has been placed in charge of the work. He is visiting various cities and at present is in Chicago. He made known the new Government work shortly after his arrival.

"The task assigned to me brings out forcefully the high regard in which the industry is held at Washington," said Mr. Niles. "The very first thing the heads of the war bureaus say when some new phase of endeavor comes up is, 'How can the moving pictures help out?'"

#### Labor's Aid Great

"The question arose in our department of how the people could be made to realize fully how large a part labor plays in the prosecution of the war. Secretary Wilson wanted the people to know that every man who is engaged in war work is doing just as much to help the country win the war as a soldier in the trenches or a sailor on a warship.

"So I was given the task of bringing this fact home to the people through the films. I am taking up the question with the scenario department of all producing companies, urging them to find a place in their stories for the men who are fighting for America in the factories and in the fields. So far I have met with full co-operation and I expect every company will line up with me.

"Meanwhile I am canvassing by letter all kinds of clubs and lodges, making my point with the printed word, and in addition, asking them to call upon their local exhibitors and urge them to book all films emphasizing labor's loyalty.

#### Trailers to be Used

"In addition to the special scenarios it is the plan to have trailers of a general nature, run to many films and producers and distributors alike are complying with my wishes in this respect. All of the news reels will carry the trailers. Here in Chicago I have obtained promises of the Essanay, Kleine and Commonwealth companies to attach the trailers to each of their features.

"Here are examples of the trailers:  
"Get the habit of doing things right. This will mean: Greater production, less waste, increased earnings. Help win the war quickly."

"Let us remember Russia! The Russians meant well. But they took time to talk while the house was burning! Of course the Kaiser encouraged them. He knew that would be the easiest way to lick them. We must not let him play the same trick on us."

The Famous Players-Lasky Corporation has agreed to give the labor department space on its billboards and the General Film Company also has given assurance of advertising aid.

### Farnum Begins Work On United Production

Word from Harry A. Sherman, just arrived in Los Angeles, announces commencement of work on the production of "Wolf Breed," from the story by Jackson Gregory, which is to constitute the second of the series of big western features starring Dustin Farnum to be manufactured for exclusive showing in the houses comprising the circuit of United Picture Theatres of America.

Reports on this story indicate that it contains the same sweep of action, the same building to smashing climaxes that characterized Zane Grey's "The Light of Western Stars," the first of the Farnum-United productions.

### Evelyn Nesbit Signs With Fox Film Corp.

William Fox has signed Evelyn Nesbit, internationally famous as a stage and screen actress, for a series of film productions. Miss Nesbit is to make five productions, all of which are to be adapted from big Broadway stage successes or well known novels by recognized authors.

By the contract which Miss Nesbit has just signed with the Fox Film Corporation, she will devote all of the coming season to the five Fox productions. Keanan Buel will direct her.

### "What the Picture Did For Me" Starts This Week On Page 53

"What The Picture Did For Me" will be found this week on pages 53, 54, 55 and 56. The department contains 122 reports from theatres all over the country, from the Atlantic to the Pacific, and from the Northern to the Southern border.

Great interest has been evidenced in "What The Picture Did For Me" since EXHIBITOR'S HERALD and MOTOGRAPHY were combined. The most valuable feature of MOTOGRAPHY, it has become the most valuable feature of EXHIBITOR'S HERALD and MOTOGRAPHY also.

The belief, before advanced, that it is in reality the greatest feature in any motion picture trade paper, finds ready confirmation by a personal canvass of the magazine's readers. A representative of EXHIBITOR'S HERALD and MOTOGRAPHY who has been touring Illinois recently reports that "What The Picture Did For Me" is the first thing the subscribers look for.

By the way, are YOU a contributor?

If not, why not?

## Paramount-Artcraft all Ready To Launch New Year's Schedule

Final arrangements have been made by the distribution department of the Famous Players-Lasky Corporation for the opening month of its new year, September.

Twenty feature productions are to be issued, comprising fifteen new Paramount and Artcraft pictures and five Success Series re-issues. Short subjects included, the month's output will be double that of any previous month in the organization's history.

### Six New Stars

Six new Paramount and Artcraft stars will be seen for the first time under these trade-marks. They are Fred Stone, John Barrymore, Ethel Clayton, Lila Lee, Shirley Mason and Ernest Truex. Other famous stars whose productions will be issued are Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Wallace Reid, Marguerite Clark, Dorothy Dalton, Vivian Martin, Charles Ray and Enid Bennett.

In the Success Series films are Mary Pickford, Marguerite Clark, Pauline Frederick and Geraldine Farrar. "The Girl of the Golden West" will be a Special Success Series picture.

The first of the Paramount-Artcraft Specials to be presented in the new year will also be published in September and is entitled "The Hun Within." Considerable interest has been aroused in West Coast circles over this production, which is said to be one of the most thrilling pictures bearing on the war yet produced.

### Four Features a Week

Each week in September there will be released three new productions and one Success Series re-issue. John Barrymore, Elsie Ferguson, Wallace Reid and Mary Pickford start the new year in September pictures.

John Barrymore's initial picture, a Paramount, is "On the Quiet," adapted from the popular play by Augustus Thomas, prepared for screening by Charles Whittaker and directed by Chet Withey.

Elsie Ferguson's new vehicle, an Artcraft, is "Heart of the Wilds," founded on Edgar Selwyn's famous "Pierre of the Plains," scenarioized by Charles Maigne and directed by Marshall Neilan. Thomas Meighan appears opposite Miss Ferguson. This is the first Western in which Miss Ferguson has appeared on the screen.

Wallace Reid's first offering, a Paramount, is "The Source," a drama by Monte M. Katterjohn, adapted from Clarence Buddington Kelland's popular story and staged under the direction of George Melford. Ann Little again appears opposite the star.

### First Clayton Film

On September 8, the following attractions will be published: Ethel Clayton, in "The Girl Who Came Back"; "The Hun Within," the Paramount-Artcraft Special; Lila Lee, in "The Cruise of the Make-Believes," and Marguerite Clark's "Wildflower," a Success Series re-issue.

"The Girl Who Came Back," adapted from "Leah Kleschna," is said to be an exceptionally fine film and one that will start Ethel Clayton's career as a Paramount star with a notable achievement. The story is by C. M. S. McClellan and was adapted to the screen by Beulah

Marie Dix and directed by Robert Vignola.

"The Hun Within" presents a cast of exceptional players, including Dorothy Gish, George Fawcett, Douglas MacLean, Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson, Eric von Stroheim, Adolph Lestina and Kate Bruce. Chet Withey directed.

Lila Lee's subject, in which she makes her bow as a Paramount star, is expected to make her an immediate favorite. In support of the star is one of the best casts ever assembled, including Harrison Ford, Raymond Hatton, William Brunton, J. Parks-Jones, Spottiswoode Aitken, Eunice Moore, Bud Duncan, Maym Kelso, Nina Byron and Jane Wolf. George Melford directed. The theme was adapted by Edith Kennedy from Tom Gallon's story of the same name.

The Success Series re-issue for September 8, Marguerite Clark in "Wildflower," will be well remembered as Miss Clark's first and, considered by many, her greatest photoplay.

### Fairbanks on Sept. 15

For September 15 are scheduled Douglas Fairbanks in "He Comes Up Smiling," Marguerite Clark in "Out of a Clear Sky," Dorothy Dalton in the Ince production, "Vive La France," and a Special Success Series film, "The Girl of the Golden West."

September 22 marks the first appearance in Artcraft and Paramount pictures respectively of Fred Stone and Shirley Mason, who co-stars with Ernest Truex. Vivian Martin in "Her Country First," a Paramount picture, and Pauline Frederick in "Zaza," a Success Series Film, are also scheduled on this date.

Fred Stone's first film vehicle is the circus subject, "Under the Top," produced in California under the direction of Donald Crisp. John Emerson and Anita Loos wrote the story and Gardner Hunting the scenario.



HENRY OTTO,  
Who Will Direct Several Harold Lockwood Plays  
for Metro

Shirley Mason and Ernest Truex make their bows in "Come On In," a John Emerson and Anita Loos production presenting a timely comedy, the story of which is said to be a novelty of many unusual situations.

September 29 will mark the publication of Mary Pickford's next Artcraft picture, "Johanna Enlists," and two Thomas H. Ince productions for Paramount, Charles Ray in "The Law of the North" and Enid Bennett in "Coals of Fire," together with a re-issue of the Success Series, Geraldine Farrar's "Carmen."

### Lillian Walker Films

#### To Be Made Hereafter In Los Angeles Studio

Lester Park, president of the Lillian Walker Pictures Corporation, last week completed a contract with Robert Brunton, whereby the remaining seven of the series of eight Lillian Walker productions will be filmed in the Paralta studios in Los Angeles.

Miss Walker, accompanied by Edward Dillon, her director, and the other members of her producing staff, will leave for the coast this week to remain throughout the winter. Mr. Park will likewise go to Los Angeles to take personal charge of the productions.

During his absence from New York, the affairs of the Lillian Walker Pictures Corporation will be handled by E. Lanning Masters, who has been closely associated with Mr. Park in his producing activities.

### Big Feature Is Shown At Ohio Soldiers' Camp

"Hearts of the World," the Griffith spectacle was shown at Camp Sherman last week, and special orders from headquarters were issued at Camp Jackson to the manager of the Liberty Theatre to secure "To Hell with the Kaiser," for showing in the Liberty Theatre.

E. L. Hyman, director of pictures of the War Department Commission on Training Camp Activities announces that arrangements are being made to play in the Liberty Theatres, "The Prussian Cur," "Why America Will Win," and "Crashing Through to Berlin."

The Picture Division is anxious to have all film concerns who wish to render patriotic service notify E. L. Hyman, 1520 Broadway, New York.

### Mae Murray Stars in Patriotic Production

At the personal request of Secretary McAdoo, and with the hearty consent of Carl Laemmle, president of the Universal Film Manufacturing Company, Mae Murray laid aside for the time being her own productions to make a featurette to assist the government in the forthcoming Liberty Loan drive.

Under the direction of Robert Leonard, the featurette has been completed and titled "The Taming of Kaiser Bull."

## Labor Fight Brews At Portland, Ore., Theatre Men Firm

### Managers Threaten to Turn Workers Over to Draft Boards

PORTLAND, ORE.—Owners of motion picture and legitimate theatres are planning concerted opposition to the theatre employes' union following submission by the union of a new wage and working agreement which the owners declare unreasonable. The workers want the agreement put into effect Sept. 1.

The new contract is extremely detailed in prescribing working conditions and policies, in addition to asking more pay and either no Sunday work or time-and-one-half pay for services performed on the Sabbath.

"The new agreement is too exacting," said one manager. "In effect it stipulates that the man delegated to handle a rope here must not, under pain of fine, carry a chair there."

#### Hints at Hiring Women

"The employes are taking undue advantage of industrial conditions caused by the war," was the comment of John A. Johnson, manager of the Pantages Theatre. "There is little work about most theatres that women could not do, and there would be an awakening if we were to dispense with the male help."

It is along the line suggested by the Pantages manager that theatre owners and managers may launch their campaign of resistance. It is pointed out that the fate of all men of draft age connected with the industry, when it comes to enforcement of the "work or fight" order, reposes in the hands of the bosses.

In plain words, the managers and owners may oust any male employe of draft age at any time by reporting to draft officials that he is not essential in the business. The man so reported would have no recourse, but would be forced either to seek a productive occupation or become a fighter.

#### Crowder Ruling Plain.

The power left in the hands of the managers is easily discerned from perusal of Provost Marshal General Crowder's recent ruling, fallaciously held as giving about all theater employes immunity.

"Only skilled persons," the ruling reads, "who are absolutely necessary to actual production or presentation of acts or necessary to the operation of theatres," are considered in the essential line of effort.

"You can easily see," explained a picture house manager, "that the great majority of stage hands, musicians and even the billposters may be hit under Gen. Crowder's regulation."

## Danford Joins General

Effective immediately, C. D. Danford takes charge of the Atlanta office of the General Film Company, according to a bulletin issued by that company. Mr. Danford is well known in Atlanta and the surrounding territory, being known to film people as a former exhibitor.

## Architect Draw Plans Of Films Players' Home

LOS ANGELES, CAL.—The Motion Picture War Service Association has engaged architects to prepare plans at once for the proposed motion picture players' home.

The home will be located on a sixty-acre estate near Los Angeles and will cost more than \$300,000.

It will consist of a colony of buildings, including one main structure surrounded by bungalows.

The association has offered to turn over the home as a hospital for soldiers and sailors and if the offer is accepted it will not be occupied by film folk until after the war.

## Edith Cavell's Death Theme of New Film

Joseph L. Plunkett and Frank L. Carroll have completed the filming of a feature based on the shooting of Edith Cavell, the British Red Cross nurse, by Germans. It is entitled "The Woman the Germans Shot," and will be published, it is said, Sept. 16.

Metro was also arranging to do a picture on the same subject, but called the project off because of advices abroad that Herbert Brenon was making a picture with the murder of Miss Cavell as the subject.

"The Woman the Germans Shot" was written by Anthony P. Kelly for Plunkett and Carroll, and John Adolph directed the picturization.

## Loew Circuit Books Doris Kenyon Feature

"The Street of Seven Stars," the first picture produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., has been booked by the William L. Sherry Service for the entire circuit of Marcus Loew theatres. The booking consists of fifty-five days, all of which will be played in the Loew theatres this week.



RUTH STONEHOUSE  
Who Appears in Support of Houdini, the B. A.  
Rolfe Special Feature

## Exhibitors to Help Avert Coal Famine By Showing Slides

### N. A. M. P. I. Men and Garfield Confer on Two Plans At Washington

Exhibitors are to be asked to help the Government avert a serious coal famine this winter by running slides and trailers appealing for the utmost economy in the use of electricity.

Plans for exhibitor aid were made at Washington Tuesday, Aug. 20, when the fuel conservation committee of the National Association of the Motion Picture Industry met with Fuel Administrator Garfield and several of his assistants.

#### Two Plans Discussed

The subject was discussed from two angles. One idea was to inaugurate a national campaign seeking general conservation in the use of all electrical machinery which receives its initial power from coal.

The other idea was to bring about the conservation of coal and to educate the public into the reasons for conservation in those sections where there is an actual shortage.

President William A. Brady, of the N. A. M. P. I., will appoint an additional committee of five to handle the details. The committee is expected to proceed along the same lines as the one headed by Adolph Zukor, which is co-operating with the Treasury Department on the Liberty Loan.

#### Meet War Chiefs

On the evening before the conference the committee members met Secretary of the Treasury McAdoo, Secretary of War Baker, Secretary of the Navy Daniels and George Creel, chairman of the Committee on Public Information, who held an informal reception in the lobby of the Belasco Theatre, following a performance of "Forever After," starring the screen actress, Alice Brady.

Secretary McAdoo expressed himself as more than pleased with the industry's aid in the Liberty Loans and said he expected continued good results.

## Joseph Merrick Named Mutual Chief on Coast

Mutual announces the appointment of Joseph Merrick as coast supervisor, with direct supervision over Los Angeles, San Francisco, Portland and Seattle. Mr. Merrick was formerly branch manager for Mutual at Los Angeles and Seattle. He is particularly well equipped for his new position on account of his wide acquaintance with exhibitors and intimate knowledge of conditions in his territory, having formerly operated on the coast as special representative for Metro.

## "Inspiration" Renamed

The Arrow Film Corporation has determined upon "The Perfect Model" as the title under which the production "Inspiration" is to be reissued. The title was chosen by F. N. Sandford, of the Southwestern Film Co., Dallas, Texas.

## DIGEST OF PICTURES OF THE WEEK

IT takes more than a good title nowadays to put a picture over. The saying "you can fool all of the people some of the time" still holds good but discriminating audiences are demanding more than stars. They want big stories as well. The plays covered in this issue of the HERALD AND MOTOGRAPHY contain both stars and stories that will find favor with most picture patrons.

For instance there is John Barrymore, back upon the screen after an absence of two years, in as delightful a comedy as has been screened in a long time. "On the Quiet" made quite a hit upon the speaking stage and is destined to repeat that long run in pictures.

Another Paramount production that makes an admirable hot weather attraction and will please by reason of its light texture is "In Pursuit of Polly" with Billie Burke as "Polly." Miss Burke should be given more plays of this nature. She is a joy forever in this one.

Fox's smashing big feature, "The Prussian Cur," featuring Captain Horst von der Holtz is a story written around America's preparation and entry into the war. A well directed war play with an excellent cast. Miriam Cooper, Leonora Stewart, Patrick O'Malley support Captain von der Holtz.

"Fame and Fortune," one of the new Victory brand of Fox pictures, features Tom Mix in a role particularly suitable to his talents. As an equestrian Mix has few equals and this play gives him ample opportunity to show his prowess in this direction. A fast moving, interesting play of the west.

Gloria Joy, the juvenile star of the Oakdale-General series of films, makes the most of the part assigned to her in "The Midnight Burglar." It is the usual story of the rich oppressing the poor, in which "a child leadeth" and shows the wealthy tenement owner the error of his ways.

Myrtle Reed's book, "Flower of the Dusk," is a treatise on psychology. The tale of the little crippled girl who tried to shield her father, who is blind, from further misery, is told with much sympathy and understanding. John Collins directed and Viola Dana has the leading role.

Mary Miles Minter will add many more friends to her large circle of admirers with "The Eyes of Julia Deep." It is the first of the American films to be distributed through Pathe channels and should enjoy a long run. Careful direction and elaborate staging characteristic of American productions, help

considerably in presenting this plain little tale of a department store clerk who reforms a spendthrift, pampered son of wealth.

"Money Mad" is not a play particularly well suited to Mae Marsh's peculiar type of acting. It is a mystery story with many gruesome details. Miss Marsh's forte is light, frivolous plays and although in the present instance she gives a commendable performance, and is accorded excellent support, we prefer to see here in comedy-dramas.

"Honor's Cross," featuring Rhea Mitchell, is a Selexart picture, being handled through Goldwyn. The plot is one that has served as a basis for hundreds of photoplays and for this reason offers but an average program feature.

Triangle has a well produced play in "The Ghost Flower." It is a story of Italy and France, in which the hand of a beautiful girl is sought by many suitors. Alma Rubens looks and acts the part of Guilia, daughter of a Neopolitan wine merchant, to perfection. The play has been elaborately produced.

"High Tide," another Triangle play, lacks that essential thing in a screen or stage play, a convincing story. The play has been carefully produced with capable performers, Jean Calhoun and Harry Mes-tayer having the leading roles.

Vitagraph has a strong drawing card in "The Changing Woman," featuring Hedda Nova and J. Frank Glendon. Attractive settings representing a tiny South American colony, a clean cut story taken from one of O. Henry's tales, together with careful direction make this an unusually good offering.

Clara Kimball Young returns to the screen in a play that has been produced on a lavish scale. "The Savage Woman"—taken from Curel's novel "La Fille Sauvage"—holds one's attention throughout, although the screen version contains few dramatic moments. Miss Young gives an excellent performance and is accorded good support by Milton Sills and Marcia Manon.

Every exhibitor who has the interests of his patrons at heart should book "Our Bridge of Ships." It is an official war film in two reels and shows just what the United States is doing toward combating the U-boat menace.

"Angel Child," a Plaza picture, makes good entertainment of a light nature. Kathleen Clifford, supported by a well-selected cast including Capt. Leslie Peacocke and Fred Church put over a frail story in a pleasing manner.



# REVIEWS

## Mary Miles Minter in "THE EYES OF JULIA DEEP"

American-Pathe comedy drama; five parts; directed by Lloyd Ingraham, published Sept. 22

As a whole..... Excellent  
 Story.....Very good  
 Star.....Excellent  
 Support..... Good  
 Settings.....Excellent  
 Photography.....Excellent

Mary Miles Minter is irresistible in this little romance of a boarding house. For the first subject to be distributed under the Pathe banner it sets a high standard and will undoubtedly be eagerly booked by exhibitors in search of clean, wholesome stories.

Miss Minter is charmingly natural in the role of Julia Deep, a poor little clerk in a department store, who saves the life of a wealthy idler (Allen Forrest) and makes him realize that life is after all worth living.

The usual care as to direction and effective staging found in all American Film Company's productions is here in evidence and make for the success of the feature. The lighting effects and photography are of the best.

*The story:* Julia Deep, employed as clerk at the exchange desk of a large department store, lives at Mrs. Turner's boarding house. Under the same roof lives Terry Hartridge, who has spent the fortune left him by his father, in riotous living. Julia, fond of books, often goes to Terry's room to read while he is out. He returns home one night bent on self destruction but is saved by Julia, who suggests that he go to work and she will become his manager. He secures a job in the department store and together they pool their earnings and finally they decide to settle down in a little cottage built for two.

## Viola Dana in "FLOWER OF THE DUSK"

Metro drama; five parts; directed by John H. Collins; published August 19

As a whole..... Good  
 Story..... Fair  
 Star.....Very good  
 Support..... Good  
 Settings..... Good  
 Photography..... Good

Adapted by John H. Collins from the novel, "Flower of the Dusk" will doubtless find favor wherever Myrtle Reed's stories are read. The story of the little invalid who tried to shield her blind father from further misery as he goes through life haunted by the fear that his wife was unhappily wedded and therefore took her own life, is vividly told, and the finely drawn types of character Barbary North (Viola Dana), Ambrose North (Howard Hall) and Miriam (Margaret McWade) will find sympathy with most audiences. The picture is not a cheerful one and although it has been superbly produced will not appeal to many for that reason.

Viola Dana's performance calls forth much sympathy and the rest of the cast are capable.

*The story:* Barbara, a cripple since birth, lives with her blind father, Ambrose North. They are cared for by Miriam, Barbara's aunt. The one great shadow of doubt which clouds North's mind is the fact that his wife, Constance, committed suicide when Barbara was two years old and he is haunted by the fear that she did not love him and thus took her life. Barbara falls in love with Roger Austin, a playmate, and through him learns of her mother's perfidy by means of letters which are found in Roger's books. On her twentieth birthday Barbara is given a letter from her dead mother, which makes plain the fact that she did not love her husband. Taking advantage of his blindness she reads a different meaning into the letter. Barbara is cured by a physician and finally her father's eye-sight is restored. Arrayed in her mother's wedding gown she comes upon her father as he is reading her mother's letter and she tells him it is a lie, that she is Constance and he dies happy.

## John Barrymore in "ON THE QUIET"

Paramount comedy-drama; five parts; directed by Chester Whitey; published September 6.

As a whole.....Excellent  
 Story..... Very good  
 Star.....Very good  
 Support..... Excellent  
 Settings.....Excellent  
 Photography..... Excellent

Augustus Thomas' play makes fine screen entertainment. Thousands of people laughed at Willie Collier's "Robert Ridgway" on the stage and countless thousands will get equally as much enjoyment out of the performance of John Barrymore upon the screen. It's a role that fits Mr. Barrymore perfectly and he gets every ounce of fun possible out of the part. Able assistance is given the comedian by Frank Losee, as Judge Ridgway, Lois Meredith, as Ethel Colt, J. W. Johnston as her sister and Frank H. Belcher, as McGearchy.

The play starts off with an excellent bit of comedy showing Barrymore as a cheerful, carefree youth, given much to imbibing strong drink. He is in love with a beautiful girl, whose brother refuses to consent to their wedding until the youth reforms. He promises and the "reform" stunt furnishes a reel of fun. How they escape from their friends at last, having been secretly married, adds a novel finish to the whole.



AN AMUSING SCENE FROM "ON THE QUIET," WITH JOHN BARRYMORE IN THE LEADING ROLE. (Paramount.)

Elaborate settings mark the production and skillful direction keeps the comedy at a high pitch throughout.

*The story:* Robert Ridgway is in love with Ethel Colt, but her brother and guardian of her estate, objects to Robert's wild escapades. They are married on the quiet. Robert goes back to college and promises to be good. Ethel's sister is jealous of her husband, a Duke, and to test her love the Duke holds a party in Robert's room. Ethel visits Robert while the party is in progress and when the brother finds out about her absence he proceeds to hunt up his sister. Robert and Ethel escape to a life saving station, don diving helmets and take refuge at the bottom of the sea, while McGearchy, who was a witness at the wedding, explains everything.

## "OUR BRIDGE OF SHIPS"

United States official war film; two parts; distributed by General Film Company

This production shows graphically how the United States is building ships to beat the U-boats. It should please all audiences and every exhibitor should book it, if possible, as a patriotic duty if for no other reason.

The picture contains closeups of President Wilson and

# EXHIBITORS HERALD AND MOTOGRAPHY

Secretary of the Navy Daniels, as well as Edwin N. Hurley and Charles W. Schwab, who are in direct charge of the ship-building program. The latter are shown inspecting ships and addressing hundreds of workers.

## Mae Marsh in "MONEY MAD"

Goldwyn drama; five parts; directed by Hobart Henley; published August 25.

As a whole.....	Good
Story.....	Good
Star.....	Excellent
Support.....	Good
Settings.....	Fine
Photography.....	Good

"Money Mad" presents Mae Marsh in a role quite different from her former productions. It is rather an unhappy story and it is doubtful if the Goldwyn star's admirers will like this new type of play for their favorite. It is a decidedly well produced picture with the typical tasty sets and excellent photography.

Miss Marsh's work is up to her standard and she has a strong supporting cast headed by Rodney La Rouque, who makes a favorable impression. Containing an atmosphere of Hindu mysticism the play has many tense dramatic situations and holds the interest throughout.

*The Story:* Elsie Dean's mother dies after a strange illness and her stepfather, Martin Ross, under the influence of a Hindu, is made executor of the estate. When Elsie returns from boarding school she is informed by Ross that the money left her by her mother has been swept away by unfortunate investments.



MAE MARSH IN A TENSE SCENE FROM "MONEY MAD."  
(Goldwyn.)

With the aid of Dr. Billy Gavin, Elsie poses as a seeress and obtains information which proves conclusively that Ross has defrauded her. Ross is murdered in a struggle with his mistress and Dr. Billy is arrested for the crime. Elsie again dons the mystic robes and forces a confession from the woman. Through information given by the Hindu it is learned that Ross poisoned her mother. The association of Dr. Billy and Elsie ripens into love.

## Kathleen Clifford in "ANGEL CHILD"

Plaza-General comedy-drama; five parts; directed by Henry Otto; published October 7

As a whole.....	Good
Story.....	Fair
Star.....	Good
Support.....	Good
Settings.....	Good
Photography.....	Very good

"Angel Child" is a production out of the ordinary, the star being cast in the role of a tomboy. Because of its novelty it is worth booking.

The star fits her role well and is fortunate in having well-balanced support, including Fred Church as Richard Grant, and Leslie Peacocke as her father.

The story is rather weak, and the picture seems drawn out, but the star's characterization makes up for these deficiencies, and on the whole it is a pleasing feature.

*The story:* Glory Moore is a constant worry to her mother because of her tomboy pranks, but her father calls her his "angel child." The mother decides to put her in a boarding school. While bidding goodbye to her father at his office, Glory takes the stenographer's chocolates, wrapping them up in the first piece of paper at hand. The paper happens to be evidence that will send a corrupt business rival of her father's to prison. Glory throws away the paper at school, then learns of its value. She goes to the business rival's home and by shrewd detective work, recovers it. Richard Grant, who is helping her father unmask his business rival, tries to recover the paper likewise. A fight follows, in the midst of which Grant and Glory escape. The business rival receives his deserts and Grant and Glory become engaged.

## Rhea Mitchell in "HONOR'S CROSS"

Selexart-Goldwyn drama; six parts; directed by Wallace Worsley; published special

As a whole.....	Fair
Story.....	Fair
Star.....	Good
Support.....	Good
Settings.....	Good
Photography.....	Fair

This is an average picture for an average house, but cannot be recommended for critical audiences. While the star and her support are good and the settings satisfactory, the story is one which has been screened, with variations, any number of times: beautiful heroine, beset by politician, who wins fight to remain virtuous and finds happiness in marriage after being rescued by the man she loves.

Rhea Mitchell in the role of the heroine; Herschel Mayall in the role of the politician; and Edward Coxen as the hero, carry the burden of the acting. The three make a satisfactory combination and with a better story could have staged a production worth booking in any theatre.

*The story:* Jane Cabot, a working girl, attracts the fancy of Thomas Dolan, political king of San Francisco. She spurns his advances. Lee Stevens, in charge of Dolan's "real estate" interests, befriends the girl. Jane's father slays a man and is captured by the police. Jane goes to Dolan for aid, but he puts a price on his assistance which she will not pay. Stevens meanwhile has fallen in love with Jane and when he sees her in Dolan's arms, an unwilling victim of his embraces, he misinterprets the situation. Subsequently he discovers that instead of being honestly employed he is being used as a go-between for graft. Heart-broken, he returns to his home in the mountains. He is informed of his mistake in judging the girl, however, and returns to rescue her from Dolan and at the same time see the politician arrested upon the order of the district attorney.

## Alma Rubens in "THE GHOST FLOWER"

Triangle drama; five parts; directed by Jack McKenzie; published August 18

As a whole.....	Good
Story.....	Good
Star.....	Fine
Support.....	Good
Settings.....	Very good
Photography.....	Very good

Well produced, with attractive settings and photography and a good star who does excellent work, this production ranks well as a program offering. It has the drawback of having a foreign theme and setting, requiring special costumes, but the director has put the picture together so well that even persons who demand modern stories will not be dissatisfied.

Francis McDonald, in a villain's role, with Emory Johnson and Charles West, are the principal supports of the star, and the combination is one that is hard to equal. The star seems to be getting better in every picture and it would appear that the many predictions of a bright future for her are beginning to come true.

*The story:* Guilia, the daughter of a Neapolitan wine seller, is desired by Tony Cafarelli, agent of a secret society. The father agrees to surrender Guilia, but the girl refuses to be treated as chattel and flees. Jules LaFarge, a French author, befriends her. He puts her in a convent and when she reaches maturity he finds he is in love with her. The Duc de Chaumont also is in love with her and the girl reciprocates his affection. LaFarge unselfishly conceals his affection, remaining in his position as a foster father. Three days before Guilia is to be married, Tony attacks LaFarge and escapes. LaFarge dies, leaving his property to Guilia. The girl's stepmother appears

# EXHIBITORS HERALD AND MOTOGRAPHY

and tells her Tony has sworn to kill her fiance unless she returns to Naples. She returns, but finds her lover waiting to tell her that Tony had died from a self-inflicted wound and that they may wed without a shadow on their lives.

## Clara Kimball Young in "THE SAVAGE WOMAN"

Select drama; five parts; directed by Edmund Mortimer; published August.

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

"La Fille Sauvage" Francois Curel's novel has been used as the foundation for this five part play of Abyssinian and Parisian life. The scenario was written by Kathryn Stuart, and in order to crowd the story into 5,000 feet of celluloid only the more important incidents were used. The plot is, therefore, necessarily weak in spots.

Pictorially the feature is beautiful. Hundreds of horse-men and extras are used to represent immense caravans of natives moving across the hot African sands and considerable time and money was spent upon the various sets representing a deserted temple. These add immeasurably to the enjoyment of the picture.

The story holds the interest, although there are few really big dramatic scenes. Miss Young in the role of Renee Benoit gives a good, though not entirely convincing, performance, and is furnished adequate support by Milton Sills, as Jean Lerier, and Marcia Manon, as Aimee. The scenes depicting the

given many opportunities and does unusually well, much better than in some of her previous pictures.

Neil Harden as the father, Ethel Ritchie as the mother, and Charles Dudley as a factory worker, have the chief supporting roles and each one is well cast and does creditable work.

*The story:* John Cromwell Depue, millionaire fish canner, is a large owner of tenement houses. He is a hard landlord, insisting upon prompt payment of rents and doing nothing in the way of repairs. The wife of a tenant named Jones falls a victim to typhoid fever as a result of insanitary surroundings. Depue is told of the case, but refuses to fix up the flat. His little daughter runs away and the distracted father and mother search the town, offering a large reward for her return. The little girl meanwhile has become a self-invited member of the Jones family. Jones, discovering her identity later, returns her to Depue. The millionaire, his heart softened, rewards the man and agrees to fix up his tenements.

## Harry Mestayer in "HIGH TIDE"

Triangle drama; five parts; directed by Gilbert Warrenton; published August 18

As a whole.....	Fair
Story .....	Fair
Star .....	Very good
Support .....	Very good
Setting .....	Very good
Photography .....	Excellent

Technically "High Tide" is perfect, but the story lacks the strength to make the picture a really good one. It will please many patrons, however, as the weakness of the story will be lost sight of as a result of the general excellence of the cast, the settings and the photography.

Henry Mestayer, the star, will attract the attention of the fans and is bound to make friends everywhere, for he is a finished actor and has a fascinating personality. Jean Calhoun, his chief support, also handles her role effectively. Both Mestayer and Miss Calhoun fit their parts well.

*The story:* Hudson Newbrook, a successful author and worldly wise, falls in love with Barbara Edwards, a little "puritan" who has been reared carefully in rural surroundings. She returns his love. But Polly Staire, an actress, has a strong hold on the author, and when his doctor tells him that cigarettes, wine and late hours have wrecked his lungs and made him unfit to bring children into the world, he gives up Barbara and gratifies Polly's wish to wed him despite his poor health. Barbara is wooed by her brother's chum, whom she previously had rejected, and the spectator is left to believe that they become engaged.

## Hedda Nova and J. Frank Glendon in "THE CHANGING WOMAN"

Vitagraph drama; five parts; directed by David Smith; published August 19

As a whole.....	Good
Story .....	Good
Stars .....	Good
Support .....	Good
Settings .....	Fine
Photography .....	Excellent

"The Changing Woman" is a production that should please the average audience. Discriminating theatre-goers will like it especially, because it contains a theme that is different, one in fact which may never have been screened before.

With the stars and their support doing satisfactory work, they appear to advantage, particularly because of attractive settings. The location is a tiny South American republic in the Andes mountains, and the director has been fortunate in getting scenery that requires no camouflage.

The continuity of the story is awkward and some of the sub-titles are so full of big words that they may fail to get across with some patrons, but the good points far overbalance the poor ones, and because of its theme and catchy title the picture should prove a good box office attraction. Incidentally the story is by O. Henry.

*The story:* Nina Girard, leading woman of a barnstorming opera company, makes such an impression on the president of a tiny South American republic, that he converts the customs house into a theatre, the town having none, and through his favor the company does a rushing business. The Indians of the mountains like her voice so well they kidnap her, but she is rescued by John Armstrong, an American trader. In the days that follow, as they make their way back to town, Armstrong finds her a creature to worship in blind love, while she adores him. But on their return she becomes a different person, failing to inspire noble thoughts in Armstrong. He thereupon takes her back to the mountains, where together they can live happily and free from destructive influences.



CLARA KIMBALL YOUNG IN A SCENE FROM "THE SAVAGE WOMAN." (Select.)

Abyssinian wilderness are exceptionally well done and the whole contains excellent photography and lighting effects.

*The story:* Renee, daughter of a drunken trader, clothed only in skins, roves the Abyssinian mountains. She is mistaken for the reincarnated Queen of Sheba by a native prince, and when he tries to capture her for his bride she blinds him with a mirror. Jean Lerier, a French explorer, finds her and decides to take her to Paris as a rival to Aimee Ducharme, a vampire who has treated him cruelly. Finding Lerier does not love her and will not marry her, she returns to her old home, where Lerier again finds her, when he has fallen into the hands of a tribe of mountaineers and is about to be offered up as a sacrifice. Renee saves him and he declares his eternal love for the savage woman.

## Gloria Joy in "THE MIDNIGHT BURGLAR"

Oakdale-General comedy-drama; five parts; directed by Bert Ensminger

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Good
Photography .....	Excellent

"The Midnight Burglar" is "Marylee Mixes In" retitled. It is a production that will please the youngsters a great deal and will find favor with many grown-ups. The little star is

Billie Burke in  
**"IN PURSUIT OF POLLY"**

Paramount comedy-drama; five parts; directed by Chester Withey; published August 19

As a whole.....Good  
 Story.....Excellent  
 Star.....Very good  
 Support.....Good  
 Settings.....Beautiful  
 Photography.....Excellent

Billie Burke is right at home in a role such as she has been provided with in this Paramount play. Adapted from the story by Izola Forrester and Mann Page by Eve Unsell, it moves along swiftly from one incident to the next with unbroken continuity and well sustained dramatic interest.

Miss Burke is exceptionally charming in the role of "Polly Marsden" and is given excellent support by Thomas Meighan as the secret service agent, Frank Losee, who plays the part of her father, and A. J. Herbert, William Davidson and Alfred Hickman, the three suitors. Benjamin Deely is a German spy.

*The story:* Polly Marsden is told by her father she must choose one of her three suitors. She decides to settle it by a race. She is to be given an hour's start and agrees to bestow her hand upon the first who catches her. In trying to elude her pursuers she is mistaken for the confederate of a German spy, and when her suitors catch up to her they learn that her heart and hand have capitulated to Golby Mason, a secret service attache.

Capt. Horst von der Goltz in  
**"THE PRUSSIAN CUR"**

Fox drama; eight parts; directed by R. A. Walsh; published September.

As a whole.....Very good  
 Story.....Propaganda  
 Star.....Excellent  
 Support.....Excellent  
 Settings.....Suitable  
 Photography.....Very good

Unlike many propaganda pictures which are supposed to stir an audience to great indignation and enthusiasm, this picture really fulfills its mission, and registers all the recorded facts of the great world war in such a way that it adds fuel to the fire of protest this country is making to the Prussian Cur and all he represents.

To all the fatuous statements made by Bernstorff to the Kaiser, our answer is duly made by such satisfactory photographing of the U. S. Government's preparation and our demonstrated efficiency, that the Fox Film Corporation has accomplished a patriotic duty. Through the hideous network of German propaganda, director R. A. Walsh has woven a beautiful love story between an American girl and her soldier that softens and humanizes the tale.

Von der Goltz gives a remarkable performance of the spy, showing clearly the force with which he was capable of working for Germany. Miriam Cooper is intensely interesting as the American Girl. Leonora Stewart as the young

sister was excellent. Patrick O'Malley as the brother did a piece of work that was especially good. Sidney Mason as the American soldier was dignified and stirring and acquitted himself nobly.

*The story:* The Kaiser plans to conquer the world, while all the other nations are engaged in their peaceful pursuits. The Huns enter France, their U-boats work like sharks in the sea, and after many insults the Lusitania is sunk. The United States enters the war. Before Bernstorff leaves the country he establishes a spy system headed by Otto Goltz. Under his orders German agents burn factories, wreck trains, stir up labor troubles, and greatly interfere with our war work. Goltz marries a young American girl and brutally drives her to death. Her sister finds her in a dying condition and takes her home to die. The young brother goes after Goltz, who is running a rat nest of spies, where bombs are being made. Dick, the American soldier sees Goltz on the street disguised in an officer's uniform on a day when a confidential order has been given for no officer to wear one. He follows him and finds the nest of spies. Under his command the regiment wipes out the nest and Goltz in trying to escape is overtaken by the young brother of the dead girl and killed. Meanwhile American forces poured into France so fast that the Kaiser sees his dream crumbling and dies like a rat.

Tom Mix in  
**"FAME AND FORTUNE"**

Fox drama; five parts; directed by Lynn Reynolds; published September.

As a whole.....Very good  
 Story.....Excellent  
 Star.....Splendid  
 Support.....Very good  
 Settings.....Good  
 Photography.....Very good

In "Fame and Fortune" Tom Mix strikes his stride. It is the first of the Victory series of Fox pictures and is the best drama this virile western character actor has ever had.

It tells in straightforward manner the efforts of a young man to regain a fortune left to him by his father, the machinations of a corrupt sheriff and his gang of bad men to do away with the young man and gain possession of the money. It is a story full of adventure, daring riding, terrific fighting and the whole is very convincingly told and carefully produced. Excellent photography abounds.

*The Story:* Clay Burgess' father dies suddenly and the sheriff, a corrupt politician, in order to secure the funds of the local bank, forges a paper purporting to be a will, which left the bank to him. Learning that the banker's son is coming the sheriff hires two thugs to dispose of him. He eludes them, however, and in order to beat the sheriff at his own game, becomes the leader of a group of citizens who have been driven from town. The girl Clay is in love with is kidnaped by the sheriff's henchmen and following a running battle the girl is rescued and the sheriff killed in a hand to hand struggle.

ELSIE FERGUSON IN TWO SCENES FROM "HEART OF THE WILDS"



IN THIS ADAPTATION OF THE STAGE SUCCESS, "PIERRE OF THE PLAINS," MISS FERGUSON MAKES HER FIRST APPEARANCE UPON THE SCREEN IN A WESTERN PART (Paramount)

## Goldwyn Players Busy Turning Out New Group of Six Star Series Films

With all but one of its first group of six Star Series productions completed, several of which are being shown to exhibitors at branch offices, Goldwyn is well advanced with the making of the succeeding group of its second year.

While her first Goldwyn vehicle, "The Turn of the Wheel," is being shown privately in the company's exchanges, Geraldine Farrar has completed her second production, "The Hell Cat," at Cody, Wyo., from an original story written especially for her by Willard Mack, Goldwyn's editorial director.

Will Rogers, cowboy wit of the "Follies," and a Goldwyn company, including Anna Lehr, John Sainpolis, Clarence Oliver and a dozen others, are completing at the studio and on nearby locations the screen version of Rex Beach's story, "Laughing Bill Hyde." Hobart Henley is the director.

Madge Kennedy is in the midst of the production of "A Perfect Lady," from the Rose Stahl stage success by Channing Pollick and Rennold Wolf, under the direction of Clarence G. Badger.

With "Peck's Bad Girl," her first broad comedy under the Goldwyn imprint, being shown at the exchanges, Mabel Normand is ready to begin on her second picture of the sort her admirers have been waiting for. Save for the fact that it is to be called "A Perfect 36" and that it gives the little comedienne a role even funnier than in "Peck's Bad Girl," no details of the production have yet been made public. Charles Giblyn will direct it.

Tom Moore, Goldwyn's only man star, is hard at work on his second starring vehicle, "Thirty a Week," from the stage play by Thompson Buchanan, under the direction of Harry Beaumont. "Just For Tonight," Moore's first vehicle, is being exhibited to the trade.

Mae Marsh, having completed "Hidden Fires," written for her by J. Clarkson Miller, is well along in the production of another drama, the title of which has not yet been announced. The direction is in the hands of Emmett Flynn.

## Wanda Hawley Supports Washburn

For his first Paramount picture, "The Gypsy Trail," Bryant Washburn is to have Wanda Hawley, by many believed to be the screen's prettiest and most gifted actress, as his leading lady.

Mr. Washburn is said to have a delightful role, one of the serio-comic variety, which he can do so well. Miss Hawley is an admirable opposite with her dainty, deft-like beauty and her quaint air of old time demureness. Edythe Chapman as a delectable old lady, a grandmother who refuses to grow up, is in the cast and Clarence Geldart plays a solid business man. Little Georgie Stone also appears as the little brother of the girl.

Walter Edwards directed the picture which was written by Julia Crawford Ivers from the play by Robert Housum.

## Louise Lovely in "The Man of Power"

Two more players have been added to the cast supporting William Farnum in "The Man of Power," the drama written by Frank Lloyd, which Mr. Farnum has just begun at Hollywood, Cal. Louise Lovely will play the part of Helen Garfield, the oil king's daughter, and Leatrice Joy will portray the role of Florence, Farnum's fiancee in the first part of the drama.

## "Secret String," Olive Tell's Starring Vehicle

"Secret Strings," Olive Tell's first vehicle as an individual Metro star, has been completed at the Metro studio under the direction of John Ince. It is described as a romantic screen drama from the pen of Kate Jordan, originally published in *Ainslee's Magazine*. This five-act feature has been produced under the personal supervision of Maxwell Karger, manager of productions.

## Tom Mix in "Mr. Logan, U. S. A."

Tom Mix in "Mr. Logan, U. S. A.," which is described as a play in which grim duty outweighs the call of love, is announced by the Fox Film Corporation as the first picture to be issued under the new William Fox Victory Pictures brand.

# The Periscope

A Chicago "loop" theatre gives its patrons an idea of what is coming by advertising "The Greater Love," starring Henry Walthall and Bert Lytell in "Blacker's Little Pal." Probably never heard of Lillian Gish and Bobby Harron, nor the Red Book story.

Over on Broadway they're laying their bets on "Amalgamation" to win every heat at the A. E. A. Convention in Chicago next week.

Kitty's back. Has been signed up by United Picture Theatres of America. And her daughter is to work with her in her first picture. Well, nothing like keeping the money in the family is there? One needs it all nowadays to buy short skirts and things.

Anxious—At the present time we are paying our Mr. Dubb the modest stipend of twenty thousand dollars a year. And he's worth every cent of it. Here's three letters we got this week:

"Can't run my theater without Dubb's comments."—A. Spade, Fullhouse, Ariz.

"I couldn't get along without your Dubb's hints."—I. C. Mene (an American port).

"Dubb is O. K. I'll stick to him through thick and thin."—O. Jollywell, Jacksonville, Fla.

## Ain't War H—?

Now the chorus girls in New York are complaining that all the Johnnies that used to furnish bouquets and "eats" are either too poor buying W. S. S. or are across the water potting Heinies. The motion picture actresses are not complaining. They never had Johnnies.

We're going to dust off The Periscope and oil her up for a big time next week. That A. E. A. convention looms up big in the offing.

## A Discordant Note

The laying off of those musicians in Milwaukee last week doesn't make for harmony, it is said.

Why continue the war and press on to Berlin. We have it right here at Camp Upton. At least we just read that Berlin is there and what is more has written a war play called, "Yip, Yip, Yaphank," which is playing at the Century theatre in New York.

## Same Stuff

That California tailor who advertises "Actors who buy my clothes will find that they cannot wear them out" must be a relative to one of those rain coat makers.

New Yorkers expressed surprise last week when it was learned that a certain motion picture actor was seen buying his boss a drink in a Broadway cafe. Well, he was doubtless better able to do it than the boss.

If we had a few more Reichenbachs, Congress wouldn't need to worry about that old draft measure. There's seventeen in the service up to date. Joseph, late manager of the Eldee Film Corporation, has just arrived in France; Walter and Howard, two other brothers, are soon to leave, and Harry L. will be serving in a Government civilian capacity in a few weeks.

"James Loughborough is back in line."—News Item.

It takes more than German gas to put a regular F. A. outa commission. We hope Lieutenant Loughborough (late of the Metro staff) gets the Heinie that threw that gas bomb.

That fellow Tarzan (H. Jackman), who has just signed up to appear before the camera in several comedies, won't be the first man to make a monkey of himself upon the screen. Lot's of them are doing it, and not half trying.

## Getting Personal

"What Is Your Husband Doing?" is the name of a play written by George V. Hobart, which Thomas H. Ince has just purchased. The star has not been picked as yet. Want to go easy, T. H. That title's going to cause a lota trouble for someone. J. R. M.

# "OVER THE TOP" with J.B.

Harry Poppe has developed into a Graflex artist of the first class, and if we may judge from the military photographs he took recently of the officers of the Seventh regiment, his work will make Underwood & Underwood hustle to keep in the game.

Charley VerHalen is right bower to Terry Ramsay at the Mutual, and between the two of them they will make a "Screen Telegram" that will knock the eye out of you.

Vivian Moses, of the Select Pictures, is about to serve "Sauce for the Goose," and since its a young bird, and Vivian is a good gravey-maker, everyone will be pleased. However, this is to be a feast for the eye and not the stomach. R. S. V. P.

Milton Goldsmith, of the United Picture Theatres, thinks he has the best string of yearlings in the field. Well, judging by the line-up at the barrier, we are of the opinion that the United will set a hot pace with Dustin Farnum and Kitty Gordon, and if Kitty is given an even break, the competitors of the United will be Dustin' cinders out of their eyes for some time to come.

Theodore Liebler, Jr., is about to hike off to the Blue Ridge Mountains and don the uniform of Uncle Sam. Don't think because Theodore is from the publicity department that he is being "Pressed" into service. He wanted to go.

Speaking of the press reminds us that G. W. Greathouse is now the Pioneer Picture Press representative, and when G. W. gets busy it won't be a "Still Alarm" he sends out, for he rings the bell every time. Maybe that's why he is always smoking big, black cigars. Be that as it may, he is the greatest press representative the Lone Star state has turned out in a decade.

Since the railroads raised the ante on transportation, some of the boys are doing more walking than they ever did in their lives. But those intrepid picturemen that started to pedestrianate to the Chicago convention will no doubt be picked up along about Philadelphia and sent to the hospital for observation and other things.

That old Edison-of-the-screen, Edgar Lewis, has taken the capital of Pennsylvania by storm, but only for a picture, as he has no gubernatorial aspirations at this time.

Dame rumor has it that the downtown politicians are talking of running William Fox for Congress. If they do, William will go in with a rush. And what is more, William would fill the position with credit and do honor to his constituents.

Mitchell Lewis, the "Polcon" of renown, has returned from the state of

Washington full of pep and with a bank roll. Don't know what "Mitch" intends doing, but it might be a safe bet to say that he will follow the general custom and start a company of his own.

Well, this is a good one, but being modest I don't like to mention names. However, I will say that the man the joke is on is away up in the "fillum" business. He was walking on Fifth avenue and in front of the Public Library he met some Australian soldiers and engaged them in conversation. All of a sudden he asked them how long they had been in this country. "Two weeks," replied one of the Kangaroo's. "Well, I'll be damned," said the film magnate, "you picked up English quicker than any foreigners I ever saw."

And he says he has an office in Melbourne and another in Sydney.

The great trouble with good intentions is that they are never impervious to rust, but as Jules Cowles says, "Good goods come in small packages, but many a peck of troubles has come out of a pint flask."

The above quotation may make you feel as though you had swallowed a sponge, but it's a fact, boys, I'm trying to make this page drier every week, because too many secrets leaked out.

The Kenmore Film Company has taken the Bleeker studio in Port Chester, N. Y., and is making a picture called "The Hellions of Trade."

That's what I say.  
Write, wire or phone for permission to use these articles.  
See you next week.  
New York City, Aug. 26, 1915.

## Seize Mexican Film Man For Dodging Export Law

NEW YORK.—Charged with attempting to send films into Mexico without government permission, Casimiro Gonzales, Mexican representative of American film interests, and William Steadman, an employe of the Ward Steamship line, were arrested here last week. Federal officials declared the films, showing military scenes, might find their way to an enemy country and convey information which would be damaging to the United States.

## Film Market, Inc., Gets Rights to First Picture

The Film Market, Inc., which has just been organized by Robert W. Priest, began its career by acquiring the world rights to M. H. Hoffman's six-part special feature, "Suspicion," starring Grace Davison. The New York state rights in turn have been sold to Hy Gainsborg of the M. H. Hoffman Exchange, and the New England rights to the Four Square Exchange of Boston. The entire foreign rights have been sold to the Robertson-Cole Company.

## IT'S A GAY LIFE AROUND THE METRO STUDIOS



WHENEVER EXHIBITORS DROP IN AT THE WEST COAST PLANT, DIRECTOR GEORGE D. BAKER (WITH THE CORNCOB PIPE) SERVES THE "PROP" DRINKS, BERT LYTELL MIXES 'EM AND ANNA O. NILSSON (RIGHT) PASSES THE OLIVES, WHILE RHEA MITCHELL, EDYTHIE CHAPMAN AND ROSEMARY THEYBY LOOK ON. GLENN HARPER, II. J. SILER, J. S. LUSTIG AND T. E. HANCOCK ARE THE GUESTS ON THE SOFA.

# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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## Artcraft

**Riddle Gawne**, with William S. Hart—I'll class this as the best picture I ever had in the house. Best work Hart ever did. These are the kind of pictures people want to see Hart in. Played to a week of very satisfactory business in spite of hot weather.—M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago. (Busiest corner in the world.)—Transient patronage.

**Say Young Fellow**, with Douglas Fairbanks—As good as anything he has ever done. Fairbanks is such a favorite with our patrons that we were obliged to change our contract from one to two-days' showing in order to accommodate all those wishing to see his productions.—P. R. Motson, Crystal Theatre, Flan-dreau, S. D.

**Bound in Morocco**, with Douglas Fairbanks—Good production. Good photography. Good cast and acting. Picture only three and a half reels, 3,200 feet.—F. E. Maffioli, Palm Theatre, Rockford, Ill.—First class patronage.

**Rebecca of Sunnybrook Farm**, with Mary Pickford—Excellent and star is at her best as juvenile. A sure-fire money-getter.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural patronage.

**The Lie**, with Elsie Ferguson—Picture good. Only fair business.—Apollo Theatre, Peoria, Ill.—High class patronage.

**How Could You Jean**, with Mary Pickford—A prominent critic was inclined to roast this, but I can't agree with him. It's one of Mary's best.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**A Modern Musketeer**, with Douglas Fairbanks—Proved an exceptionally good drawing card at the Strand.—Charles C. Hildinger, Strand Theatre, Trenton, N. J.—Neighborhood patronage.

**Mr. Fix-It**, with Douglas Fairbanks—Good for four days. This star always draws.—Apollo Theatre, Peoria, Ill.—High class patronage.

**M'liss**, with Mary Pickford—A wonderful story. Good photography. Cast very good. Lead about the same as usual. Subtitles great. A subject of merit. M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Say Young Fellow**, with Douglas Fair-

banks—A regular Fairbanks smile story with acrobatic trimmings. Star always draws well here.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Low class patronage.

**Blue Blazes Rawden**, with William S. Hart—Oh, Bill, why do you do such? Oh, Artcraft, why do you have your famous trade mark linked to such?—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**Barbary Sheep**, with Elsie Ferguson—Wonderful. Miss Ferguson's personality dominated play, but support was excellent. Big crowd.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**Stella Maris**, with Mary Pickford—Very good expressions from patrons.—C. E. Potts, Columbia Theatre, Indiana Harbor, Ind.

**The Tiger Man**, with William S. Hart—Went over with a rush.—C. E. Potts, Columbia Theatre, Indiana Harbor, Ind.

## Bluebird

**Face Value**, with Mae Murray—Just an average picture.—R. J. Relf, Star Theatre, Decorah, Ia.



ROY STEWART  
Tina Hossi and Ethel Fleming in a Scene from  
"Untamed," a Triangle Play.

## Essanay

**Triple Trouble**, with Charlie Chaplin—Chaplin was in this, but that is all that can be said for it, as the story was poor—not at all like Chaplin's usual subjects. People complained. Business was poor. Played picture a full week.—John Keane, Bandbox Theatre, Madison street, near LaSalle, Loop, Chicago.—Transient patronage.

**Two-Bit Seats**, with Taylor Holmes—Excellent crowd. People pretty well pleased. Fun a bit forced.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**Triple Trouble**, with Charlie Chaplin—Poor production. Didn't please. People complained. Business fell off after first two days when patrons got wise to the kind of picture it was.—Bodkin and Keane, Star Theatre, Madison street, near Clark, Loop, Chicago.—Transient patronage.

## First National Exhibitors' Circuit

**Pershing's Crusaders**—This picture pleased, although just what you would see in news reels. Can be justly termed a magnified news reel. Local war boards endorsed it in daily paper: Used two 24-sheets, about five 3's and fifteen 1's, 500 heralds and had no slide, but at that broke my box office record at 11, 22 and 33 cents. Any exhibitor will profit by playing this picture.—Empire Theatre, Winchester, Va.

**Alimony**, with Lois Wilson—Good strong show. Advertise that it is a picture of the inner workings of divorce.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

## Fox

**Cleopatra**, with Theda Bara—Big for five days. Everyone pleased.—Apollo Theatre, Peoria, Ill.—High class patronage.

**Aladdin and the Wonderful Lamp**—Fine kid picture. Drew well. When you get the kids they bring their parents. Good type of picture to run occasionally.—Empire Theatre, Winchester, Va.

**True Blue**, with William Farnum—Some play. Farnum always draws and never disappoints. Book it.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

## EXHIBITORS HERALD AND MOTOGRAPHY

**Cheating the Public**, with Enid Markey—Don't think pictures like this do the public any good now.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**Rough and Ready**, with William Farnum—Star always packs the house.—C. E. Potts, Columbia Theatre, Indiana Harbor, Ind.

**The Debt of Honor**, with Peggy Hyland—Very good drawing card. Star went big.—K. H. Hulquist, Chicago Theatre, 614 South State street. Loop district, Chicago.—Transient patronage.

**Miss Innocence**, with June Caprice—Good picture. No attraction.—C. L. Reynolds, 1136 Wilson avenue, Chicago.—Mixed patronage.

**The Honor System**, with George Walsh, Gladys Brockwell and Miriam Cooper—Best picture in many days. Pleased everyone who saw it. It got a good newspaper write-up. Weather, warm. Regular advertising. Two houses for competition. Charges 11 and 22 cents.—Clay H. Powers, Orpheus Theatre, Klamath Falls, Ore.—Neighborhood patronage.

**The Bride of Fear**, with Jewel Carmen—Great. Star coming along nicely. Good plot. Business fair.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**The Plunderer**, with William Farnum—A splendid picture, with Farnum in an excellent role. Went better than first showing two years ago.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Low class patronage.

**Six Shooter Andy**, with Tom Mix—Did not view the picture myself, but did a tremendous business. Heard the best of praise on it. Weather good. Regular advertising. Two houses for competition. Charged 11 and 17 cents.—Clay H. Powers, Orpheus Theatre, Klamath Falls, Ore.—Neighborhood patronage.

**The Soul of Buddha**, with Theda Bara—Program picture. Drew fair. Bara never draws big here.—Empire Theatre, Winchester, Va.

**The Plunderer**, with William Farnum—Good picture. Star always draws well.—C. L. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Mixed patronage.

### General

**The Last Raid of the Zeppelin L-21**—Good war subject. Fair business.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

### Goldwyn

**Heart of the Sunset**, with Anna Q. Nilsson—Some of the most remarkable photography that I have seen in a long time. Acting splendid. Story very good. You can boost this one to the limit.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**All Woman**, with Mae Marsh—Lots of action. That's the only kind that get by here. Mae Marsh adds new followers at every production. Business

good in face of big circus opposition.—Valhalla Theatre, Gardnerville, Nev.

**The Fair Pretender**, with Madge Kennedy—The best Madge Kennedy play to date. Business good on two-day run.—Orpheum Theatre, Everett, Wash.

**Dodging a Million**, with Mabel Normand—Excellent results on two-day run. Picture very pleasing and gives Mabel Normand a chance to inject the comedy people always expect from her.—Columbia Theatre, Rexburg, Idaho.

**The Face in the Dark**, with Mae Marsh—Business good. My patrons thought very well of it. Gives Mae Marsh plenty of work.—Regent Theatre, Bay Shore, L. I.

**Spreading Dawn**, with Jane Cowl—Little above the average picture. It will not disappoint and will not make them think any more of Goldwyn.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

**The Danger Game**, with Madge Kennedy—Fairly good picture. Business fair.—Apollo Theatre, Peoria, Ill.—High class patronage.

**The Face in the Dark**, with Mae Marsh—A very good subject, but this star some way does not get over with our patrons.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**The Danger Game**, with Madge Kennedy—Best Madge Kennedy picture as a box office attraction I've ever played so far.—Lathrop Theatre, Omaha.

**The Floor Below**, with Mabel Normand—This is one of the best Mabel Normand ever played in at the Barnes. Brought big box office results.—Barnes Theatre, Fillmore, Cal.

**The Cinderella Man**, with Mae Marsh—Very fine production. Pleased young and old. Patrons claim it is the best picture shown here this year.—Opera House, Sandstone, Minn.

**All Woman**, with Mae Marsh—One of the best pictures Mae Marsh has appeared in. Weather hot, but business was good.—Empire Theatre, Montgomery, Ala.

**The Face in the Dark**, with Mae Marsh—Appealed to big majority of patrons on two-day run. Packed them in at three shows.—Germantown Theatre, Philadelphia.

**The Danger Game**, with Madge Kennedy—Full of action. Madge Kennedy and Tom Moore work well together. Top-notch business for two-day run.—Thompson Theatre, Denver, Colo.

**The Floor Below**, with Mabel Normand—All Mabel Normand pictures go well here. Pleased big crowds in two-day run.—Keystone Theatre, Towanda, Pa.

**The Cinderella Man**, with Mae Marsh—No exhibitor could ask for a better attraction. Fine business for two days.—Alpaugh Theatre, Alpaugh, Cal.

**The Glorious Adventure**, with Mae Marsh—Story good. Star does well, but photography is bad. Brought in lots of

women. Business fair.—George L. Madison, Kozy Theatre, Clark street, near Monroe, Loop, Chicago.—Transient patronage.

### Jewel

**The Price of a Good Time**, with Mildred Harris—You can afford to boost this one and take the money with a clear conscience.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

### Metro

**To Hell With the Kaiser**—A very good picture. Good business. Hot weather.—F. E. Maffioli, Palm Theatre, Rockford, Ill.—First class patronage.

**The Avenging Trail**, with Harold Lockwood—Great star. Liked by everybody. All pleased. Business good.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**Riders of the Night**, with Viola Dana—Another picture that was a delight to run, having such clear photography and works of art in many places. Rather melodramatic, but it pleased. Anyone with the eyes Miss Dana possesses and the way she uses them should be popular.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Blue Jeans**, with Viola Dana—Drew very poor business, partially due to extremely hot weather. Picture not what it was cracked up to be.—Empire Theatre, Winchester, Va.

**My Own United States**—A wonderful production, but a trifle long. Drew fair. Not what it should be at heavy rental price.—Empire Theatre, Winchester, Va.

**Social Quicksands**, with Bushman and Bayne—A good light comedy drama. Some one other than Bushman would have made it better. Bushman's troubles have queered him with the women and they were the only ones who cared to see him.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

**Toys of Fate**, with Nazimova—Big for four days. Big favorite here. Picture good.—Apollo Theatre, Peoria, Ill.—High class patronage.

**The Only Road**, with Viola Dana—A good star in a good picture. Every moment told something. Business good.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**To the Death**, with Olga Petrova—A gruesome show, without moral or purpose. Was sent us as a substitute. Am sure it is the only way it is ever booked.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**The Vampire**, with Olga Petrova—Star and picture good.—K. H. Hulquist, Chicago Theatre, 614 South State street, Loop district, Chicago.—Transient patronage.

**Opportunity**, with Viola Dana—Several good laughs. Good attraction.—C. L. Reynolds, 1136 Wilson avenue, Chicago.—Mixed patronage.



Mutual

**Hearts or Diamonds**, with William Russell—A rattling good picture, but Russell does not draw very well for us.—P. R. Motson, Crystal Theatre, Flandreau, S. D.

**The Midnight Trail**, with William Russell—Star great. Story good. Business good. Everybody satisfied.—Tony Fink, Oak Theatre, Oak Park, Ill.

Paralta

**Patriotism**, with Bessie Bariscale—A very fine picture. Heard more good comments on this than any feature played here this season.—Julius Lamm, Lowy Theatre, 740 Milwaukee avenue, Chicago.

**Humdrum Brown**, with Henry Walthall—A fine picture of a type that pleases all. Good business on a hot night.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**A Turn of the Card**, with J. Warren Kerrigan—Some did not like it, but it will please the majority. Good story. Plenty of action. Well handled.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

**With Hoops of Steel**, with Henry Walthall—Went over big. Western plays draw well and this is a good Western play.—Julius Lamm, Lowy Theatre, 740 Milwaukee avenue, Chicago.

**One Dollar Bid**, with J. Warren Kerrigan—Good picture. Very good box office attraction.—C. L. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Mixed patronage.

Paramount

**A Nine O'Clock Town**, with Charles Ray—Good photography. Good acting. Fair story. Fair business. One day only.—F. E. Maffoli, Palm Theatre, Rockford, Ill.—First class patronage.

**Let's Get a Divorce**, with Billie Burke—As good as anything Miss Burke has done since "Peggy." Pleased about 90 per cent and drew a very good house at 10 and 20 cents.—P. R. Motson, Crystal Theatre, Flandreau, S. D.

**Believe Me Xantippe**, with Wallace Reid—Picture was very satisfactory. Heard many complimentary remarks.—Julius Lamm, Schindler Theatre, 1005 West Huron street, Chicago.—Low class patronage.

**The Bravest Way**, with Sessue Hayakawa—A fair story, but good acting. My patrons liked it. Ought to go over any place.—Julius Lamm, Lowy Theatre, 740 Milwaukee avenue, Chicago.

**The World for Sale**—Only fair business.—Apollo Theatre, Peoria, Ill.—High class patronage.

**The Claws of the Hun**, with Charles Ray—Timely and enjoyable. Pleased big houses and made Ray solid again.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.



SYLVIA BREAMER and Louis Dean in "The Common Cause," J. Stuart Blackton's Special Production

**The City of Dim Faces**, with Sessue Hayakawa—Beautiful Chinese settings. Splendid acting. Good story. Fair business. Good photography.—F. E. Maffoli, Palm Theatre, Rockford, Ill.—First class patronage.

**His Own Home Town**, with Charles Ray—Did not contain enough comedy to suit the Ray fans. Drew a fairly good house one hot night.—P. R. Motson, Crystal Theatre, Flandreau, S. D.

**Mrs. Dane's Defense**, with Pauline Frederick—Proved very successful, catering to a cosmopolitan patronage.—Elmer H. Atkinson, Bijou Theatre, Trenton, New Jersey.

**Good Night Nurse**, with "Fatty" Arbuckle—This coupled with **Dolly Does Her Bit** and a clever vaudeville musical act, a single piano accordion player, drew fine business. People like little Sambo better than Marie Osborne, (star in **Dolly Does Her Bit**), yet Pathe holds him back and plays her up. The little ducky is cunning. All manufacturers have little white girl performers, but none has a cunning picaninny.—Empire Theatre, Winchester, Va.

**The Kitchen Lady** (Sennett comedy)—This kept them in an uproar and made 'em forget it was hot. Some comedy.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**Tyrant Fear**, with Dorothy Dalton—Good Dalton picture. About same cast as in **The Flame of the Yukon** and story somewhat similar in atmosphere.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

**Let's Get a Divorce**, with Billy Burke—About as good as the other subjects she has made for Paramount. They do not draw or please as stories are slight and over acted.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

**Saucy Madeline** (Sennett comedy)—Another sure-fire comedy by "Old Faithful." Give us more Sennett comedies. All average well.—Joe Hewitt,

Strand Theatre, Robinson, Ill.—General patronage.

**Prunella**, with Marguerite Clark—Sad, but true, they're killing one of the world's best little stars in this kind of stuff.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**Good Night Nurse**, with "Fatty" Arbuckle—As usual, good. Not his best, but just about as good.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**Lonesome Chap**, with House Peters and Louise Huff. Copy Poor. Very dark. Subject splendid and stars draw well with me.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural patronage.

**Moonshine**, with "Fatty" Arbuckle—Picture very good, but receipts did not come up to expectation.—Tony Fink, Oak Park, Ill. (Chicago suburb.)

**Let's Get a Divorce**, with Billie Burke—Pleasing, but picture is very weak in plot. Business average.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

Pathe

**A Daughter of the West**, with Baby Marie Osborne—Too wild and wooly a subject for "Little Mary Sunshine." Didn't please.—R. J. Relf, Star Theatre, Decorah, Ia.

**The Stars and Stripes in France**—First my patrons had seen of boys in France and went over big.—R. J. Relf, Star Theatre, Decorah, Ia.

**Allies' Official War Review No. 7**—The first one we have used. These pictures are good addition to a program and it's a patriotic duty to show them. Will draw new business.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Mrs. Slacker**, with Gladys Hulette—Good moral lesson taught, but show drags.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**The Yellow Ticket**, with Fannie Ward—Good production. Pleased audiences. Did as much business with it as could have done with any feature, considering the weather.—Bodkin and Keane, Madison street, near Clark, Loop, Chicago.—Transient patronage.

Select

**The Savage Woman**, with Clara Kimball Young—Production very good. Pleased patrons well. Best Clara Kimball Young money-getter of the season. Packed 'em in all week with thermometer in the 90's. Broke box office record one day.—Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Transient patronage.

**The Claw**, with Clara Kimball Young—Just an ordinary subject. Lacked merit in any particular. Photography very poor. This is unusual as Clara Kimball Young pictures are generally excellent productions.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**What Is the Picture's Box Office Value?**

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY'S "What-the-Picture-Did-for-Me." Department.

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Weather .....

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Competition .....

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Star .....

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Weather .....

How Advertised.....

Competition .....

Admission Prices .....

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**The House of Glass**, with Clara Kimball Young—A high class production that pleased all.—R. J. Relf, Star Theatre, Decorah, Ia.

**The Studio Girl**, with Constance Talmadge—Just an average picture. Not as good as past pictures with this star.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

**The Lone Wolf**, with Bert Lytell and Hazel Dawn—O. K. in every way.—R. J. Relf, Star Theatre, Decorah, Ia.

**Triangle**

**You Can't Believe Everything**, with Gloria Swanson—Went very well to hot weather houses. Better than average program feature.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**The Learnin' of Jim Benton**, with Roy Stewart—A good Western and seemed to please. Comedy I ran with this feature, entitled **When War Meant Peace** was rotten.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**Station Content**, with Gloria Swanson—Was a winner two days. Benjamin Robinson, Garden Theatre, Trenton, N. J.

**Fanatics**, with William Desmond—Desmond might just as well been away on a vacation when he was making this one.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**American Aristocracy**, with Douglas Fairbanks—Another re-issue; in reality about four reels and when issued, in five. A truly wonderful story and all the action one could wish for. The short footage makes the story jump and jerk and "Doug" certainly makes some broad jumps.—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Matrimaniac**, with Douglas Fairbanks—Good comedy. A regular Fairbanks whirlwind. Some people don't care for him and refuse to see his plays, but he is a ringer where he is liked.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**Universal**

**Wild Women**, with Harry Carey—The kids liked it.—R. J. Relf, Star Theatre, Decorah, Ia.

**Bucking Broadway**, with Harry Carey,—A fairly good Western.—R. J. Relf, Star Theatre, Decorah, Ia.

**Boy Scouts to the Rescue**—Good drawing card at matinees, but not much of a story.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**Vitagraph**

**Tangled Lives**, with Harry Morey—Very good picture. Very good attraction.—C. L. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Mixed patronage.

**Find the Woman**, with Alice Joyce—Good picture. Packed them in all evening.—C. L. Reynolds, Clifton Theatre,

1136 Wilson avenue, Chicago.—Mixed patronage.

**Intrigue**, with Peggy Hyland—Old, but entertaining, and brought good business. Walter Coddington, Home Theatre, Rantoul, Ill.—Rural patronage.

**World**

**Vengeance**, with Montague Love—Six reels. Could put it all in five. Business fair. Patrons don't care for oriental plays.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**Journey's End**, with Ethel Clayton—Great star. Should be put in bigger plays. Always pleases. Business good.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**State Rights and Specials**

**Over the Top**, with Arthur Guy Empey (Vitagraph)—A grand entertainment and splendidly appropriate to the times.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural patronage.

**The Unbeliever**, with Raymond McKee and Margaret Courtot (Kleine)—Big for one week.—Apollo Theatre, Peoria, Ill.—High class patronage.

**A Mormon Maid**, with Mae Murray (Central Film)—Not much to this except a lot of night riding. Ran it with Arbuckle's **Good Night Nurse**. Business only fair.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**Spanuth's Vod-A-Vil Movies** (Commonwealth)—Very good. These pictures make a hit with my patrons.—John Keane, Bandbox Theatre, Madison street, near LaSalle, Loop, Chicago.—Transient patronage.

**L. C. Mann's History of Illinois National Guard** (Owl Features)—Drew well here and will most anywhere, especially if town has a lot of boys in Guard.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**The Whip** (Central Film)—Great picture, but too long. Hot night. Business light.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**Spanuth's Vod-A-Vil Movies** (Commonwealth)—Very pleasing fill-in reel. Satisfied our audiences very much. Drew a good many show people. M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago. (Busiest corner in the world.)—Transient patronage.

**Berlin Via America**, with Francis Ford (Unity Film)—The picture and the star are no good. Title draws well.—C. L. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Mixed patronage.

**Note**—Will the exhibitor who sent in a report on **Stranded in Arcady**, **Harold Lloyd Comedies** and **Vengeance and the Woman**, forgetting to sign his name, please communicate his identity to the Herald and Motography at once? Reports are never printed unless they bear the name of the theatre, the exhibitor or just the theatre, as it leaves room for suspicion that the reports are spurious.

## OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Ghost Flower" (Triangle)—Reel 2, subtitles: "You are a little thin, but I am tired of fat women. I shall take you for my woman"; "He can make one of the society marry her after he is tired of her"; all scenes of knife duel after Tony takes knife from pocket, to include closeup of cutting sleeve with knife.

"The Power and the Glory" (World)—Reel 3, theft of silver from old man. Reel 5, shooting man.

"Fame and Fortune" (Fox)—Reel 3, subtitles: "It's no use to try to get help from the law"; "William's Settlement, a band of desperados"; "In the morning Mattie Carson sees the last of Williams Cache"; subtitle containing words: "known as Flash Denby's woman" is to be changed to establish woman as Denby's wife; three scenes of Denby choking woman. Reel 4, subtitle: "Just now a man raised his hat to me; if he would do it maybe there are others who would do it too." Reel 5, three scenes of girl in bed struggling with man; subtitles: "If you'd rather choose your own man"; "But—Miss Carson?"; brutal attack on Tom Mix, to include shooting, slugging, kicking and stepping on face; four shooting scenes (before Dawley's gang takes cover); man falling in cabin.

"The Great Love" (Artraft)—Reel 4, three scenes of mother and illegitimate child with wife of Baron. Reel 5, after subtitle: "You are my wife and I stay here tonight," eliminate all scenes of man pounding bed. Reel 6, subtitle: "Drunk with two wines—champagne and passion."

"Her Moment" (Author's)—Reel 4, entire incident of man going upstairs after speaking with Dravitch, speaking to servant in upper hall, all scenes of encounter with Katinka and all scenes showing him with torn face after struggle with her; scene of girls at windows as Katinka is brought to the whipping post; filing Katinka's teeth. Reel 5, subtitles: "Why have they brought me here?" "Last night they lashed me, etc." Reel 6, striking at Katinka. Reel 7, subtitle: "And because of this you demand my name, etc."

"A Law Unto Herself" (Paralta)—Reel 5, two scenes of girl struggling in German officer's lap; subtitles: "Ach, but I have first claim on the young lady"; "So, then we will draw lots for her"; two scenes of girl struggling with soldiers after lots are drawn.

"Riddle Gawne" (Artraft)—Reel 1, scene of woman at bar. Reel 2, two scenes of woman at bar; scene of Hart shooting man in back; subtitle: "Blanche Dillon, former dance hall girl, now Bozzam's housekeeper," and all scenes of girl in Bozzam's house; scene of Bozzam slugging Cass with gun. Reel 3, man shooting Hart from horse; subtitle: "She may be a good nurse, but she ain't the sort of woman I want, etc." Reel 5, Bozzam shooting girl's father; shooting Hart; shooting of Gawne's brother in vision scene.

"The Little Mischief Maker" (Balboa)—Reel 5, all except last cock fight scene.

"Business Before Honesty" (L-KO)—Reel 1, two closeups of fifty-cent piece. Reel 2, scene of man looking suggestively at seat after first scene of pouring gasoline into safe.

"The Bird of Prey" (Fox)—Reel 1, all scenes of girls at bar as seen from outside; three scenes of girl on man's lap; woman seated on bar; subtitles: "In there men expect no better than they get"; "You mean you want to live in this hell-hole?" "If it's a hell-hole, it's where I belong." Reel 2, girl at table drinking with men; all scenes of "The Bird of Prey" at table with Mexican except the one in which he proposes marriage; subtitle: "You be my gal, etc." Reel 3, all scenes of women at bar, to include all views of girl embracing man; all but two scenes of "Bird of Prey" plying Mexican with drink. Reel 5, all but first and last struggle scenes between girl and Mexican. Additional—reel 2, four scenes of "Bird of Prey" with customer at table; first scene of "Bird of Prey" alone at table smoking.

## THIS WEEK AT DOWNTOWN CHICAGO THEATRES

AUDITORIUM—Universal, "Crashing Through to Berlin," (Sept. 1.)

ALCAZAR—Metro, "To Hell with the Kaiser," with Olive Tell.

BANDBOX—Paralta, "A Law Unto Herself," with Louise Glaum.

BIJOU DREAM—Select, "Her Only Way," with Norma Talmadge.

BOSTON—Griffith, "The Great Love," with Lillian Gish (3 days); Triangle, "The Price of Applause," with Claire Anderson and Jack Livingston; Bluebird, "The Long Chance," with Frank Keenan; Metro, "Boston Blackie's Little Pal," with Bert Lytell.

CASINO—Universal, "Bread," with Mary MacLaren.

CASTLE—Paramount, "In Pursuit of Polly," with Billie Burke.

ORCHESTRA HALL—Paramount, "On the Quiet," with John Barrymore.

ORPHEUM—World, "By Hook or Crook," with Carole Blackwell; Paramount, "The Marriage Ring," with Enid Bennett; Goldwyn, "The Turn of the Wheel," with Geraldine Farrar.

PLAYHOUSE—Kleine, "Behind the Lines in Italy."

PASTIME—Select, "The Savage Woman," with Clara Kimball Young.

ROSE—Fox, "Les Miserables," with William Farnum.

ZIEGFELD—Mutual, "His Birthright," with Sessue Hayakawa.

# Trade Shows

## CHICAGO

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, Sept. 4, 10:30 a. m.

GENERAL, 207 S. Wabash Avenue, Current features, titles not available, Wednesday, Sept. 4, 2 p. m.

GOLDWYN, 207 S. Wabash Avenue, "Peck's Bad Girl," five reels, with Mabel Normand, Thursday, Sept. 5, 11 a. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Blvd., Arcraft, "Till I Come Back to You," five reels, and Paramount, "The Source," five reels, with Wallace Reid, Thursday, Sept. 5, 10 a. m.

TRIANGLE, 207 S. Wabash Avenue, "Untamed," five reels, with Roy Stewart; "The Mask," five reels, with Claire Anderson, Thursday, Sept. 5, 2 p. m.

UNIVERSAL, 220 S. State Street, "That Devil Bateese," five reels, with Monroe Salisbury, Tuesday, Sept. 3, 2 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "The Green God," five reels with Harry Morey, Tuesday, Sept. 3, 2 p. m.

WORLD, 207 S. Wabash Avenue, "T'Other Dear Charmer," five reels, with Louise Huff, Saturday, Sept. 7, 1 p. m.

## ATLANTA

UNIVERSAL, New Tudor Theatre, "For Husbands Only," five reels, with Ruth Clifford, entire week Sept. 2.

## CLEVELAND

TRIANGLE, 704 Sincere building, "Untamed," five reels, with Roy Stewart; "The Mask," five reels, with Claire Anderson, Monday, Sept. 2, 2 p. m.

WORLD, Belmont Building, "T'Other Dear Charmer," five reels, with Louise Huff, Saturday, Aug. 31, 2 p. m.

## MINNEAPOLIS

VITAGRAPH, 810 Produce Exchange, "The Green God," five reels, with Harry Morey, Tuesday, Sept. 3, 2 p. m.

WORLD, Sixth Street and First Avenue, "T'Other Dear Charmer," five reels, with Louise Huff, Wednesday, Sept. 4, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p. m., containing data on shows to be given in the week following.*

BIG SCENES FROM THE AMERICAN PRODUCTION "HOBBS IN A HURRY"



WILLIAM RUSSELL SCORES AGAIN IN THIS CLEVER COMEDY-DRAMA OF THE WEST. WINIFRED WESTOVER IS MR. RUSSELL'S NEW LEADING LADY

## Producer Predicts Victory Following Visit at the Front

### E. M. Newman Tells of Vast Work American Forces Are Doing

E. M. Newman, lecturer and motion picture director, has returned to America after four months in the war zone getting pictures for distribution by the Educational Films Corporation.

As a result of his observations, he says there is no doubt that the Allies will win the war. German prisoners used to say, "Germany can't lose," he said, but now they say, "Germany can't win."

"I lost twenty-five pounds going through this job," continued Mr. Newman, smilingly, "but I'm not sorry I did it, because I have brought back a word to cheer the American people—not only the printed word, but the language of the motion picture, which will tell them through my lecture screen and afterwards through the film issued to theatres by Educational, that America is out to win the war and that nothing Germany can do will stop her.

#### Tells of U. S. Work

"No one who has not been on the ground or has not seen pictures of the work can frame a comprehensive idea of what we are achieving. Would you believe that we are now building in France five industrial cities as large as Pittsburgh? That we have located in the same country the second largest refrigerating plant in the world? That we now possess a soldiers' bakery with a capacity of one million loaves per day? That we are the constructors of three new trunk lines or railways comparable to three of the trunks between New York and Buffalo? Just these four items will give you some conception of the magnitude of our labors and the way the proceeds of the Liberty bonds are being spent.

"I left the United States on April 24, armed with letters from Mr. Creel of the Committee on Public Information, to the different representatives in London, Paris and Italy, and through their offices I received every courtesy and assistance in observing conditions behind the lines and also in going to the front lines to see for myself and for my clientele what the war looks like.

"I was in Paris while the German long-range gun was shelling the city and my photographer and I on one occasion escaped its devastating shells by the distance of one city block.

#### Americans Saved Paris

"Did you know that only one American division consisting of the Marines and two regiments of infantry on June 21 stood between the Germans and Paris? That was the actual fact. They saved Paris. They were there to do the greatest job of all time and they did it.

"I was privileged to visit the American section of the Alsace front. While there I was gassed by the Germans. For one week I lost my voice and deemed it fortunate that the membrane of my throat was not eaten through.

"Subsequently in Italy I saw the mountain fighting on the Asiago plateau and went right down into the front line trenches on the Piave river opposite the Austrians, who, of course, shelled us vigorously.

"It is foolish to prophesy the end of the war, but as sure as the sun rises and sets the Allies are going to win."

### Ince and Charles Ray Originate Scheme to Boost Thrift Stamps

Through its chairman, Frank A. Vanderlip, the National War Savings Committee has approved a scheme for raising money through the collection of the photographs of stars.

The plan was originated by Charles Ray and Thomas H. Ince, producer of Paramount and Artercraft pictures. Mr. Ray receives several hundred requests a week for autographed photos. The

aggregate of such requests to all stars is estimated at 10,000 a week.

Messrs. Ray and Ince agreed that if these photo collectors were as zealous in buying Thrift Stamps as in hunting free photographs the Government would profit materially.

So they proposed that hereafter no stars give their photos unless the applicant enclosed a Thrift Card with four Thrift Stamps attached to show that he was lending the Government his savings. The Thrift Cards were to be returned with the photo requested. That is, stars were to offer their autographed photographs as prizes to buyers of thrift stamps.

The only thing lacking to make the plan one hundred per cent effective was some way for the public to get in touch with the stars whose photographs are wanted. This lack was supplied by the Famous Players-Lasky Corporation, which not only undertook to enlist the interest of all its stars, but has also offered to forward letters to all stars, whether under its management or not, that may be addressed in care of its main office, 485 Fifth Avenue, New York City.

### Canada and South Get Gaumont's Big Serial

The Gaumont Company announces that contracts have been signed for the handling of its new ten-episode photo-serial, "The Hand of Vengeance," in the Dominion of Canada by Regal Films, Ltd., of Toronto, and in Louisiana, Mississippi, Alabama south of Montgomery, and the western part of Florida, by Josiah Pearce & Sons of New Orleans, La.

### Fox Man Writes March

Ed Rosenbaum, Jr., who is doing the publicity work for the William Fox production of "Salome," has just written a march, entitled "The Police Reserves' March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.



# CHICAGO TRADE EVENTS



## Frank J. Flaherty Is Local Manager Of New Company

### Producers Distributing Corporation Opens Chicago Office This Week

With the arrival of L. S. Card in Chicago the latter part of this week arrangements will be completed for the distribution of the productions of the newly formed Producers' Distributing Corporation.

Frank J. Flaherty, who recently resigned his position as manager of the local Foursquare office, has been appointed manager of the Chicago district and has already begun work in behalf of Frank G. Hall's venture. Mr. Flaherty has established temporary headquarters at 402 Consumers Building.

#### Contracts Already Signed

The plans of the new corporation, which is known as the "10-20-30" plan, have already found favor with local exhibitors and Mr. Flaherty is authority for the statement that a number of fruitful contracts have already been signed.

Evelyn Nesbit in "Her Mistake" is to be the first feature to be published by the company and will be available about October 1. This will be followed by one production a month. The innovation of having a fixed price for the films has been the subject of much favorable comment among exhibitors, it is said. Under the plan the first run of any picture controlled by the company will be rented at a figure of \$30 a day.

#### 109 Days for Loew

Word has been received from New York that the Loew Circuit has already booked 109 days with the Producers Distributing Corporation and that the sales organization is making rapid headway throughout the east.

The territory to be controlled by the Chicago office includes Illinois, southern Wisconsin, northern Indiana and the river cities of Iowa.

It is believed that the Chicago office will become the central point for distribution in the central west and west, and that following Mr. Card's visit a number of branch offices will be established, subsidiary to the local one. Mr. Flaherty has not as yet made public the names of the men who will assist him.

## New Randolph Theatre To Be Ready by Oct. 15

The new Randolph Theatre, which Jones, Linick and Schaefer are building as an exclusive motion picture house, will be completed by Oct. 15, it is announced. The Randolph is on the street of the same name, a few doors east of the Colonial.

Jones, Linick and Schaefer also announce that contracts have been signed whereby the Orpheum, their only picture house in the Loop at present, will give exclusive showings in the forthcoming year of Paramount, Arcraft, Griffith, Goldwyn and Vitagraph features.

An announcement of the attractions to be seen at the Randolph will be made shortly. All the firm says now is that the Randolph will show "the best features available."

## Educational President Ends Western Tour In Optimistic Mood

Charles A. Dean, president of the Educational Distributing Corporation, has just completed a ten-day tour of the central west and returned to New York.

Mr. Dean closed an arrangement with Frank J. Warren, treasurer of the Standard Film Corporation, whereby the Educational product will be distributed in St. Louis and Kansas City through the Standard exchanges.

The president of the Educational company expressed himself as being "the most optimistic" man in existence and gave as the basis for his feelings the favorable manner in which the product of his company had been received.

He was particularly impressed, he said, with the ability of the two men who will handle his films in St. Louis and Kansas City, F. J. Fegan being manager of the former and Roy Young holding a similar capacity with the Kansas City exchange.

## "Great Love" Shatters Season's Record at Michigan Ave. House

"The Great Love," the first picture to be produced by D. W. Griffith for the Arcraft company, broke the season's record at Orchestra Hall both in point of attendance and in length of run, according to information furnished by the Paramount-Arcraft Chicago office.

Between five and six thousand persons attended the showings daily and when the week allotted to the production came to a close so many people had been turned away that it was decided to run it another week. The average attendance set the first week continued throughout the remainder of the run, it is announced.

Mr. Griffith's picture broke the attendance record established at Orchestra Hall during the run of Macterlinck's "The Blue Bird," a feat which was not believed possible by the local Paramount-Arcraft officials.

## Hopp Manages Films At U. S. War Exposition

Joseph Hopp, recently appointed representative in the Chicago territory of the American Film Company, has been notified that he will have charge of all motion picture arrangements at the U. S. Government War Exposition to be held in Grant Park September 2 to 15.

Notification of his selection was received by Mr. Hopp in a letter from Harry P. Harrison, chairman of the program committee, and included a request that he get into communication at once with Pierce Anderson, chairman of the buildings and grounds committee.

## Rothacker Employes Stage Big Benefit For the Red Cross

Acting under the auspices of the Illinois State Council of Defense, the young lady employes of the Rothacker Film Manufacturing Company held a Bunco card party and studio dance at the studio of the company on Diversey Parkway Friday evening, August 23, which was attended by over three hundred people. The studio, card tables, chairs and decorations were donated by the company for the occasion and printed tickets for the event, which were sold by the employes, were donated by a neighborhood printer.

Much excitement ensued during the game of Bunco, after which the floor was cleared and dancing indulged in.

The girl employes originated the idea, made all arrangements and carried the affair through to a successful conclusion entirely by themselves through committees. A goodly sum was realized from the sale of tickets, all of which was donated to the proper authorities.

## WESTERN DRAMA TO HAVE PREMIERE AT PLAYHOUSE

"The Vigilantes," a seven-part story of California during the days of the gold rush, will have its premiere at the Playhouse, on Michigan boulevard, Sunday, September 1, where it is scheduled to appear for one week. The theatre and stage will be decorated to give the proper atmosphere for the play and usherettes will be one of the novelties, dressed in calico and ruffles to represent New England maidens of 1849.

The screen from the Colonial theatre will be moved to the Playhouse upon which to project the picture and the same operator and machines will be used that gave "Hearts of the World" such a perfect presentation. Special music has been arranged and the Colonial orchestra which furnished music for the Griffith masterpiece will accompany "The Vigilantes."

## Creel's Committee Takes Exception to Chicago's Censoring

The Chicago Censor Board has been asked to cease its practice of passing on government propaganda films which originate in the division of films of which Charles S. Hart is the head.

Mr. Hart's communication, informative in tone, requested the Chicago officials to pass the films uncensored. He informed the board that the films in question had the sanction of the Committee on Public Information and it was the wish of the department that the films be run intact.

Corporation Counsel Samuel Ettelson explained that inasmuch as the government films were handled in this terri-

tory by an independent exchange it was compulsory, under the existing ordinance, that the same be censored by the local board.

The head of the city's law department said he believed that if the government sent an "official" request along the lines of Mr. Hart's letter that the films would escape censorship.

### Chicago Exhibitors See Special Showing Of New Fox Features

A large number of Chicago exhibitors attended a special trade showing of Fox's "Queen of the Sea," with Annette Kellermann, and "The Prussian Cur" in Chicago on Monday, Aug. 12.

The exhibition was under the direction of James R. Grainger, special representative of W. R. Sheehan, general manager of the Fox Film Corporation. Mr. Grainger is conducting a special sales and service campaign in connection with these special productions, which will take him to the Pacific coast between now and fall.

These pictures, which are among the big specials announced by the Fox company for the coming year, were received with considerable enthusiasm by the exhibitors present.

## PERSONALS

"By George"

W. C. Quimby who controls the destinies of the Jefferson and Strand at Fort Wayne, Ind., and the Quimby at Zanesville, Ohio, ambled into our village last week and when seen by us seemed to be trying to outdo the famous "T. R." in the art of handshaking. One of the penalties of having so many friends, W. C.

And then on top of all the hot weather comes friend Von Ronkel with the information that he has had to buy a rubber stamp for signing the contracts that are pouring in. Ye gods, this almost could be termed the height of affluence. And we saw the stamp, too.

Cy Greiver is in town after a long visit in New Yawk, during which time he formed the Greiver Distributing Corporation for the national distribution of the Ford weekly. He admits he's busy and everything.

We have unearthed Bert Monroe's dark secret. There's a young Monroe out to the house six weeks old. His father has just gone into the exhibiting game at the New Devon but young Monroe is waving his arms and kicking like a regular exhibitor.

Overheard in the Consumers' Building. Fillum official addressing salesman, first thing in the morning: "Good mornink, you got the contragts?" Second official: "Howdy, you got the awders?" Third official: "Ah, ha! you got last night's bizzness?" One might take it that they wanted to know if he had sold any films.

Friend Schlesinger, special representative of "The Manx-Man," reports twenty-one days on his feature in the Indiana territory. He isn't satisfied with this, however, as he is going right back to the Hoosier state for more. Far be it from us to advise the Indiana exhibitors but they might as well sign up.

Frank Flaherty's short absence from the game has come to an end and he is now getting ready to go after them in earnest on the 10-20-30 proposition of Frank Hall's. To our way of thinking the whole proposition is delightfully Frank.

Peter Sarantas of the Family Theatre, Elkhart, Ind., was at the World office last week paying his respects to Messrs. Ishmael and Rozelle and incidentally booking a few pictures.

Sig. Faller, manager of the Bijou Dream Theatre has requested women patrons of his house to leave their phone numbers and he will have them advised of each new feature booked and the time of screening. Looks like Faller's theatre will soon have to enlarge its switchboard.

Rex Weber, the director, certainly discharged his duties as chairman of the motion picture department for Illinois in a recent war stamp drive, in a manner worthy of commendation. Mr. Weber made a speaking tour of the city's picture theatres accompanied by Hazel Daly, Helen Rowe, Lillian Rodgers, Ruth Patterson and Helen Williamson.

D. J. Savage, general sales manager of the William Sherry Service, was a caller upon H. F. Brink, local manager, last week. He told friend Brink of the way things were booming in the east, and H. F. came right back at him in defense of the west. A nice visit was had by all.

## On the Firin' Line

Thompson of the World staff is chuckling these days. It seems Meister of the White House Theatre, Milwaukee, handed him a loaded cigar a few weeks past, so when the Wisconsin exhibitor tickled a minion of the law in the ribs last week and the copper had a warrant for him, which he promptly read, Thompson's joy knew no bounds. Cost Meister \$8.08. Almost the summer price of a good feature.

George West seems to be trying to get a corner on the rat traps in town. George is very mysterious about it. His friends say he has promised a certain young lady a fur coat. But what's rat traps go to do with fur coats?

Paul De Outo just found out they are building a new city hall in Forest Park. He contributed \$15.50 to the building fund for driving his brand new, white-wired wheels, Oakland.

One of the leading questions along the firin' line this week is, "Who was the blonde Henri Ellman met at the Dearborn street depot last Saturday?" Henri ain't giving them any satisfaction. Wise bird, Henri.

Tom Delaney invaded Iowa last week, his pencil whittled to a sharp point, ready to sign contracts on the new Vitagraph Star Series.

Joe Lyon is getting his other suit pressed and his Panama cleaned preparatory to attending the big show at the Sherman next week, by heck! Joe sez they's a lot of people don't know as how he's left Fox and he's goin' over to wise them up.

## Only Film Exchanges Occupy This Building

Chicago now has a building devoted entirely to film exchanges and allied industries.

In deference to this fact the owners of the College Building have changed the name of the structure to Film Exchange Building. The film exchanges having offices there are Vitagraph, Goldwyn, Unity, World, Doll-Van, Celebrated Players, George Kleine and General Film Company.

## William Russell Picture Ready for Trade Showing

The first of the William Russell productions to be marketed through sales representatives of the American Film Company is now ready for screening at Pathe exchanges. It bears the title, "Hobbs in a Hurry," and is said to be one of the cleverest features in which Russell has ever appeared.

The story has to do with the sale of a mine in Arizona and much of the action takes place aboard a private car of a New York millionaire, attached to the rear of a limited train west-bound from New York.

Russell in the train scenes acts all over the place, being at times engaged in a fight on the roof of the car. The author has afforded Russell plenty of comedy situations also, and he makes the most of every one. Fans will scarcely recognize him at first in some of the scenes, where he blacks up and pretends to be a Pullman porter.

## First Annual Number of "Screen Opinions"

The Cahill-Igoe Company, publishers of *Screen Opinions*, announces that work has been practically completed upon their annual number. The edition is to contain condensed reviews of all the plays published in the weekly and monthly editions from September 1, 1917, to September 1, 1918; statistics showing the comparative merit of the various productions, the drawing power of the stars, a directors' efficiency chart and numerous similar departments.

The volume will have 130 pages, covering 892 plays, and will constitute a compact analysis of the film year as seen in review by this independent service. It is expected to be ready for subscribers on September 24. The distribution will be limited to the subscription list.

## Ebony Comedy Bookings Are Increasing Greatly

Recent bookings of the Ebony Comedies have increased greatly, it is reported by General Film. The humor of the colored players is said to be catching on and is demonstrating a merit above sheer novelty.

The current Ebony publication is "When You're Scared, Run." It has to do with the characters who wander into a prize fighter's training camp.

# THE AMERICAN EXHIBITOR

## Big Buffalo House Boosts Its Prices, Including War Tax Meets Larger Overhead and Ends Penny Nuisance at Same Time

BUFFALO—Alive to the necessity of increasing admission prices and offsetting larger overhead expenses, Shea's Hippodrome, the largest motion picture theatre in Buffalo, beginning last Sunday, put a new scale of prices into effect.

The new scale raises prices five and ten cents, including the war tax, doing away with the penny nuisance. Orchestra seats which were 25 cents are now 30, or 28 cents plus the war tax. Box seats are 40 cents instead of 35 week days and 50 instead of 40 Sundays.

### No Difficulty Expected

Harold B. Franklin, manager of the house, said he anticipated no difficulty in inaugurating the new scale. He has an intelligent clientele, he pointed out, who will easily comprehend that the increase is justified, and who, moreover, can afford to pay the higher prices.

Because of these facts, he declared he would be surprised to see the number of his patrons decrease. But in any event he expressed himself as certain that box office receipts would be greatly augmented, enabling him to bridge the gap that higher operating costs have created in the last two years.

### More for the Money

Incidentally the Hippodrome is giving its patrons more for their money. Simultaneously with the increased scale of admission prices the orchestra was increased from twenty-six to thirty pieces. Mr. Franklin's plans for his musical program threaten to be interfered with, however, by a decision of the Buffalo exhibitors to resist the musicians' union demand for more pay. The exhibitors have decided to get along with one musician to a house beginning Sept. 2 unless a compromise wage scale they submitted is accepted.

The Hippodrome also exhibited for the first time on Sunday a beautiful new stage setting entitled "The Spirit of America." This is in three parts, representing the Grand Canyon of the Colorado, Niagara Falls and American warships steaming into battle. Sunday marked the fourth anniversary of the house.

### Higher Prices to Spread

Inauguration of increased prices by the Hippodrome is expected to start the ball rolling in the Western New York district.

In this connection several exhibitors point out that the editorial on this subject in last week's EXHIBITORS HERALD AND MOTOGRAPHY summed up the proposition exactly in declaring that an increase is imperative if theatre men are to maintain profits and that there is not likely to be any formidable opposition from the public.

## Necessary Lights Only, Ruling in Pennsylvania

JOHNSTOWN, PA.—William Potter, state fuel administrator, has sent out notices to local administrators on lightless night regulations and the way they affect motion picture theatres, which reads as follows:

"At motion picture places, administrators and their assistants must exercise care in determining the number of lights allowed. It is suggested that you take into consideration the surrounding street lights. Where there are arc lamps on the municipal street light circuit in front of a moving picture place, fewer lights should be permitted directly on the moving picture property. Under no consideration should you allow any lighting around moving picture places other than that absolutely essential for safety. No lights for illuminating any advertising are permitted."

## Exhibitors at Buffalo Defy Musicians' Union

BUFFALO—The Buffalo Musicians' Union has refused to accept the compromise schedule submitted by exhibitors, and a lively fight is expected, as local managers have declared that commencing Monday, Sept. 2, unless the union accepts their prices, they will get along with one musician only, at the organ or piano.

If this step is carried out, twenty-nine men will lose their jobs at Shea's Hippodrome, eight at the Strand, six at the Elmwood and Victoria, and many in other theatres.

## Nashville Exhibitor Scores in Fight for Sunday Performances

NASHVILLE, TENN.—The Sunday show fight here has taken a new turn. Denied the right to show pictures seven days a week, despite a straw vote that showed the people in favor, several theatres opened their houses on Sundays, exhibiting patriotic features and requiring patrons to buy Thrift Stamps for admission, the receipts for which went to the Government. Failing to drive an opening wedge in this way the plan was abandoned.

Then the Knickerbocker Theatre arranged for a showing of a patriotic feature on Sunday, Aug. 11, with a lecture in the interest of recruiting, under the auspices of the Women's Division of the Council of National Defense.

The church people appealed to the mayor to stop the exhibition, but the mayor, despite previous opposition, replied that he could do nothing, so long as the Women's Division of the defense council was back of it, and the show was given according to schedule.

## St. Joseph, Mo., Theatres Plan Higher Admissions

ST. JOSEPH, MO.—Motion picture theatres here are expected to increase prices soon. The managers declare they can no longer make money under existing prices as all of the receipts have to go to meet expenses. Several vaudeville houses already have announced their intention to charge more.

### STARS WHO WILL APPEAR IN VICTORY PICTURES



LEFT—GEORGE WALSH, WHOSE FIRST PLAY UNDER FOX'S NEW SERIES WILL BE "I'LL SAY SO." RIGHT—TOM MIX, STAR OF "FAME AND FORTUNE" AND "MR. LOGAN, U. S. A."

## Boston Man Takes Hold Of San Francisco House

SAN FRANCISCO—The Alhambra Theatre, until recently under the management of Robert Drady, passed last week into the hands of Frank L. Browne, who comes from Boston to assume charge.

Mr. Drady will take a trip to the game country before announcing his plans for the future.

## Tacoma Theatre Remodeled

TACOMA, WASH.—The Strand Theatre, formerly the Melbourne, with a new lighting arrangement, new seats, new ventilation system and other improvements, is ready to re-open after being closed for the repairs. The Strand seats 1,000.

## Exhibitors Briefs

Hamilton, Ohio—John H. Broomhall and John Schwalm, owners of the Jefferson and Jewel theatres, will take over the Grand on South Third street Sept. 1. William M. Goodwin has been running the house for the last two years for Bert Strauss.

Little Rock, Ark.—Louis Rosenbaum, proprietor of the Princess Theatre, is installing an electric lighting plant at the theatre to protect him when the city power fails.

Decatur, Ill.—The Decatur Theatre Corporation has been incorporated for \$20,000. The incorporators are T. J. Prentice, J. L. Bennett and Harry I. Spayd.

Oxford, Ohio—The council has passed an ordinance prohibiting Sunday shows. Heavy penalties are provided for violation of the ordinance.

Newark, Ohio—Fred Stevens has bought the Grand Theatre in South Park place from Abe Thomas.

Owosso, Mich.—Harry C. Angell of Detroit has bought the Lincoln Theatre here from Mrs. Fred Patterson. Mr. Angell is a traveling representative of the World Film Corporation. He will stay on the road and have Robert Codd of Niles manage the house for him. Codd has been running the Strand for Angell at Niles.

Seattle—John Hamrick, manager of the Rex and Little Theatre, has opened the Gem on South Second avenue.

Wilmington, Del.—Charles Topkis, William Topkis and James Ginn of the Majestic Theatre Company, controlling the Majestic and Queen theatres, both motion picture houses, have acquired the Playhouse, a "legitimate" theatre, by lease from the DuPont Company.

Rock Rapids, S. D.—C. J. Dyvig of Sioux Falls, S. D., has bought the Strand from R. W. Steen.

Seattle—C. M. Biggs has taken over the Madison Theatre, a suburban house.

Richmond, Va.—The Richmond-Man-

chester Amusement Corporation has acquired a controlling interest in the Victoria Motion Picture Company, which controls two houses in South Richmond. R. L. Fryer and W. A. Wilson, both of Washington, are president and secretary of the first-named company.

Pasco, Wash.—E. J. Reynolds has bought the Liberty Theatre.

Ladonia, Mo.—Fire started in the picture show here one night recently. Little damage was caused, but a panic was barely averted.

Ephrata, Wash.—The Kam Theatre has been closed.

Utica, N. Y.—William Fait, Jr., manager of the Avon Theatre, has turned over motion pictures of Utica's Fourth of July celebration to Mayor Smith.

Sultan, Wash.—F. A. Sherwood has enlisted, and his theatre, the Primrose, is now under the management of Dick and Frank Hasty of Coupeville.

Adair, Ill.—The Linsey Theatre was destroyed in a fire that leveled six buildings in the village of Industry, near here, recently.

Ravensdale, Wash.—The Star Theatre has been closed.

Molson, Wash.—Gust Bergstrom has succeeded C. M. Dunn in the management of the theatre here.

Buffalo—L. Moses this week succeeded Clarence Group as assistant manager of Shea's Hippodrome.

Sturgis, Mich.—C. C. Newman of Charlotte has bought the Strand Theatre from O. M. Grubb.

Herron, Wash.—The theatre here has been closed.

Othello, Wash.—C. W. Showalter has succeeded E. Struxell as manager of the Othello Theatre.

Buffalo—James Bailey, assistant manager of the Academy Theatre, has returned to work after an absence of several months on account of ill health. Charles Bowe, who has been assisting J. H. Michael during Mr. Bailey's absence, will resume charge of the Lyric when the Lyric reopens Monday.

Gold Bar, Wash.—The Gold Bar Thea-



BILLIE BURKE  
In a Scene From Her Next Paramount Play,  
"In Pursuit of Polly."

tre has been closed. E. C. Sigworth was the manager.

Cle Elum, Wash.—A. V. Chudley has opened a new theatre here. Mr. Chudley formerly managed the Coliseum at Grandview.

## New Company Is to Star Arline Pretty In Series of Plays

Arline Pretty, formerly with Vitagraph and Artcraft, is to be presented in a series of eight special pictures, in which she is to be featured, according to an announcement this week by E. Lanning Masters, under whose management Miss Pretty will appear.

The pictures will be made by one of the best known producers of the industry, it is said, and announcement of the producing affiliation will be made in a few days.

The cast, direction and stories for Miss Pretty's first three productions have already been approved. She will be directed by one of the best known directors of women in the moving picture field. The first story to be filmed by this new producing unit, it is understood, is one for which a great deal of rivalry has existed between prominent companies, \$10,000 having been offered for it, it is said, by the largest and best known of these organizations shortly before it was acquired for Miss Pretty. It is a forceful drama of modern life, peculiarly adapted to the sweet, emotional characterizations which have gained for Arline Pretty such a large circle of admirers.

The foreign rights for the productions have already been contracted for by Sidney Garrett, President of the J. Frank Brockliss Co.

## Lightless Night Ruling Violated In Philadelphia

PHILADELPHIA—The Fifty-Sixth Street Theatre, 56th and Delancy streets, has been the first motion picture house in the state to violate the new Lightless Night order of the Fuel Administration. Harry J. Rush, the manager, has been given the alternative of contributing \$50 to the Red Cross or being prosecuted.

## Pennsylvania to Hold "Exams" for Operators

HARRISBURG, PA.—The Department of Labor and Industry announces that examinations will be held in thirty-two cities on Sept. 7 for persons seeking licenses as operators. Many are expected to take the examination as the drain on operators has been great recently because of stricter requirements and the draft.

## Nazimova Begins New Film

"Ception Shoals," with Mme. Nazimova starring in the role she created on the New York dramatic stage, has been placed in production by Screen Classics, Inc. at the Metro studio under the direction of Albert Capellani.



# CANADIAN FILM NEWS

## Exhibitor Fined and License is Cancelled For Law's Infraction

The Ontario government has cancelled for all time the provincial moving picture theatre license held by Percy A. Beatty for the Windsor Theatre, 1140 College street, Toronto, and the exhibitor in question was also convicted and fined in the local police court for infractions of the amusements tax act, provisions of which he had ignored for some time, it is declared. Beatty pleaded guilty to the charges of failing to collect the war tax, neglecting to use a ticket chopper, and failing to make regular reports to the government as to the number of war tax tickets sold.

A representative of the provincial treasurer swore that the amusements tax act had been ignored by the accused and tax tickets had been sold and resold. Beatty did not contradict this evidence. In view of the cancellation of his license Magistrate Cohen imposed the minimum fine of \$10 and costs.

The Windsor is a 400-seat theatre. Immediately after the cancellation of the license several other local exhibitors opened negotiations for the taking over of the house for their own use.

## Two Aircraft Stars To Boost Victory Loan

Announcement has been made by government officials who are preparing for the floating of another Victory Loan in Canada this fall that various pictures made by Mary Pickford, Douglas Fairbanks and other big stars for Liberty Loan purposes in the United States will be shown in Canada to boost the Canadian loan campaign.

Exhibitors of Toronto and other cities are discussing the probability of presenting numerous loan pictures during the campaign and are preparing a statement of terms under which they will present the special releases for the government, it is declared.

Among other things, the Canadian exhibitors will ask that their theatres be placed in the essential class in consideration of the work that they are doing for the government, it is stated. One of the chief movers in this respect is Manager Sexton of the Family Theatre, Toronto.

## Gladish Made M. P. Editor

The Toronto Daily News has appointed W. M. Gladish of Toronto photoplay editor of the News. A definite moving picture department has been established by the newspaper, which carries the advertising of more exhibitors than any other newspaper in Canada without qualification. The Daily News publishes a daily photoplay calendar for forty local theatres, and each issue contains a column of editorial matter under the heading of "Screenings of Filmdom for Picture Patrons." The column contains nothing but Canadian film news.



ANTONIO MORENO  
Co-star with Carol Holloway in "The Iron Test,"  
Vitagraph's Serial

## Saskatoon Theatre Undergoing Changes To Cost Over \$25,000

Extensive changes are being made in the Empire Theatre, Saskatoon, Sask., the cost of which will mount to \$25,000. A lot east of the present structure has been purchased and a special entrance is to be erected on this property. The addition will also accommodate the box office, cloak rooms and three new exits.

A new building is also being erected on the rear of the property for the housing of the heating plant. A new and covered exit for the top balcony is also being made. In addition to all this, the whole interior of the auditorium is being redecorated.

The Empire Theatre is owned by the Colonial Investment Company, and the lessors are Sidney Johns, Barney Groves and J. M. Walker. James Cassidy of Saskatoon has charge of the alterations and additions. The theatre will not re-open until Sept. 16.

## M. P. E. P. A. Issues Album

The Moving Picture Exhibitor's Protective Association of Ontario, Limited, headquarters in Toronto, issued its first annual "family album" on August 26. The book, which was arranged by Secretary Scott, contains reproductions of photographs of many theatres and managers in Ontario, a description of the association and other editorial features as well as a large number of exchange and other advertisements.

The book was printed in time for the Canadian National Exhibition which was held in Toronto from August 26 to September 7.

## CALGARY M. P. THEATRE MANAGEMENT REDUCES ITS ADMISSION PRICES

The manager of the Bijou Theatre, Calgary, Alberta, has made a more or less surprising move with regard to admission price in view of the general upward trend of admissions during the past year. The change recently announced by Manager H. F. Hill means a reduction in evening prices so that the amusement war tax paid by patrons can be included in the regular prices. In other words, the theatre will now pay the war tax.

Evening admissions are now quoted as follows: Children, 9 cents and war tax 1 cent; adults, 22½ cents and war tax of 2½ cents, making 25 cents. Afternoon prices are 9 cents and 20 cents respectively, with the war tax of 1 cent additional.

Manager Hill announces that the same high quality of pictures will be maintained and that he is fulfilling a promise that admissions would be reduced when possible. J. A. McKenzie is the proprietor of the Bijou.

## Government Makes New Propaganda Serial

The Canadian government has made a new departure in its moving picture propaganda by the release of a "serial" consisting of five chapters, to be issued at weekly intervals. The serial is entitled "Canada's Work for Wounded Soldiers" and was produced under the direction of the Department of Soldiers' Civil Re-Establishment by the Pathe-scope of Canada, Ltd., Toronto.

Cameraman W. J. Craft, formerly with the Kalem Company, shot scenes in military hospitals and other institutions from coast to coast in Canada for this serial, which has been screened in its entirety before a number of distinguished audiences in Canada already. The picture has also been shown in Canadian hospitals in France and England to show how the government will look after the soldiers when they are sent back to the dominion.

The picture took eight months to complete and is now to be released to all theatres in Canada under government auspices.

## Theatre Changes Policy

The Theatre Royal, Vancouver, B. C., has been won over to moving pictures, according to an announcement just made regarding a complete change in policy for the theatre. Starting with Monday, Aug. 26, the Theatre Royal presents moving pictures and vaudeville, changing programs twice weekly. The first film attraction was Metro's "Winding Trail," starring Viola Dana. Three performances are given daily, with continuous shows on Saturdays.

**"Damaged Goods" Shown**

The Rex Theatre, Winnipeg, Manitoba, presented "Damaged Goods" during the three days of Aug. 19, 20 and 21 under special conditions. The Manitoba Board of Censors passed the picture for presentation to segregated crowds only, and children under 18 years of age were refused admission at all times. The theatre arranged a schedule of presentations for men and women only, men being admitted on Monday afternoon, Tuesday night and Wednesday afternoon. The feature was shown continuously from 10 a. m. to 11 p. m. on each of the three days. A general admission of 15 cents was charged.

**CANADIAN BRIEFS**

Charles A. Garner, formerly a well-known exchange manager in Toronto, has made his reappearance in the Ontario capital, this time as an executive of the National Rubber Heel Company. Garner had been spending the past few months in Cleveland.

Arthur Vaughan, who held up the cashier of the Globe Theatre, Toronto, as she was preparing to take the theatre's receipts to the bank, has been sentenced to serve six months at the Toronto municipal farm by Magistrate Dennison. Vaughan, who was a former employe of the theatre, held up Miss Lila Lowe, the cashier, at the point of a gun in broad daylight, but the lady managed to retain the money belonging to the company. Three detectives found him hiding in a near-by alley soon after the hold-up.

The Canadian head office for "Hearts of the World," which is controlled in the dominion by Jule and J. J. Allen, has been opened at 12 Queen street, East, Toronto, under the management of William Cranston, who was responsible for the presentation of "The Birth of a Nation" and "Intolerance" throughout Canada during the past two years.

Manager Harry Pomeroy of the Holman Theatre, Montreal, is putting on big programs these days. A typical program was presented during the four days of Aug. 18 to 22, as follows: (1) News Weekly, Current Events; (2) Comedy, She Wanted a Ford; (3) Screen Magazine; (4) Comedy, Give Her Gas; (5) Feature, Harry Carey in A Woman's Fool, and (6) Selections from Sinbad, by the Holman Orchestra. This theatre is controlled by the Universal interests and was once considered a white elephant.

The outbreak of a small fire in a small moving picture theatre on St. Lawrence boulevard, Montreal, on Aug. 19, frightened a 6-year-old girl, Bessie Katsoff, of 1108 St. Lawrence boulevard, so that she became panic-stricken. She made a rush

**SCENE FROM "ITALY'S FLAMING FRONT"**

AN ITALIAN TORPEDO BOAT AND CREW RETURNING AFTER CAPTURING AN AUSTRIAN AIRMAN WHO BOMBARDED THE FLEET. (First National.)

for the exit and fell, breaking a leg. She was removed to the Notre Dame Hospital.

Two artists of the Strand Theatre, Montreal, having spent several weeks on vacation, have arranged a series of instrumental duets for the entertainment of patrons of the house. They are Willie Eckstein, pianist, and Armand Meerte, xylophonist. The two are well known in Canada.

After four big weeks with "Hearts of the World" at \$1.50 prices, the Allen Theatre, Toronto, resumed its normal policy on Saturday, Aug. 24, with the presentation of Douglas Fairbanks in "Bound in Morocco," a Judge Brown story, news weekly, and a Burton Holmes Travelogue. Regular admission prices were resumed, as follows: Matinees, general admission, 15 cents; reserved boxes, 25 cents; evenings, 25 and 35 cents with reserved boxes 50 cents. Manager Cronk also returned to his old plan of making program changes on Saturdays instead of Mondays, the general rule elsewhere. The attraction during the week of Sept. 2 was "The Hun Within."

His Majesty's Theatre, Toronto, presented "Over the Top" as a special attraction during the week of Aug. 26, the first week of the Canadian National Exhibition in Toronto.

Winnipeg, Manitoba, had its first run of "Hearts of the World" when the Griffith production opened at the Dominion Theatre on Labor Day, Sept. 2, for an engagement of three weeks at least.

**Serial Half Finished**

"The Iron Test," the new Vitagraph serial being directed by Paul Hurst and which will feature Antonio Moreno and Carol Holloway, is more than half completed, it is announced.

**Big Increase Reported  
By Vitagraph in Booking  
Of Blue Ribbon Features**

Every office in the Vitagraph Distributing Organization has reported during the last ten days a big increase in Blue Ribbon feature contracts as the result of the statement of policy recently made by the company.

A statement from the Home Office of the distributing organization declares that the branches have scored one hundred per cent in the writing of new first-run accounts on a fifty-two week basis, scores of the leading exhibitors of the country having come to Vitagraph under the new booking plan.

This is an encouraging sign and carries a lesson for the whole industry. The chief criticism of the business, past and present, is to the effect that it lacks stability, that it is conducted along unsound business lines. One reason for this has been that schedules were subject to change, that stars were switched and did not appear at regular intervals.

Vitagraph, by arranging its production plans on a business basis, has taken steps toward establishing the business by announcing definitely the publication dates of its Blue Ribbon features for a year, together with a guarantee that certain stars will appear on certain dates during that period at intervals of six weeks.

**Edwards Re-joins General**

A new branch manager at Kansas City is announced by General Film. The appointee is no stranger to General Film's friends in that territory, since he is C. S. Edwards, who was one of the company's very first Kansas City managers. Mr. Edwards was with General dating from the organization of the company until two or three years ago, when he became affiliated with Pathe as manager at St. Louis and at Kansas City. He now has taken charge of his old office and begun some important activities.

# SYNOPSIS OF CURRENT PUBLICATIONS

## "THE EYES OF JULIA DEEP."

Five-part comedy drama.  
Featuring MARY MILES MINTER.  
Produced by American-Pathé.  
Author, Kate L. McLaurin.  
Director, Lloyd Ingraham.

A great many rich men's sons would be better off if they had managers. That was the trouble with Terry Hartridge. He wouldn't cut out the cabarets and the show girls until he had spent the last cent of his father's wealth. Then Julia came along and they start a co-operative plan of living which proves highly efficient in the end. People just couldn't resist Julia's eyes and she won her way into everyone's heart, including Terry's.

## "FIRES OF YOUTH."

Five-part drama.  
Featuring RUTH CLIFFORD.  
Produced by Bluebird.  
Author, Fred Myton.  
Director, Rupert Julian.

The fires of love were ashes in the heart of John Linforth, the husband of beautiful Lucile Linforth, and he looked on with indifference when she tried to awaken the instincts of fatherhood. Failing, she turned to a youth brought into her home by circumstances and in the end married him.

## "BONNIE ANNIE LAURIE."

Five-part drama.  
Featuring PEGGY HYLAND.  
Produced by William Fox.  
Author, Hamilton Thompson.  
Director, Harry Millarde.

Annie was betrothed to Donald McGregor when the war broke out and he had to go to France. Later, when she saves Lieut. Hatheway, U. S. A., from a watery grave, a mutual love springs up between them. How the bonnie miss, torn between doubts, in a base hospital later answers the great question of which one to marry, is the same that confronts many another nurse today, no doubt.

## "THE TURN OF THE WHEEL."

Five-part drama.  
Featuring GERALDINE FARRAR.  
Produced by Goldwyn.  
Author, Tex Charvate.  
Director, Reginald Barker.

Rosalie's faith in Maxwell Grey, when he was accused of the murder of his wife in a New York apartment, never faltered. How she unraveled the mystery surrounding Mrs. Grey's death, obtained her lover's freedom and won happiness for herself is the plot of this interesting tale of Monte Carlo and Manhattan.

## "THIRTY A WEEK."

Five-part comedy drama.  
Featuring TOM MOORE.  
Produced by Goldwyn.  
Author, Thomas Buchanan.  
Director, Harry Beaumont.

What would you do if you were a \$30 a week chauffeur in love with the beautiful daughter of a disgracefully rich man? Probably just what this Irish-American lad did whose love of adventure swept everything before him until he overcame apparently insurmountable obstacles.

## For Your Program

Synopses of the following plays are given in this week's issue:

Bonnie Annie Laurie  
Clutch of Circumstances.  
Eyes of Julia Deep, The  
Fame and Fortune  
Fires of Youth, The  
Flower of the Dusk  
Her Only Way  
In Pursuit of Polly  
On the Quiet  
Turn of the Wheel, The  
Thirty a Week  
Treason

Synopses appearing last week:

Changing Woman, The  
For Husbands Only  
High Tide  
Her Midnight Burglar  
Inn of the Blue Moon, The  
In Judgment Of  
Ghost Flower, The  
Lawless Love  
Money Mad  
Marriage  
Power and the Glory, The  
Riders of the Purple Sage  
Savage Woman, The  
'Till I Come Back to You

## "FAME AND FORTUNE."

Five-part drama.  
Featuring TOM MIX.  
Produced by Fox.  
Author, Lynn Reynolds.  
Director, Lynn Reynolds.

What would you do if a corrupt sheriff attempted to forge a will and cheat you out of a fortune? Probably just what Tom Mix did—fight him with his own weapons. Thus Tom pitted one corrupt gang against another and won out after a hard battle. Not, however, until the crooked sheriff was forever silenced and his gang of followers driven from town.

## "FLOWER OF THE DUSK."

Five-part drama.  
Featuring VIOLA DANA.  
Produced by Metro.  
Author, Myrtle Reed.  
Director, John H. Collins.

"What a tangled web we weave when first we practice to deceive." This, Barbara North came to realize when she found her father's fears, that his wife had not loved him and had committed suicide for that reason, were well founded. How she kept the knowledge from him even unto death, when dressed in her mother's wedding gown, she tells him that it is all a lie, is beautifully told in this Metro adaptation of Miss Reed's popular novel.

## "TREASON."

Five-part drama.  
Featuring EDNA GOODRICH.  
Produced by Mutual.  
Author, Harry R. Durant.  
Director, Burton King.

This is the story of one woman's indiscretion that nearly cost her husband and her country a valuable patent. She listened to the treacherous plan of von Aachen, who said he would teach her husband a lesson for neglecting her and stole the valuable formula from a desk, only to find that the German wanted it for his own use.

## "IN PURSUIT OF POLLY."

Five-part drama.  
Featuring BILLIE BURKE.  
Produced by Paramount.  
Author, Izola Forrester and Mann Page.  
Director, Chester Withey.

The novel plan Polly Marsden devised for selecting one of three suitors for her hand forms the background for this laughable story. Given an hour's start, she was to surrender to the man who caught her first. The complications that befell her when she substituted her maid in her machine and led the three suitors astray, make a story of unusual dramatic interest.

## "ON THE QUIET."

Five-part comedy-drama.  
Featuring JOHN BARRYMORE.  
Produced by Paramount.  
Author, Augustus Thomas.  
Director, Chester Withey.

Did you ever promise a casual acquaintance fifty dollars to keep quiet and then have him hound you for the money until he made life miserable for you. Robert Ridgeway started out to reform the world so that he could marry the "only girl in the world." How they escaped their friends and finally found peace and quiet at the bottom of the ocean is only one of the funny bits of this adapted stage play.

## "HER ONLY WAY."

Five-part drama.  
Featuring NORMA TALMADGE.  
Produced by Select.  
Author, Mary Murillo.  
Director, Sidney Franklin.

Lucille Westbrook dismisses her sweetheart when he denounces her for what he thinks is a mercenary marriage, but the true character of the man she intends to marry, with all his looseness of character and familiarity with other women, is revealed in an unexpected manner and her heart dictates the proper course when both men appear before her for her final answer.

## "THE CLUTCH OF CIRCUMSTANCES"

Five-part drama.  
Featuring CORINNE GRIFFITH.  
Produced by Vitagraph.  
Author, Leighton Graves Osmun.  
Director, Henry Houry.

A tale of a girl-wife who makes the supreme sacrifice and wins fame for the sake of a crippled husband, who, saturated in Puritan intolerance, spurns her because of his bigoted belief that no woman can succeed alone in life's battle and remain good. Ruth Lawson was driven from the village by gossiping tongues, but finds happiness with a broad-minded man of the city.

## Relatives of Soldiers Canvassed By Exhibitor For "The Service Star"

George J. Schade, owner and manager of the Schade Theatre, Sandusky, O., who has acquired a reputation as a showman through novel publicity methods, recorded another achievement in his handling of "The Service Star," a Goldwyn production starring Madge Kennedy.

Recognizing the appeal the picture contains for the relatives of men in the army, Mr. Schade sent out a mailing card to all of those whose names were in possession of the local draft board, inviting them to see the picture. The invitation, set at the side of a cut of the star, read as follows:

"Dear Mother, Father, Sister, Brother and All:

"It is our patriotic duty to inform you that we will present at the Schade Theatre, next Monday and Tuesday, July 29 and 30, Madge Kennedy in 'The Service Star,' the flag of all mothers.

"A beautiful picture-play of unusual timeliness and one that concerns every true and patriotic American. It idolizes our brave American boys, who are daily making human sacrifices for you and me.

"We recommend that every good American in Sandusky see this picture."

"'The Service Star' went over big, and was one of the best pictures Madge Kennedy ever did from a box-office angle," said Mr. Schade. "We had big crowds from Huron, Milan, Berlin Heights, Bellevue, Castalia, Venice, Bay Ridge and Kelley's Island."

## Heavy Bookings on Paramount's Series

The Success Series of the Famous Players-Lasky Corporation is being heavily booked, according to Walter E. Greene, managing director in charge of distribution, the demand for these reissues of famous masterpieces of the past having already resulted in the placing of orders by the branch offices for additional copies.

"While these extensive bookings are gratifying," says Mr. Greene, "they are not surprising when it is considered that the determination of the Famous Players-Lasky Corporation to launch this series was in acquiescence to the numerous demands of exhibitors throughout the country who had not forgotten the success attained in showing these subjects in the past."

## Blackton Gets Own Plant

Commodore J. Stuart Blackton, who is now producing "The Common Cause," a special feature under the auspices of the British-Canadian Recruiting Mission, has completed scenes laid in the big French village which he constructed in the suburbs of Brooklyn beyond the Vitagraph plant and has taken over his own studios, also in Brooklyn.

While in California last winter, completing his series of Paramount specials, the last of which was "Missing," Commodore Blackton sublet his plant to William Fox. The agreement has just expired and Mr. Blackton accordingly could take possession.

## Versatile Scenarioist Becomes Army Officer

Luther A. Reed, until recently a member of Metro's scenario staff, has broken all records among draft men for reaching an officer's training camp. Like the citizen who arrived at Camp Dix one evening and found himself on a transport bound for France the next morning, without even getting a peek at Dix in day time, Reed, within twenty-four hours after his induction into Upton, was headed for Camp Lee, Va., one of the latest officers' training camps to be established by Uncle Sam.



LUTHER A. REED.

And three weeks before he was drafted he hung up something of a record in a studio for scenario work. He wrote and adapted "A Pair of Cupids" for Francis X. Bushman and Beverly Bayne with his right hand and with his left made the screen version of Edna Ferber's "Emma McChesney" stories from George V. Hobart's stage adaptation of them for Ethel Barrymore. Between this work and his preparations for his journey to Berlin, he dashed off "Thirty Days," which will be May Allinson's next starring vehicle for Metro, and "The Grizette" for William Fox.

Prior to Reed's entrance in the picture game, he was successively reporter, ship news editor, and dramatic critic of the *New York Herald*. He enjoys the distinction of being the only reporter that ever ingratiated himself into the affection of the diffident Sir James M. Barrie, to the extent of Sir James breaking an engagement with the late Charles Frohman to keep a luncheon date.

Reed is a graduate of Columbia University. He was prepared for engineering, but his abilities along these lines were shelved after a year in newspaper work, which he took to like he has just taken to the army. Now, however, his knowledge of mathematics, particularly the mil system, which is an essential of most army work, will stand him in good stead. He is the only son of Dr. and Mrs. William A. Reed of New York City.

## New Plan Introduced To Get Publicity For "Pershing's Crusaders"

While several novel ideas have been used in the booking campaign on "Pershing's Crusaders," it remained for Douglas Hawley, new manager of the First National Exhibitors' Circuit at Dallas, Texas, and former news editor of the Times-Herald there, to introduce a plan to get bookings and at the same time bring the exhibitor and the newspapers into closer cooperation.

When Mr. Hawley sent cards on "Pershing's Crusaders" to the theatres in Texas and Arkansas he also sent a strong circular letter to the editors of 150 selected newspapers with an advance story enclosed on this first Government feature. Mr. Hawley urged the editors to call upon the exhibitors as a patriotic duty and request them to book the picture at the same time assuring them of full newspaper cooperation.

The newspapers have given columns of publicity to the picture in Portland, Ore., and as a result it was held over at the Heilig Theatre for an additional week.

In Denver the feature was shown twice daily at the Broadway Theatre under the auspices of the Civic and Commercial Association. The band from Fort Logan played at the opening performance and recruiting officers were on hand at all times.

During the second week's run in Oakland, Cal., the entire force of the Moore Shipbuilding Company were in attendance one night accompanied by their own band. The Sons and Daughters of Washington reserved another night and these were all big events.

Right across the bay in San Francisco the officials of the Southern Pacific Railroad one night bought the Columbia Theatre outright for their employees.

## W. J. Stoermer Plans New Marketing Firm

W. J. Stoermer, whose success with his various motion picture enterprises is well known, is planning to launch a new company, to be known as the W. J. Stoermer Enterprises. This new concern will not produce photoplays, but will devote its efforts to the marketing of productions which will be passed upon personally by Mr. Stoermer. Full details of the marketing plans have not as yet been developed. Mr. Stoermer, however, has long been connected with the selling end of the industry and it is felt that he will evolve a company that will not only be practical, but one in accordance with the best marketing conditions.

## Thomas Joins Rolfe

Clark W. Thomas, who for a number of years has been connected with the motion picture industry in executive capacities, is now associated with B. A. Rolfe as assistant.

Mr. Thomas is one of the foremost engineers of the country and is particularly well versed in the chemistry of photography. He will have supervision of the laboratories and assist Mr. Rolfe in formulating the operating plans for the various producing companies now working.

# THE OPEN MARKET

STATE RIGHTS ISSUES      SPECIAL PRODUCTIONS

## A KAY COMPANY

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

## AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

## ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

## ARGOSY FILMS, INC.

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

"The Celebrated Stielow Case," five reels.

"Ahsinthe," five reels, with King Baggott.

## ARROW FILM CORPORATION

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

"The Accidental Honeymoon," six reels, with Robert Warwick.

"The Million-Dollar Mystery," six reels.

"The Finger of Justice,"

"My Husband's Friend," five reels.

"Perfect Model," re-issue of "Inspiration," five reels.

"Finger of Justice," six reels.

"Sunset Princess."

## ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

"The Devil's Playground," seven reels.

## REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

## BEAR STATE FILM COMPANY

"The Vigilantes," seven reels.

## BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

## DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

## BLUEBIRD

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

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

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

## CARDINAL FILM CORPORATION

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

## CHRISTIE FILM COMPANY

One one-reel comedy per week.

## CINEMA DISTRIBUTING CORP.

"The Thirteenth Labor of Hercules," twelve reels.

## CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

## CLARIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

"The Heart of New York," five reels.

## CLUNE PRODUCTIONS

"Ramona," eight reels.

"The Eyes of the World," seven reels.

## COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte.

"Spanuth's Original Vod-A-Vil Movies."

## CORONA CINEMA COMPANY

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

## COSMOFOTO FILM COMPANY

"I Believe," seven reels, with Melten Rossmer.

"The Hypocrites."

## CREATIVE FILM CORPORATION

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

## CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

"The Grain of Dust," six reels, with Lillian Walker.

## F. P. DONOVAN PRODUCTIONS

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

"Billy's Elopement," one reel, with Billy Quirk.

"Billy, the Governess," one reel, with Billy Quirk.

"Butting In Society," one reel, with Lou Marks.

## EDUCATIONAL FILM COMPANY

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

"The Mysteries of Crystallization," one reel.

## EDUCATIONAL FILMS CORPORATION

(Scenics)

July 22—"Rainbow Bridge," one reel.

"Mopping Up a Million," half reel.

July 29—"Necaxa, the Power House of Mexico," one reel.

"Wearers of Quills and Furs," half reel.

"Pep," half reel.

Aug. 5—"The Southern Tourist," one reel.

"His Dark Past," half reel.

Aug. 12—"Mexico's Floating Gardens," one reel.

"Tramp, Tramp, Tramp," half reel.

Aug. 19—"Quest of the Big 'Un,'" one reel.

"Judge Kummy's Off Day," half reel.

Aug. 26—"A Mexican Venice," one reel.

"International Cartoon Comedy," half reel.

Sept. 1—"Cigars for Kings and Millionaires," one reel.

"International Cartoon Comedy," half reel.

## EFFANGE FILM COMPANY

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

## E. I. S. MOTION PICTURE CORPORATION

"Trooper 41," five reels, with George Soule Spencer and June Daye.

## EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

## ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

## ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

## EUGENIC FILM COMPANY

"Birth," six reels.

## EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

## EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father," seven reels.

## EXPORT & IMPORT FILM COMPANY

"Humility,"

"Ivan the Terrible," six reels.

"Loyalty,"

"Rohespierre," seven reels.

"Tyranny of the Romanoffs."

## FAIRMOUNT FILM CORPORATION

### J. W. FARNHAM

"The Awakening of Bess Norton," five reels.

"Race Suicide," six reels.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

"Alimony," with George Fischer.

"The Sign Invisible," six reels, with Mitchell Lewis.

"Tarzan of the Apes," six reels, with Elmo Lincoln.

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

"Empty Pockets," seven reels.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson.

"A Dog's Life," two reels, with Charlie Chaplin.

Ambassador Gerard's "My Four Years in Germany."

"The Lite Mask," five reels, with Mme. Petrova.

"The Light Within," five reels, with Mme. Petrova.

"Daughter of Destiny," five reels, with Mme. Petrova.

"Tempered Steel," five reels, with Mme. Petrova.

## FORT PITT CORPORATION

The Italian Battle Front.

## FOUR SQUARE PICTURES

"A Trip Through China," eight reels.

"The Silent Witness," six reels.

"The Fringe of Society," seven reels, with Ruth Roiland and Milton Sills.

"The Bar Sinister," eight reels.

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

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

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

"Madame Sherry," five reels, with Gertrude McCoy.

"The Submarine Eye," seven reels.

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

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

"One Hour," six reels, with Zena Keefe.

"The Cast-Off," five reels, with Bessie Barriscale.

"Men."

## FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtot.

## FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

## FRIEDER FILM CORPORATION

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

## FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

## FROHMAN AMUSEMENT CORPORATION

"God's Man," nine reels, with H. B. Warner.

"My Own United States," with Arnold Daly.

## GENERAL ENTERPRISES

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

"Mother," six reels, with Elizabeth Risdon.

"The Warrior," seven reels, with Maciste.

"Crucible of Life," seven reels, with Grace Darmond.

## GOLD MEDAL PHOTOPLAYS

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

## GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Haunts," five reels.

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

## GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leah Baird.

## D. W. GRIFFITH

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

"Intolerance," nine reels, with Mae Marsh.

"Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harron.

## HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Camille," six reels, with Helen Hespiria.

"Monster of Fate."

## HARPER FILM CORPORATION

"Civilization," ten reels.

## HAWK FILM CORPORATION

"Monster of Fate," five reels.

# EXHIBITORS HERALD AND MOTOGRAPHY

## HERALD FILM CORPORATION

"Around the World in 80 Days," six reels.

### HILLER AND WILK

"Raffles," six reels, with John Barrymore.  
"The Battle of Gettysburg,"  
"Wrath of the Gods."  
"Sporting Life."

## HISTORIC FEATURE FILMS

Apr. 30—"Christus."

### W. W. HODKINSON

Mar. 15—Paralta "Humdrum Brown," five reels, with H. B. Walthall.  
Apr. 1—Paralta "An Alien Enemy," five reels, with Louise Glaum.  
Apr. 15—Paralta, "Blindfolded," five reels, with Bessie Barriscale.  
Apr. 22—Paralta, "With Hoops of Steel," five reels, with H. B. Walthall.  
May 13—Paralta, "Rose O' Paradise," five reels, with Bessie Barriscale.  
May 27—Paralta, "Shackled," five reels, with Louise Glaum.  
June 10—Paralta, "Patriotism," five reels, with Bessie Barriscale.  
June 24—Paralta, "One Dollar Bid," five reels, with Warren Kerrigan.  
July 8—Paralta, "Wedlock," five reels, with Louise Glaum.  
July 22—Paralta, "Maid O' the Storm," five reels, with Bessie Barriscale.  
Aug. 5—Paralta, "Burglar for a Night," five reels, with Warren Kerrigan.  
Aug. 19—Paralta, "A Law Unto Herself," five reels, with Louise Glaum.  
Aug. 26—Plaza, "Petticoats and Politics," five reels, with Anita King.  
Sept. 2—Paralta, "The White Lie," five reels, with Bessie Barriscale.  
Sept. 9—Plaza, "Angel Child," five reels, with Kathleen Clifford.  
Sept. 16—Douglas National Color, "Cupid Anglin," five reels, with Ruth Roland.

### THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

## IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.  
"Married in Name Only," six reels.  
"Human Clay," with Mellic King.  
"Sins of Ambition," with Wilfred Lucas and Barbara Castleton.  
"Life or Honor," seven reels, with Leah Baird.

## AL AND FRANK JENNINGS PRODUCTIONS

"Lady of the Dugout," six reels.

## JEWEL PRODUCTIONS, INC.

"The Price of A Good Time," with Mildred Harris.  
"The Grand Passion," five reels, with Dorothy Phillips.  
"The Doctor and the Woman," five reels, with Mildred Harris.  
"For Husband's Only," five reels, with Lewis J. Cody.  
"The Geezer of Berlin."  
"The Sinking of the Lusitania."

## JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

## JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

## KING BEE COMEDIES

On two reel comedy per week.

## KLOTZ AND STREIMER, INC.

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

## LEA-BELL COMPANY

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

## MARINE FILM CORPORATION

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

## C. POST MASON ENTERPRISES

"The Wonder City of the World."

## MASTER DRAMA FEATURES, INC.

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

## MAYFAIR FILM CORPORATION

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

## MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

### B. S. MOSS

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

## NATIONAL FILM CORPORATION OF AMERICA

"Tarzan of the Apes," with Thomas Jefferson.

## NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live," six reels, with Ruth McTammany.

## JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

## OGDEN PICTURES CORPORATION

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

## SIDNEY OLCOTT PLAYERS, INC.

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

## OVERLAND PICTURES CORPORATION

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

## PARAGON FILM COMPANY

"The Whip," eight reels.

## PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

## PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme. Petrova.  
"The Last Within," five reels, with Mme. Petrova.  
"The Life Mask," five reels, with Mme. Petrova.  
"Tempered Steel," five reels, with Mme. Petrova.  
"Patience Sparhawk," five reels, with Mme. Petrova.

## PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

## PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

## POPULAR PICTURE CORPORATION

"Corruption," six reels.

## PRIVATE FEATURE FILMS

"Ignorance," six reels.

## PUBLIC RIGHTS FILM CORPORATION

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

## RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.  
"The Spirit of 1917," with James Harkness.

## HARRY RAFF

"The Mad Lover," with Robert Warwick.  
"The Struggle Everlasting," with Florence Reed.

## HARRY RAVER

"The Public Defender," with Frank Keenan.

## CHARLES RANKIN

"A Modern Lorelei," with Tyrone Power.

## RENOWNED PICTURES CORPORATION

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

## SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

## SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.  
"Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
"The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
"Who Shall Take My Life," six reels, with Thomas Santchi and Fritzie Brunette.  
"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

## FRANK J. SENG

"Parentage."

## ERNEST SHIPMAN

Josh Binney Comedies

June—"Fabulous Fortune Fumblers," two-reel comedy.  
July—"Fred's Fictitious Foundling," two-reel comedy.  
Aug.—"Freda's Fighting Father," two-reel comedy.  
Sept.—"Fatty's Fast Flivver," two-reel comedy.  
Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

## CLIFFORD PHOTOPLAYS

May—"Denny from Ireland," five reels, with Shorty Hamilton.  
June—"The Snail," five reels, with Shorty Hamilton.  
July—"The Ranger," five reels, with Shorty Hamilton.  
Aug.—"Pen Vultures," five reels.  
Sept.—"The Prisoner of War," five reels.

## FORD PHOTOPLAY

"Berlin Via American," six reels, with Francis Ford.  
"A Man of Today," six reels, with Francis Ford.  
"The Fourth Generation," six reels.

## WILLIAM L. SHERRY SERVICE

"Joan the Woman," (New York State).  
June 30—"Romance of the Underworld."  
July 7—"The Street of Seven Stars."  
Aug. 11—"Out of the Night."  
Aug. 18—"The Inn of the Blue Moon."  
Aug. 25—"Marriage."

## FRED H. SOLOMON

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

## STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.  
Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.  
Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.  
Dec. 16—"The Heart of a Lion," six reels with William Farnum.  
Dec. 30—"Du Barry," seven reels, with Theda Bara.  
Jan. 20—"Cheating the Public," seven reels.  
Feb. 3—"The Forbidden Path," six reels, with Theda Bara.  
Mar. 17—"Woman and the Law," seven reels.  
Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.  
Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.  
June 16—"Under the Yoke," five reels, with Theda Bara.  
Sept.—"Riders of Purple Sage," five reels, with William Farnum.

## TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

## TRIUMPH FILM COMPANY

"The Libertine," six reels.

## ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michelena.  
"The Passion Flower," five reels.

## UNIVERSAL

"Hell Morgan's Girl," five reels.  
"The Hand that Rocks the Cradle," six reels.  
"The Cross-Eyed Submarine," three reels.

## U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels, with Enid Markey.  
"Those Who Pay," five reels, with Bessie Barriscale.

## VARIETY FILMS CORPORATION

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

## WARNER BROTHERS

"Are Passions Inherited?" five reels.  
"Weavers of Life," five reels.

## EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.  
L. LAWRENCE WEBER PRODUCING CO.  
"Raffles, The Amateur Crackman," seven reels, with John Barrymore.

## WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

## WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.  
Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.  
"His Awful Downfall," one reel, with Rex Adams.  
"Little Red Riding Hood," five reels.

## WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

May 20—"De Milles," "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holiday," five reels, with Geo. M. Cohan.  
 June 23—"How Could You, Jean?" five reels, with Mary Pickford.  
 July 8—"Shark Monroe," five reels, with Wm. S. Hart.  
 July 8—"We Can't Have Everything," five reels.  
 July 15—"The Great Love," five reels, with Dorothy Gish.  
 July 29—"The Danger Mark," five reels, with Elsie Ferguson.  
 Aug. 5—"Bound in Morocco," four reels, with Douglas Fairbanks.  
 Aug. 12—"Griffith's," "The Great Love," seven reels.  
 Aug. 19—"Riddle Gawne," five reels, with W. S. Hart.  
 Aug. 26—"De Milles," "Till I Come Back to You," five reels.  
 Sept. 1—"Heart of the Wilds," five reels, with Elsie Ferguson.  
 Sept. 8—"The Hun Within," five reels, with Dorothy Gish.  
 Sept. 15—"He Comes Up Smiling," five reels, with Douglas Fairbanks.

## BLUEBIRD PHOTOPLAYS

Apr. 1—"Fast Company," five reels, with Franklyn Farnum.  
 Apr. 7—"The Magic Eye," with Zoe Rae.  
 Apr. 8—"The Red, Red Heart," five reels, with Monroe Salisbury.  
 Apr. 15—"A Rich Man's Darling," five reels, with Louise Lovely.  
 Apr. 22—"The Marriage Lie," five reels, with Carmel Myers.  
 Apr. 29—"A Mother's Secret," five reels, with Ella Hall.  
 May 6—"The Danger of Silence," five reels, with Zoe Rae.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—"5,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"A Broadway Scandal," five reels, with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.  
 June 24—"The City of Tears," five reels, with Carmel Myers.  
 July 1—"The Empty Cab," five reels, with Franklyn Farnum.  
 July 8—"The Deciding Kiss," five reels, with Edith Roberts.  
 July 13—"After the War," five reels, with Grace Cunard.  
 July 20—"Winner Takes All," five reels, with Monroe Salisbury.  
 July 22—"Scandal Mongers," five reels, with Lois Weber.  
 July 29—"The Dream Lady," five reels, with Carl Myers.  
 Aug. 5—"The Love Swindle," five reels, with Edith Roberts.  
 Aug. 12—"Playthings," five reels, with Fritzi Brunette.  
 Aug. 19—"The Long Chance," five reels, with Frank Keenan.  
 Aug. 26—"That Devil Bateese," five reels, with Monroe Salisbury.

## FOX FILM CORPORATION

Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.  
 July 8—"Other Men's Daughters," five reels, with Peggy Hyland.  
 July 15—"Her Price," five reels, with Virginia Pearson.  
 July 21—"Miss Innocence," five reels, with June Caprice.  
 July 28—"The Fallen Angel," five reels, with Jewel Carmen.  
 Aug. 4—"Doing Their Bit," five reels, with Jane and Katherine Lee.  
 Aug. 11—"The Bird of Prey," five reels, with Gladys Brockwell.  
 Aug. 18—"The Liar," five reels, with Virginia Pearson.  
 Aug. 23—"Lawless Love," five reels, with Jewel Carmen.

## FOX SUNSHINE COMEDIES

Mar. 17—"A Self-Made Lady," two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 5—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."  
 June 20—"Who's Your Father?" two reels.  
 July 28—"A Tight Squeeze," two reels.  
 Aug. 25—"The Divers Lost Kiss."  
 Sept. .—"Roaring Lions on Midnight Express."

## BIG, TIMELY PICTURES

Sept.—"The Prussian Cur."  
 Sept.—"Why America Will Win."  
 Sept.—"Queen of the Sea," with Annette Kellermann.

## MUTT AND JEFF ANIMATED CARTOONS

May 12—"Occultism," one-half reel.  
 May 19—"Superintendents," one-half reel.  
 May 26—"Tonsorial Artists," one-half reel.  
 June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."  
 June 16—"Life Savers."  
 June 23—"Meeting Theda Bara."  
 June 30—"The Seventy-five Mile Gun."  
 July 7—"The Burglar Alarm," one-half reel.  
 July 14—"The Extra Quick Lunch," one-half reel.  
 July 21—"Hunting the U-Boats," one-half reel.  
 July 28—"Hotel de Mutt," one-half reel.  
 Aug. 4—"Joining the Tanks," one-half reel.  
 Aug. 11—"An Ace and a Joker," one-half reel.  
 Aug. 18—"Landing a Spy," one-half reel.  
 Aug. 25—"Efficiency," one-half reel.

Sept. 2—"At the Front."  
 Sept. 9—"To the Rescue."  
 Sept. 16—"The Kaiser's New Dentist."  
 Sept. 23—"Saving Russia."  
 Sept. 30—"Our Four Days in Germany."

## VICTORY PICTURES

Sept. .—"Fame and Fortune," five reels, with Tom Mix.  
 Sept. .—"Kulture," five reels, with Gladys Brockwell.  
 Sept. .—"I'll Say So," five reels, with George Walsh.  
 Sept. .—"Mr. Logan, U. S. A.," five reels, with Tom Mix.  
 Sept. .—"The Strange Woman," five reels, with Gladys Brockwell.

## EXCEL PICTURES

Sept. .—"Bonnie Annie Laurie," five reels, with Peggy Hyland.  
 Sept. .—"Queen of Hearts," five reels, with Virginia Pearson.

## General Film Company, Inc. BROADWAY STAR FEATURE

"The Coming of Faro Nell," two reels.  
 "Mammon and the Archer," two parts.  
 "Winning of the Mocking Bird," two reels.  
 "The Marquis and Miss Sally," two reels.  
 "The Jest of Talky Jones," two reels.  
 "Springtime a la Carte," two reels.  
 "The Widow Dangerous," two reels.  
 "A Bird of Bagdad," two reels.  
 "The Wooing of Riley," two reels.  
 "Transients in Arcadia," two reels.

## BLUE RIDGE DRAMAS—Ned Finley

"The Raiders of Sunset Gap," two reels.  
 "O'Garry Rides Alone," two reels.  
 "The Man from Nowhere," two reels.

## CHAPLIN COMEDIES

"The Tramp," two reels.  
 "His New Job," two reels.  
 "A Night Out," two reels.

## CRYSTAL FILM COMEDY

"Romeo and Juliet," two reels.  
 "What She Did to Her Husband and Almost Lucky," split reel.  
 "What's in the Trunk?" one reel.  
 "Reuben's Romance," one reel.  
 "The Lady Detective and His Wedding Day," split reel.  
 "Troubled Waters," one reel.  
 "Her Necklace and His Hoodoo Day," split reel.

## CLOVER COMEDIES

"From Caterpillar to Butterfly," one reel.  
 "A Widow's Camouflage," one reel.  
 "Love's Lucky Day," one reel.

## DUPLEX FILMS, INC.

"Shame," seven reels.

## EBONY COMEDIES

"A Reckless Rover," one reel.  
 "Are Working Girls Safe," one reel.  
 "The Comback of Barnacle Bill," one reel.  
 "Some Baby," one reel.  
 "Good Luck In Old Clothes," one reel.  
 "When You Hit, Hit Hard," one reel.  
 "A Black and Tan Mix-Up," one reel.  
 "Fixing the Faker," one reel.  
 "When You're Scared, Run," one reel.

## ESSANAY COMEDIES

"Slippery Slim, Diplomat," one reel.  
 "Slippery Slim and the Claim Agent," one reel.  
 "Slippery Slim's Stratagem," one reel.  
 "A Snakeville Epidemic," one reel.  
 "A Hot Time in Snakeville," one reel.  
 "Snakeville's New Sheriff," one reel.  
 "Sophie's Birthday Party," one reel.

## EXPORT AND IMPORT FILM CORP.

"Why—the Bolsheviks," five reels.

## HANOVER FILM COMPANY

"Camille," six reels.  
 "The Marvelous Maciste," six reels.  
 "Monster of Fate."

## HIGHGRADE FILM ENTERPRISES, INC.

"Billie in Society," two reels.  
 "Bunco Billy," two reels.  
 "Billy in Harness," two reels.  
 "Bombs and Bull," two reels.

## COSMOFOTOFILM

"Hypocrites," six reels.

## AUTHOR'S PHOTOPLAYS, INC.

"Her Moment," seven reels, drama.

## INTERSTATE FILM COMPANY

"The Last Raid of Zeppelin L-21."

# EXHIBITORS HERALD AND MOTOGRAPHY

## JUDGE BROWN STORIES (All Two-Reel Comedy-Dramas.)

"Dog vs. Dog,"  
"The Three Fives,"  
"Kid Politics,"  
"A Boy Built City,"  
"The Case of Bennie."

## OAKDALE PRODUCTIONS

"No Children Wanted," five reels.  
"Miss Mischief Maker," five reels.  
"Little Miss Grown-Up," five reels.  
"The Midnight Burglar," five reels.  
"Wanted, a Brother," five reels.

## OFFICIAL WAR PICTURES

Committee Public Information

"Our Bridge of Ships," two reels.

## PROGRESSIVE FILM

"On a Fox Farm," one reel.

## RANCHO SERIES

(All Two-Reel Dramas.)

"In the shadow of the Rockies,"  
"Where the Sun Sets Red."

## VICTORY FILM MFG. CO.

"The Triumph of Venus," five reels.

## AMERICAN RED CROSS

"The Historic Fourth of July in Paris," one reel.

## SCRANTONIA PHOTOPLAY CORPORATION

"Parson Pepp," one reel.  
"Fang's Fate and Fortune," one reel.

## GOLDWYN PICTURES CORPORATION

May 5—"Joan of Plattsburg," six reels, with Mabel Normand.  
May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
June 2—"All Women," six reels, with Mae Marsh.  
June 16—"The Venus Model," six reels, with Mabel Normand.  
June 30—"The Service Star," six reels, with Madge Kennedy.  
July 14—"The Glorious Adventure," six reels, with Mae Marsh.  
July 28—"Back to the Woods," five reels, with Mabel Normand.  
Aug. 11—"Friend Husband," five reels, with Madge Kennedy.  
Aug. 25—"Money Mad," five reels, with Mae Marsh.  
Sept. 2—"The Turn of a Wheel," five reels, with Geraldine Farrar.  
Sept. 9—"Peck's Bad Girl," five reels, with Mabel Normand.  
Sept. 16—"Just for Tonight," five reels, with Tom Moore.  
Sept. 23—"The Kingdom of Youth," five reels, with Madge Kennedy.  
Sept. 30—"Laughing Bill Hyde," with Will Rogers.

## GOLDWYN SPECIALS

"For the Freedom of the World," seven reels.  
"The Manx-Man," seven reels.  
"Heart of the Sunset," seven reels, with Anna O. Nilsson.  
"Blue Blood," six reels.  
"Honor's Cross," six reels, with Howard Heckman.  
"Social Ambition," six reels.

## CAPITOL COMEDIES

May 6—"Bill's Baby," two reels, with Bill Parsons.  
May 20—"Bill's Predicament," two reels, with Bill Parsons.  
June 3—"Birds of a Feather," two reels, with Bill Parsons.  
June 17—"Matching Billy," two reels, with Bill Parsons.  
July 1—"The Widow's Might," two reels, with Bill Parsons.  
July 15—"Dad's Knockout," two reels, with Bill Parsons.  
July 29—"Bill Settles Down," two reels.  
Aug. 12—"Billy's Fortune," two reels.  
Aug. 26—"Bill's Opportunity," two reels.  
Sept. 9—"Up a Tree," two reels.  
Sept. 22—"Bill's Sweetie," two reels.

## METRO PICTURE CORPORATION

Apr. 15—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.  
Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.  
Apr. 29—"Riders of the Night," five reels, with Viola Dana.  
May 6—"The Trail to Yesterday," five reels, with Bert Lytell.  
May 18—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.  
May 20—"The Winning of Beatrice," five reels, with May Allison.  
May 27—"Yorke, 'Lend Me Your Name,'" five reels, with Harold Lockwood.  
May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.  
June 8—"The Only Road," five reels, with Viola Dana.  
June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.  
June 17—"The House of Gold," five reels, with Emmy Wehlen.  
June 24—"A Man's Word," five reels, with Emily Stevens.  
July 1—"Opportunity," five reels, with Viola Dana.  
July 8—"No Man's Land," five reels, with Bert Lytell.  
July 15—"A Successful Adventure," five reels, with May Allison.  
July 22—"The Demon," five reels, with Edith Storey.  
July 29—"A Pair of Cupids," five reels, with Francis X. Bushman and Beverly Bayne.  
Aug. 5—"The House of Mirth," five reels, with all star cast.  
Aug. 12—"In Judgment Of," five reels, with Anna O. Nilsson and Franklyn Farnum.

Aug. 19—"Flower of the Dusk," five reels, with Viola Dana.  
Aug. 26—"Boston Blackie's Little Pal," five reels, with Bert Lytell.  
Sept. 2—"The Silent Woman," five reels, with Edith Storey.  
Sept. 9—"Our Mrs. McChesney," five reels, with Ethel Barrymore.  
Sept. 16—"Kildare of Storm," five reels, with Emily Stevens.  
Sept. 23—"The Return of Mary," five reels, with May Allison.  
Sept. 30—"Unexpected Places," five reels, with Bert Lytell.

## SCREEN CLASSICS, INC., SPECIALS

"Draft 258," seven reels, with Mabel Taliaferro.  
"Blue Jeans," seven reels, with Viola Dana.  
"Lest We Forget," eight reels, with Rita Jolivet.  
"The Legion of Death," seven reels, with Edith Storey.  
"Revelation," seven reels, with Nazimova.  
"My Own United States," eight reels, with Arnold Daly.  
"The Million Dollar Dollies," five reels, with the Dolly Sisters.  
"Toys of Fate," seven reels, with Nazimova.  
"To Hell With the Kaiser," seven reels.

## MUTUAL STAR FEATURES

Apr. 8—"The Richest Girl," five reels, with Ann Murdock.  
Apr. 15—"American, 'The Primitive Woman,'" five reels, with Margarita Fisher.  
Apr. 29—"Russell, 'Hearts Or Diamonds,'" five reels, with William Russell.  
May 27—"American, 'Social Briars,'" five reels, with Mary Miles Minter.  
June 10—"American, 'A Square Deal,'" five reels, with Margarita Fisher.  
June 24—"Russell, 'Up Romance Road,'" five reels, with William Russell.  
July 8—"The Ghost of Rosy Taylor," five reels, with Mary Miles Minter.  
July 22—"Impossible Susan," five reels, Margarita Fisher.  
Aug. 4—"Her Husband's Honor," five reels, with Edna Goodrich.  
Aug. 16—"Hoosier Romance," five reels, with Colleen Moore.  
Sept. 1—"Love's Law," five reels, with Gail Kane.  
Sept. 1—"His Birthright," five reels, with Sessue Hayakawa.  
Sept. 15—"Love's Law," five reels, with Gail Kane.

## OUTING-CHESTER PICTURES

June 30—"Ex-cannibal Carnival," one reel.  
July 14—"Mountaineering Memory," one reel.  
July 29—"A White Wilderness," one reel.  
July 29—"Zuni Kicking Races," one reel.  
Aug. 11—"A Dam Catastrophe," one reel.  
Aug. 18—"Statia with a Past," one reel.  
Aug. 25—"Pines Up and Palms Down," one reel.  
Sept. 1—"Pinfeather Picaninnies," one reel.  
Sept. 15—"Saba, the Astonishing," one reel.

## MUTUAL STRAND COMEDIES

June 25—"Her Spooney Affair," one reel, with Billie Rhodes.  
July 9—"Her Disengagement Ring," one reel.  
July 22—"On Her Account," one reel.  
July 29—"She Almost Proposed," one reel, with Billie Rhodes.  
Aug. 6—"What Will Father Say?" one reel.  
Aug. 13—"The High Cost of Weddings," one reel.  
Aug. 20—"Winnie's Wild Wedding," one reel.  
Aug. 27—"Her Friend, the Enemy," one reel, with Elinor Field.  
Sept. 10—"Cupid in Quarantine," one reel, with Elinor Field.

## PARAMOUNT PICTURE CORPORATION

May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.  
May 9—"The White Man's Law," five reels, with Sessue Hayakawa.  
May 13—"Mile-a-Minute Kendall," five reels, with Jack Pickford.  
May 20—"The Mating of Marcella," five reels, with Dorothy Dalton.  
May 27—"Prunella," five reels, with Marguerite Clark.  
May 27—"His Own People," five reels, with Charles Ray.  
May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.  
June 2—"Blackton's 'Missing,'" five reels, with Lina Cavalieri.  
June 9—"Viviette," five reels, with Vivian Martin.  
June 16—"The Bravest Way," five reels, with Sessue Hayakawa.  
June 16—"Fedora," five reels, with Pauline Frederick.  
June 23—"The Firefly of France," five reels, with Wallace Reid.  
June 23—"A Desert Wooing," five reels, with Enid Bennett.  
July 1—"Sandy," five reels, with Jack Pickford.  
July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.  
July 8—"The Claws of the Hun," five reels, with Charles Ray.  
July 9—"Her Final Reckoning," five reels, with Pauline Frederick.  
July 15—"Uncle Tom's Cabin," five reels, with Marguerite Clark.  
July 22—"The City of Dim Faces," five reels, with Sessue Hayakawa.  
July 22—"The Vamp," five reels, with Enid Bennett.  
July 29—"Less Than Kin," five reels, with Wallace Reid.  
Aug. 5—"The Nine O'Clock Town," five reels, with Charles Ray.  
Aug. 12—"Fedora," five reels, with Pauline Frederick.  
Aug. 19—"In Pursuit of Polly," five reels, with Billy Burke.  
Aug. 26—"Green Eyes," five reels, with Dorothy Dalton.  
Aug. 26—"The Marriage Ring," five reels, with Enid Bennett.  
Sept. 1—"On the Quiet," five reels, with John Barrymore.  
Sept. 1—"The Source," five reels, with Wallace Reid.  
Sept. 8—"The Girl Who Came Back," five reels, with Ethel Clayton.  
Sept. 8—"The Cruise of the Make-Believes," five reels, with Lila Lee.

## MACK SENNETT COMEDIES

June 8—"Love Loops the Loop," two reels.  
July 17—"Two Tough Tender Feet," two reels.  
July 1—"Her Screen Idol," 2 reels.  
July 15—"Ladies First," one reel.  
July 29—"Her Blighted Love," two reels.  
Aug. 11—"She Loved Him Plenty," two reels.  
Aug. 25—"The Summer Girls," two reels.

## PARAMOUNT TRAVELOG

July 22—"Wellington and the North Island of New Zealand."  
July 29—"Down South in New Zealand."  
Aug. 5—"Who's Who in the Zoo."  
Aug. 12—"Along the Queensland Coast."  
Aug. 19—"The Cruise of the Aki Maru."  
Aug. 26—"Sojourning in Sappora."



# EXHIBITORS HERALD AND MOTOGRAPHY

## PATHE EXCHANGE, INC.

Apr. 28—Diando, "Dolly Does Her Bit," five reels, with Marie Osborne.  
 May 5—"How Could You, Caroline?" five reels, with Bessie Love.  
 May 12—Russian Art, "The Dagger Woman," five reels, with Ivan Mozukin.  
 May 19—Astra, "The Mysterious Client," five reels, with Irene Castle.  
 May 26—"A Daughter of the West," five reels, with Marie Osborne.  
 June 2—Astra, "The Yellow Ticket," five reels, with Fannie Ward.  
 June 9—Astra, "For Sale," five reels, with Gladys Hulette.  
 June 16—"Kiddier and Ko," five reels, with Bryant Washburn.  
 June 23—Diando, "The Voice of Destiny," five reels, with Marie Osborne.  
 June 30—"A Little Sister of Everybody," five reels, with Bessie Love.  
 July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.  
 July 14—"More Trouble," five reels, with Frank Keenan.  
 July 21—Diando, "Cupid By Proxy," five reels, with Marie Osborne.  
 July 28—Astra, "The First Law," five reels, with Irene Castle.  
 Aug. 4—"Waifs," five reels, with Gladys Hulette and Creighton Hale.  
 Aug. 11—"The Ghost of the Rancho," five reels, with Bryant Washburn.  
 Aug. 18—"Winning Grandma," five reels, with Marie Osborne.  
 Aug. 25—"The Girl from Bohemia," five reels, with Irene Castle.  
 Sept. 8—"Her Man," five reels, with Elaine Hammerstein.  
 Sept. 15—"The Honest Thief," five reels, with Helen Chadwick.

## PERFECTION PICTURES

Jan. 7—Kleine, "Quo Vadis," eight reels.  
 Jan. 10—Selig, "Brown of Harvard," six reels, with Tom Moore and Hazel Daly.  
 Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.  
 Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.  
 Jan. 21—Edison, "The Unbeliever," five reels, with Raymond McKee.  
 Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.  
 Essanay, "The Curse of Iku," seven reels, with Frank Borzage.  
 Edison, "The Wall Invisible," six reels, with Shirley Mason.

## SELECT PICTURES CORPORATION

"The Marionettes," five reels, with Clara Kimball Young.  
 "The Studio Girl," five reels, with Constance Talmadge.  
 "The Knife," five reels, with Alice Brady.  
 "The House of Glass," five reels, with Clara Kimball Young.  
 "By Right of Purchase," five reels, with Norma Talmadge.  
 "The Shuttle," five reels, with Constance Talmadge.  
 "At the Mercy of Men," five reels, with Alice Brady.  
 "The Reason Why," five reels, with Clara Kimball Young.  
 "Up the Road With Sally," five reels, with Constance Talmadge.  
 "The Lesson," five reels, with Constance Talmadge.  
 "De Luxe Annie," seven reels, with Norma Talmadge.  
 "The Ordeal of Rosetta," five reels, with Alice Brady.  
 "The Claw," five reels, with Clara Kimball Young.  
 "Cecilia of the Pink Roses," five reels, with Marion Davies.  
 "Good Night Paul," five reels, with Constance Talmadge.  
 "The Whirlpool," five reels, with Alice Brady.  
 "The Safety Curtain," five reels, with Norma Talmadge.  
 "A Pair of Silk Stockings," five reels, with Constance Talmadge.  
 "The Death Dance," five reels, with Alice Brady.  
 "The Savage Woman," five reels, with Clara Kimball Young.  
 "Her Only Way," five reels, with Norma Talmadge.  
 "Sauce for the Goose," five reels, with Constance Talmadge.

## SELECT SPECIALS

"Over There," six reels, with Chas. Richman and Anna O. Nilsson.  
 "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.  
 "The Barrier," seven reels.  
 "The Wild Girl," five reels, with Eva Tanguay.  
 "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

## TRIANGLE FILM CORPORATION

May 19—"Who Is to Blame?" five reels, with Jack Livingston.  
 May 19—"Old Hartwell's Cub," five reels, with William Desmond.  
 May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.  
 May 26—"High Stakes," five reels, with J. Barney Sherry.  
 June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. Wong.  
 June 2—"A Red Haired Cupid," five reels, with Roy Stewart.  
 June 9—"Madam Sphinx," five reels, with Alma Rubens.  
 June 9—"The Last Rebel," five reels, with Belle Bennett.  
 June 16—"His Enemy, the Law," five reels, with Jack Richardson.  
 June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.  
 June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.  
 June 23—"Closing In," five reels, with William Desmond.  
 June 30—"The Painted Lily," five reels, with Alma Rubens.  
 June 30—"The Fly God," five reels, with Roy Stewart.  
 July 7—"A Good Loser," five reels, with Peggy Pearce.  
 July 7—"Every Woman's Husband," five reels, with Gloria Swanson.  
 July 14—"Marked Cards," five reels, with Margery Wilson.  
 July 14—"Hell's End," five reels, with William Desmond.  
 July 21—"By Proxy," five reels, with Roy Stewart.  
 July 21—"False Ambition," five reels, with Alma Rubens.  
 July 28—"Golden Fleece," five reels, with Peggy Pearce.  
 July 28—"Beyond the Shadows," five reels, with William Desmond.  
 Aug. 4—"The Price of Applause," five reels, with Jack Livingston and Claire Anderson.  
 Aug. 4—"Alias Mary Brown," five reels, with Pauline Starke and Casson Ferguson.  
 Aug. 11—"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.  
 Aug. 11—"Shifting Sands," five reels, with Gloria Swanson.  
 Aug. 18—"The Ghost Flower," five reels, with Alma Rubens.  
 Aug. 18—"High Tide," five reels, with Jack Livingston.  
 Aug. 25—"Daughter Angelo," five reels, with Pauline Stark.  
 Aug. 25—"Wild Life," five reels, with William Desmond.  
 Sept. 1—"Untamed," five reels, with Roy Stewart.  
 Sept. 1—"The Mask," five reels, with Claire Anderson.  
 Sept. 8—"Secret Code," five reels, with Gloria Swanson.  
 Sept. 8—"Mystic Faces," five reels, with Jack Abbe.  
 Sept. 15—"The Atom," five reels, with Pauline Starke.  
 Sept. 15—"Desert Law," five reels, with Jack Richardson.  
 Sept. 22—"The Grey Parasol," five reels, with Claire Anderson.  
 Sept. 22—"Tony America," five reels, with Francis McDonald.  
 Sept. 29—"Reckoning Day," five reels, with Belle Bennett.  
 Sept. 29—"The Pretender," five reels, with William Desmond.

## KEYSTONE COMEDIES

Mar. 31—"A Playwright's Wrong," two reels, with Wm. Francy.  
 Apr. 7—"Mr. Briggs Closes the Door," two reels, with Edward Brady.  
 Apr. 14—"First Aid," two reels, with Maude Wayne.  
 Apr. 21—"Their Neighbor's Baby," two reels, with Fritzie Ridgeway.  
 Apr. 28—"Mr. Miller's Economics," two reels, with Edward Brady and Chas. Dorian.  
 May 5—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 12—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Unreasonable?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapjacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.  
 June 23—"Cupid and the Cop," two reels.  
 June 30—"Pearls Without Price," two reels.

## UNIVERSAL FEATURES

Apr. 14—"The Risky Road," five reels, with Dorothy Phillips.  
 Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.  
 May 5—"The Two-Soul Woman," five reels, with Priscilla Dean.  
 May 19—"The Bride's Awakening," five reels, with Mae Murray.  
 June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.  
 July 6—"Her Body in Bond," five reels, with Mae Murray.  
 July 29—"The Mortgaged Wife," five reels, with Dorothy Phillips.  
 Aug. 12—"A Woman's Fool," five reels, with Harry Carey.  
 Aug. 26—"Bread," five reels, with Mary McLaren.  
 Sept. 9—"Modern Love," five reels, with Mae Murray.

## GREATER VITAGRAPH-V-L-S-E

Apr. 22—"A Bachelor's Children," five reels, with Harry Morey.  
 Apr. 29—"The Seal of Silence," five reels, with Earle Williams.  
 May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"The Triumph of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Baree, Son of Kazan," five reels, with Nell Shipman and Alfred Whitman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Girl," five reels, with Gladys Leslie.  
 July 1—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.  
 July 8—"One Thousand Dollars," five reels, with Edward Earle.  
 July 15—"Love Watches," five reels, with Corinne Griffith.  
 July 22—"To the Highest Bidder," five reels, with Alice Joyce.  
 July 29—"A Gentleman's Agreement," five reels, with Nell Shipman and Alfred Whitman.  
 Aug. 5—"All Man," five reels, with Harry Morey and Betty Blythe.  
 Aug. 12—"Wild Primroses," five reels, with Gladys Leslie.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova and J. Frank Glendon.  
 Aug. 26—"The Clutch of Circumstance," five reels, with Corinne Griffith.  
 Sept. 2—"The Green God," five reels, with Harry Morey.  
 Sept. 9—"A Nymph of the Foothills," five reels, with Gladys Leslie.  
 Sept. 16—"By the World Forgot," five reels, with Hedda Nova.

## WORLD FILM CORPORATION PROGRAM

Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Grealey.  
 May 6—"Masks and Faces," five reels, with Sir Johnstone-Forbes-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Montagu Love and Barbara Castleton.  
 June 3—"The Intertoper," five reels, with Kitty Gordon.  
 June 10—"The Cabaret," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.  
 July 29—"Joan of the Woods," five reels, with June Elvidge.  
 Aug. 5—"Hereditry," five reels, with Barbara Castleton and John Bowers.  
 Aug. 12—"The Beloved Blackmailer," five reels, with Carlyle Blackwell and Evelyn Grealey.  
 Aug. 19—"Merely Players," five reels, with Kitty Gordon and Irving Cummings.  
 Aug. 26—"Inside the Lines," five reels, with Lewis A. Stone.  
 Sept. 2—"Eight Bells," five reels, with Byrne Brothers.  
 Sept. 2—"The Power and the Glory," five reels, with June Elvidge.  
 Sept. 9—"By Hook or Crook," five reels, with Carlyle Blackwell.  
 Sept. 16—"Tother Dear Charmer," five reels, with Louise Huff.

## SERIALS

Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Ace."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Web."  
 Universal, "The Lion's Claws."  
 Vitagraph, "A Fight for Millions."  
 Universal, "The Brass Bul lett."  
 Gaumont, "The Hand of Vengeance."

## Author Pleads for Films Truer to American Life

"There is evident danger that we may come to be known as a nation of vampires, crooks and pie-throwers," asserts Monte M. Katterjohn, the special writer who has recently signed with Paramount, "and while it is possible that a certain proportion of such characters in films are not to be strongly objected to there should be a conscientious effort to establish the fact that they do not form the basis of American society."

"The motion picture producers of the United States," says Mr. Katterjohn, "are the most powerful moulders of public thought in the universe. No other force in the world today exerts an influence on the public mind that is equalled by that of the American motion picture—and note that I say 'the American motion picture.'"

"In all the civilized countries of the world the popular form of entertainment of the great mass of the people is the film production made in the United States, depicting American customs and dress, American court procedure, American conveyances, American ideals and the American flag. The people of the world have a more intimate acquaintance with everything that pertains to this country than our own citizens can possibly have with any other nation. The latest fashion in men's coats is swiftly transmitted to the ends of the earth, and three months after the adoption of a new model in top hats the Hottentot chieftans are besieging the jungle haberdasheries in search of the new Yankee headgear.

\* \* \*

"While many producers are consistently releasing true pictures of our life and culture, it is a regrettable fact that others, not realizing the scope of their influence, are just as consistently creating false impression to go abroad regarding our standards and customs.

"It is in the depiction of our ideals and our home life that the great responsibility of American producers exists, and too much care cannot be exercised in presenting these aspects of our civilization. The very considerations which prompted the United States to enter the great war accurately reflect our ideals as a nation, and the same ideals, in large measure, are those of the individual. The accurate reflection of these standards in our motion picture productions will do more to place the American people in a proper position before all nations than would be possible through any other means, and to establish the United States at once as a world power—a power for good, for high ideal and for right living."

## Rork Visits Exhibitors

To talk over personally with the first-run exhibitors and Mutual exchange managers the Scssue Hayakawa picture, "His Birthright," Sam E. Rork, general representative of the Haworth Picture Corporation, has left New York for a trip which will take in Cleveland, Detroit, Chicago and Indianapolis.

## Sales Representatives Of American Announced By President Hutchinson

The American Film Company now has twenty-four representatives at Pathe exchanges, President Samuel S. Hutchinson announced this week. The exchanges and the representatives are as follows: Mark Nathan, N. E. Nalouf, New York; F. J. Leonard, Buffalo; Paul B. Elliott, Indianapolis; L. D. Brown, Dallas; George L. Stiles, Milwaukee; J. Russell Brett, Detroit; L. D. Lyons, Newark; W. A. Hoffman, Cleveland; David G. Rodgers, Minneapolis; C. J. Crowley, Los Angeles; Frank O'Neill, St. Louis; Dick Roach, Cincinnati; Fred P. Sulzbach, Philadelphia; E. E. Reynolds, Kansas City; W. Rhea Johnson, Pittsburgh; Louis H. Bell, Washington; Walter Coughlin, Spokane; Joseph Hopp, Chicago; A. M. Bowles, San Francisco; Samuel Brunk, Oklahoma City; Morris Fox, Omaha; Early P. Briggs, Denver.

"We are delighted over the reception which has been accorded our new sales plan," said Mr. Hutchinson. "Exhibitors have seen the first of our new pictures and indicated their sincere approval by promptly arranging for an early showing.

"We do not care to make rosy predictions, but I have no hesitancy in saying that to date our booking sheets show American Film Productions scheduled for showing in a larger number of theatres than ever before, and that we are satisfied from observation of the plays now under way at our Santa Barbara studios, that the forthcoming features will be even stronger, more entertaining and with fully as wide an appeal as the subjects that have already been screened at the Pathe exchanges."



VIOLA DANA,  
Who Will Star in the Metro Play, "Oh, Annice!"

## Tourneur Buys Rights To "My Lady's Garter"

Maurice Tourneur Productions announce the purchase of the photoplay rights to the late Jacques Futrelle popular novel, "My Lady's Garter." In the *Saturday Evening Post*, where it appeared in serial form, it created a record and when published in book form later, ran through many editions.

The story, it is said, has many unusual twists in construction, and will give Mr. Tourneur many opportunities to work out surprises and novel effects. Director Tourneur promises an unusual cast in this production. The picture will be distributed in the open market through Hiller & Wilk, Inc.

In commenting on the purchase, Mr. Tourneur said "We had to pay the largest price yet to secure the rights to this very popular novel, but the scarcity of high grade material is so evident and pressing that producers are competing against each other with the results that material like 'My Lady's Garter' bring prices that are tenfold greater than they were two years ago. I am very glad that such is the case, because it will encourage authors and dramatists of the first rank to give serious consideration to the needs of the screen."

## Sid Grauman Gives Praise To Outing Chester Reels

The Outing-Chester pictures, issued by Mutual, seem to fit right into Sid Grauman's idea of what real travel pictures should be. He is featuring them in the program-book of his beautiful Los Angeles theatre.

"The Outing-Chester pictures are conceded to be the most refreshing bits of celluloid of unusual camera expeditions on the film market," says Mr. Grauman in a recent issue of his program.

"Grauman's is now showing the sixth of a series, each depicting a different corner of the globe among strange people. The one to be shown next week will be 'A Dam Catastrophe.'"

## Duncan Starts to Make His Liberty Loan Subject

William Duncan, Vitagraph serial star and director, is at work on a Liberty Loan picture for the Government and as soon as he completes it, will begin production of "The Man of Might," his new serial. In this he will be supported by an all-star cast, including Edith Johnson and Joe Ryan, who also support him in "A Fight for Millions," his current serial.

Duncan, who was an important factor in putting Los Angeles "over the top," in the last Liberty Loan drive, is enthusiastic over the subject he is now making. He would not tell its theme, but says it will be a "western wallop." Whatever it is, there is no doubt that it will contain a thrill or a series of them, all of which tend to heighten the enthusiasm for the success of the Loan.

# EXHIBITORS HERALD AND MOTOGRAPHY



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Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L



## WESTERN UNION TELEGRAM

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	N L

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.

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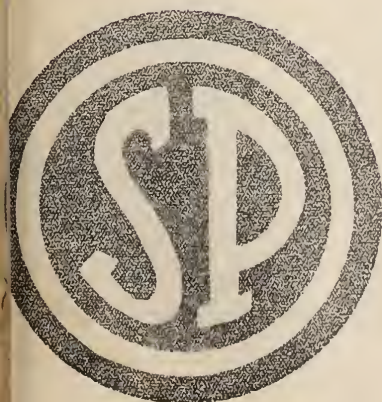
# Select Pictures for 1918-1919



**O**NE FACT confronts the exhibitor as he faces the opening of the new season—judging from *past performances, not from promises*, there are no pictures that he can book with the certainty of receiving a high quality evenly maintained throughout the year that he can with Select Pictures.

This is not a statement needing proof: It is a *fact!* The exhibitor who keeps posted *knows* that houses running Select Pictures during the past season have been not only satisfied but highly pleased by the high average of quality maintained throughout by these productions. He *knows* that last year's Select exhibitors are bidding strongly to hold Select during the coming season. In a word, he *knows that Select Pictures pay!*

During the coming season Select will produce only a restricted number of the highest quality of pictures made by a small number of the foremost stars. Some details of the first of these productions follow.





*THE Second Star Series of Select Pictures will bring to the theatres of the country the same desirable qualities which have distinguished Select's previous output. This means that the very best stories and stage successes which the market affords will be employed by Select stars in making their screen attractions. It also means productions made with the greatest care, embellished with the most desirable scenic and costume investiture, and thoughtfully produced under the foremost directors of the screen. Starting at high level, Select Pictures during the new season may be depended upon to present the acme of the Photoplay art. Dependability of product is Select's watchword.*

# CLARA KIMBALL YOUNG

One of the first of the truly great stars, Clara Kimball Young brings to her Second Series of Select Pictures that glorious beauty and exquisite artistry which have made her a favorite of the screen all over the world. Appearing only in attractions of highest merit, she begins her new series with a war play, "The Road Through the Dark," from a story recently published in the Metropolitan Magazine. This is a drama of intense emotions, and a vehicle superbly suited to Miss Young's abilities. Following it she will be seen in "Cheating Cheaters," Max Marcin's great stage hit which ran for a solid year in New York.



# NORMA TALMADGE

Enjoying an unsurpassed popularity, created by one splendid success after another, Norma Talmadge begins her Second Select Series with the most ambitious production of her career, "A Tale of a Forbidden City" (temporary title) by George Scarborough, the author of "Her Only Way." This will be followed by the great David Belasco stage success, "The Heart of Wetona," which will be made into a lavish screen-drama.





# CONSTANCE TALMADGE

Having achieved in her First Series of Select Pictures a success that places her in the front rank of stars, Constance Talmadge opens her Second Series with "Sauce for the Goose," the smart comedy in which Grace George scored a hit on the stage. Miss Talmadge follows this with Augustus Thomas's celebrated play, "Mrs. Leffingwell's Boots"—with Constance wearing *the* boots!

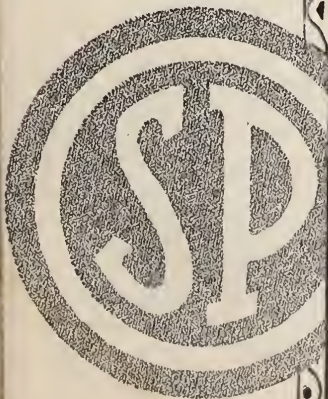
# ALICE BRADY

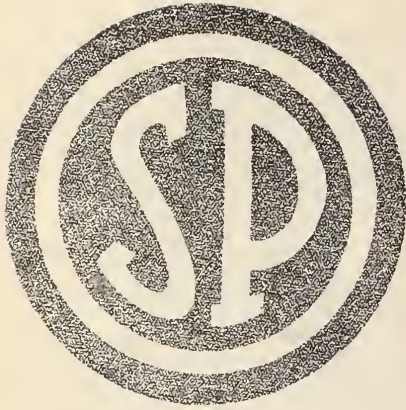
The sincere acting of Alice Brady was never seen to better advantage than in Miriam Michelson's clever story, "The Better Half," which furnishes the exceptional opening attraction of Miss Brady's Second Series. The brilliant technique which has characterized Miss Brady's photoplays is again in evidence, and the picture is one that will be remembered among the season's best. Stories from the pens of Fannie Hurst, who writes so crisply of New York Life, and George Barr McCutcheon, who stands foremost among the novelists of the day, are among Miss Brady's forthcoming productions.



# MARION DAVIES

Widely advertised in the first of her Select pictures "Cecilia of the Pink Roses," this lovely star has for her second production "The Burden of Proof," an international romance of today with a background of war-time activities. Another sensational campaign of publicity will surround this feature, and will accompany also her forthcoming splendid production of that best beloved of stage successes, "The Belle of New York."





# A Steady Flow of Splendid Select Production

FROM the stars whose names appear in the foregoing pages Select Pictures will release a steady flow of high grade pictures—thirty-eight in number—during the year. This will bring one of these features on an average every ten days to exhibitors using Select Service. The number of productions to be made by each star follows:

<i>Clara Kimball Young</i>	- - - - -	8
<i>Norma Talmadge</i>	- - - - -	8
<i>Constance Talmadge</i>	- - - - -	8
<i>Alice Brady</i>	- - - - -	8
<i>Marion Davies</i>	- - - - -	6

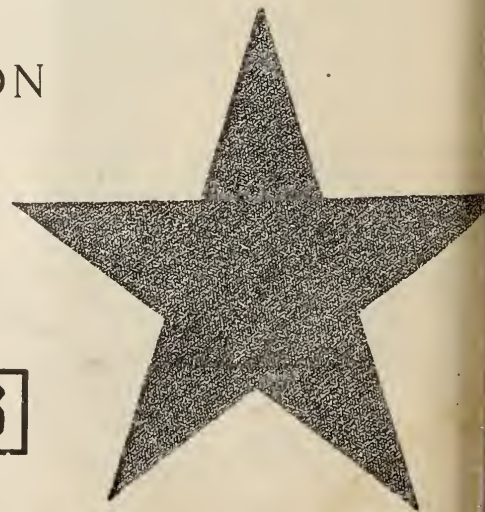
Select wishes to emphasize the fact that each of these productions will be a new picture—*new* in every sense of the word. There are included no reprints or reissues. Each succeeding picture will be the latest effort of the star and her supporting company of players; and will, needless to say, be a sincere attempt to keep the Select standard of quality in the position to which it has already been carried—*at the front!*

In addition to the pictures comprised in these Star Series, Select Pictures will place upon the market during the coming months a number of special productions of high merit, announcement of which will be made through the usual channels.

SELECT PICTURES CORPORATION

729 Seventh Avenue

New York City







**MOST ADVERTISED WOMAN IN WORLD!**

BIG STAR OF PROVED DRAWING POWER  
SIGNED FOR FIVE STANDARD PICTURES

# **EVELYN NESBIT**

SHE HAS ENRICHED BOX OFFICES AS VAUDEVILLE  
PERFORMER, AS ACTRESS IN THE SPOKEN  
DRAMA AND AS A FILM STAR

**EVERY MAN, WOMAN AND CHILD IN  
AMERICA KNOWS HER**

BOOK

## **STANDARD PICTURES**

NOW AND GET THESE NESBIT MONEY MAKERS

**FOX**  
FILM CORPORATION

ALBERT E. SMITH  
*Presents*  
**GLADYS LESLIE**  
*in*  
**"A NYMPH OF THE  
 FOOTHILLS"**

*A Winsome Love-Tale of the Cumberlandds*

*by*  
**REX TAYLOR**  
*Directed by*  
**FREDERIC THOMSON**



*(Use this as program copy)*

She had been promised from childhood to Jeff Crandall. But when Ben Kirkland, with his polished city ways, came into her life, she knew that Jeff was not for her. And Ben, jaded with the girls he had known, girls who had designs on the Kirkland fortune, knew that he had at last found his ideal in this unspoiled nymph of the Cumberlandds.

But Jeff—what of him? Would he see his promised bride carried away by a stranger? And later, when Emmy's father was found slain, following a quarrel with Ben—when a native jury held the fate of the gentlemanly stranger in their calloused hands—what then? Could even the nimble wit of Emmy snatch the man she loved from the shadow of the gallows?

In "The Nymph of the Foothills", little Gladys Leslie has the most whimsical and fitting characterization of her successful screen career.



**A  
 FIVE PART  
 BLUE  
 RIBBON  
 FEATURE**

**VITAGRAPH**

**COMING!**

ALBERT E. SMITH *Presents*

**A NEW WEEKLY VITAGRAPH UNIT-  
TWO-REEL**

**BIG**

**"V"**

**SPECIAL COMEDIES**

*One Two Reel Comedy Each Week*

The enormous success of the single-reel Big "V" Comedies and the repeated *demands* from exhibitors all over the United States and Canada have resulted in the production and release of these new

*Two Reel Feature Comedies*

which may be confidently advertised and presented by any high class motion picture theatre in the world.

**VITAGRAPH**

# You Know The Novel Touch In Advertising Gets the Money —

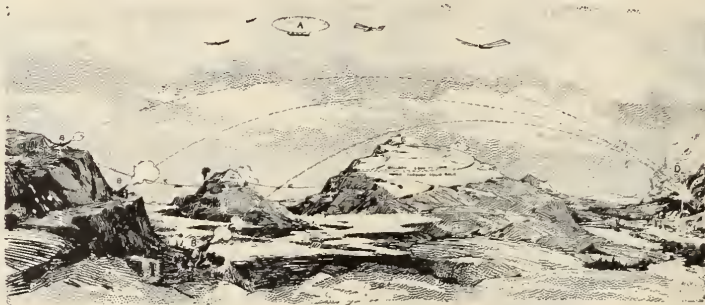
These Strategic Diagrams on

## ***“Italy’s Flaming Front”***

→ *The First Films of a Whole Battle* ←

are used with telling effect on heralds and 22x28 lobby display (in conjunction with photos).

### The fans will want to see the battle these advertise



Reproduction of strategic sketch diagram made during the action by military observer

A—Observation balloon, the eyes of the artillery. Note fleet of planes to protect it from enemy planes and “spot” the shots. The destruction or interruption of this signal system would be the equivalent of blinding the gunners. BBB—Italian big gun positions. CC—Aerial cableways, often several miles long. E—Summit Mt. Pasubio, elevation 9,200 feet, covered with eternal snows. The Italians hewed one tunnel 29,000 feet long through solid rock to secure uninterrupted communication. D—Austrian base against which attack was directed.



Reproduction of strategic sketch diagram made immediately after the action by a military observer

AAA—Indicates capital ships steaming in a great circle and firing broadsides as they come within range of their 12 and 14-inch guns. B—Austrian stronghold mounting long range coast defense artillery. CCC—Indicates destroyers and submarine destroyers which steam in wide circles around the battleships to protect them from the enemy submarines. The speed of these craft is from 30 to 45 miles per hour. DD—Italian floating gun carriages. These are large scows mounting but one heavy gun. They are towed to their positions and anchored. EE—Indicates Italian monitors. These are the only known films of these unwieldy but destructive craft in action. The fleet’s observation balloon will be seen to be hovering well out of range of the enemy’s guns, but high enough to watch and direct the Italian fire.



Reproduction of the strategic sketch diagram made the day after the air fight by a military observer

A—Austrian battle plane rises from behind Austrian stronghold and climbing to about 10,200 feet proceeds to bomb fleet. B—One of the bombs explodes just alongside a small destroyer which is damaged and capsized by the explosion. (The films show it clearly.) C—Italian planes hidden in cove behind the headland rise and pursue Austrian airman. After a thrilling chase they pocket him and to escape their machine guns he does a dare-devil tail dive to the sea and is captured by an Italian destroyer. D—Indicates point of his capture, within range of both shore batteries and the fleet’s guns. Dotted line indicates Italian plane’s flight. Heavy line indicates Austrian’s.

## This is the Fighting Film people have been waiting for

Watch it get the money at “First National” Theatres

# THESE MEN GIVE YOU THEIR WORD

*James L. Hoff*  
 Editor Moving Picture World.

*Wid Gunning*  
 Editor "Wid's."

*W.A. Houston*  
 Editor Moving Picture News.

*Leslie Jason*  
 Editor Exhibitor's Trade Review.

*Martin Amigley*  
 Editor Exhibitors Herald-Motography.

after having seen **"Italy's Flaming Front"**  
*→ The First Films of a Whole Battle ←*

that it  
 actually  
 does show

Mountain fighting: Bombarding the enemy's trenches with big guns in preparation for infantry charge; men crouching low in trenches, bullets "spatting" on sandbags overhead, they go over the top, advancing in sprints, taking advantage of every cover, the final rush, hand-to-hand bayonet fighting, victory; bringing back hordes of prisoners.

chaser hit, you see the explosion and the craft capsizes from quarter mile distance; Italian planes close in; Austrian in desperation does dare-devil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages each mounting one great gun in action.

Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns from 40 centimeter to trench "bombards" in action. Panorama of enemy's trenches and works under fire. These pictures, taken from one side of a mountain valley, give a wonderfully graphic picture of a bombardment.

In general: Fighting on mountain peaks above the clouds, Italy's spider men, on skis; the wonderful aerial cable communications; unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules, are unable to go.

First complete air fight ever photographed. Austrian bombing plane attacks fleet; six Italian sea planes give chase (two carrying enlisted cameramen); Austrian drops bombs at fleet, the explosions hurl huge pillars of water and spray skyward; a submarine

The eyes of the night, searchlights make night artillery possible. Shrapnel and barbed wire in night action.

And many graphic pictures not listed here because of lack of space.

Never has a feature film had such a powerful endorsement from men who know the business

and there is not a newspaper editor in America who will not similarly endorse this wonderful film—and you know what that will mean.

You know and we know it is bound to get big money, **BECAUSE**

Everyone wants to see a Great Battle

(with the gruesome scenes cut out)

Act NOW, TODAY

Grab this Latest First National Moneymaker





# We Promise Here

Keep your eye  
on the Eagle!

## “Lafayette, We Come!”

(PERSHING—'17)

---

THE PRIZE PLUM OF THE YEAR is our first production. The EAGLE is off with a flying start

---

¶ The positive prints of “Lafayette, We Come!” (Pershing—'17), together with all accessories and advertising material will be delivered to each of our exhibitor-controlled units. The units DO NOT PUT UP ONE PENNY IN ADVANCE for its production, purchase, exploitation or positive prints.

¶ Not until the units have booked and played the production and received its rental fees, does it pay its actual pro rata share of the cost under our plan. Each unit will merchandise the production in its own territory in such manner as its exhibitor members may deem advisable to meet the exigencies of their localities.

Each Unit retains 50 per cent. of the profit earned in its territory

This is what “EXHIBITOR CONTROLLED” means

KEEP YOUR EYE ON THE EAGLE  
HE IS FLYING STRAIGHT

Suite 524  
1476 Broadway

**Affiliated  
Distributors  
Corporation**

Longacre Building  
New York City

# ed You the Best.

## it is

Keep your eye  
on the Eagle!



Now Available  
To ALL Exhibitors

A Cheerful Patriotic Motion-Picture  
Spectacle That Will Thrill and De-  
light an Audience of Americans

# 'Lafayette, We Come! (Pershing '17.)

A Story of Mystery and Intrigue Masterfully  
Flavored with the Romance of Love and War.

Featuring "E." K. L. NCOLN and  
DOLORES CASSINELLI

Produced by  
LEONCE PERRET

The EAGLE Flies Straight. He Knows Where He's Going and *He Gets There.* He is Determined.  
AFFILIATED is not Building for To-day or Tomorrow, but for Next Month—Next Year. AFFIL-  
IATED is Building a Permanent Structure for the Future.  
Communicate with the National Director in Your Territory, or

Suite 524

**Affiliated Distributors Corp.**

1476 Broadway,  
New York



**Leonce  
Perret,**  
Producer  
Author  
Director



His Genuine Artistry and  
Masterful Touch Have Blend-  
ed War, Intrigue, and Mystery  
with Love, Laughter and Ro-  
mance Into the Greatest Cine-  
ma Spectacle of the Year.

# Lafayette, We Come!

(Pershing - '17.)

*Distributed by* **Affiliated Distributors Corp.**

Inspired by General Pershing's  
laconic speech at the tomb of  
Lafayette in Paris, June 16, 1917

## Perret Productions

1457 Broadway, New York



**Dolores  
Cassinelli,**

*Distinguished  
Dramatic  
Artistes*



Her Exceptional Emotional Ability, Her Piquant Charm, Coupled with Her Great Success in "Lafayette, We Come!" Unquestionably Places Her High Up on the List of Stellar Screen Artistes.



# Lafayette, We Come!

(Pershing - '17.)

*Distributed by Affiliated Distributors Corp.*

A Cheerful Phase of the War.  
A Powerful Patriotic Appeal.  
A Gripping Story of Mystery,  
Intrigue and Love.

## Perret Productions

1457 Broadway, New York



## A Weekly Free



We have been appointed exclusive distributors for the Ford Weekly, and on September 1st we took over all distribution for this subject in Northern Illinois — Northern Indiana — Eastern Iowa and Wisconsin. We are now ready to supply this subject each week to any and all Theatres

## Free of Charge

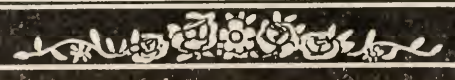
It is released each week in co-operation with the Bureau of Public Information. Contains all late war news and other items of interest — is as good as any weekly you can secure. Fits in with any kind of a program. Every Theatre should have it. When do you want it?

All Wisconsin Exhibitors supplied from our Milwaukee office.

# Bee Hive Exchange

220 S. State St.  
**Chicago.**

174 2nd. St.  
**Milwaukee**





# ! DUSTIN FARNUM

*'The Inimitable'*

■ In THE HARRY A. SHERMAN  
Marvelous Production of Zane Grey's

“The  
Light of  
Western Stars”

# !! KITTY GORDON

*'The Incomparable'*

■ In Six Superb  
SUPER-PRODUCTIONS  
Directed by JOHN BRUNTON

# !!! FLORENCE REED

*'The Magnificent'*

■ In Six Massive  
MODERN SUPERFEATURES  
By TRIBUNE PRODUCTIONS, Inc.

R E L E A S E S


*Exclusively  
for the Exhibitor-Members of*

UNITED PICTURE THEATRES OF AMERICA, INC.

J. A. BERST PRESIDENT

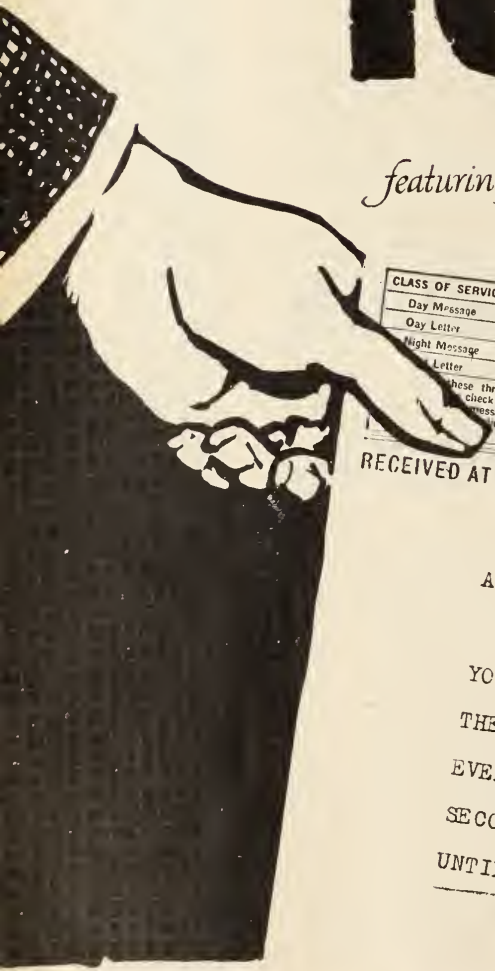
1600 BROADWAY, NEW YORK CITY

DEPOSITORY, COMMERCIAL TRUST COMPANY OF NEW YORK, BROADWAY AND 41 ST NEW YORK



# Breaking the for box office TO HELL WITH

A SCREEN CLASSICS INC.  
featuring Lawrence Grant as the Kaiser with Olive Tell. Written by June



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Letter	N L

These three symbols check (number of message. Otherwise indicated by the check.

**WESTERN UNION  
TELEGRAM**

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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.

RECEIVED AT 9 MH 29

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

AUSTIN MINN A L 17  
A H FISCHER MGR METRO  
MINNEAPOLIS MINN  
YOUR TO HELL WITH THE KAISER PLAYED TWO DAYS LYRIC  
THEATRE HAS BEATEN TOWN RECORD SINCE BIRTH OF A NATION  
EVERYONE PLEASED SUCH A MASS OF PEOPLE AT START EACH  
SECOND SHOW IT WAS IMPOSSIBLE TO EVEN COLLECT TICKETS  
UNTIL THEY WENT OUT

F F LATTA

*No production in the world*  
METRO PICTURES CORPORATION

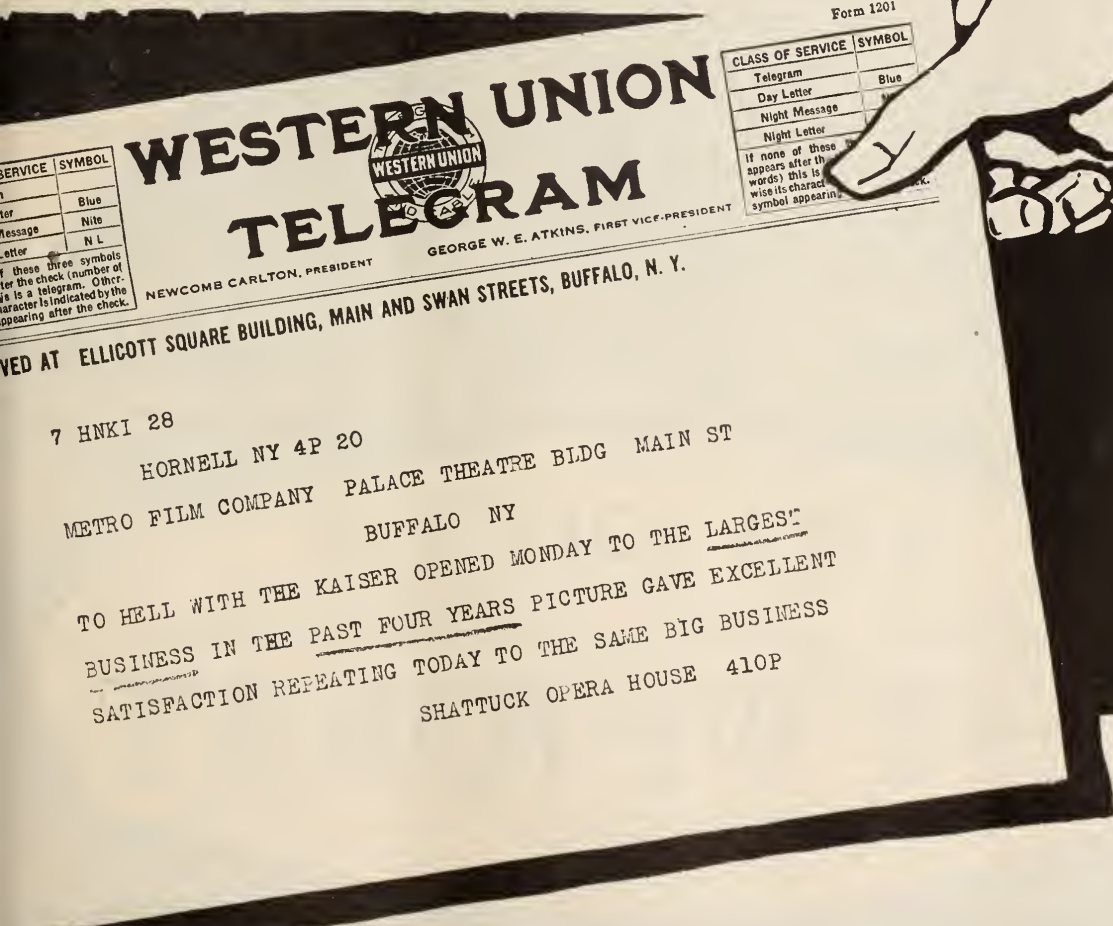
# World's record

## Success -

# THE KAISER

PRODUCTION ...

Directed by George Irving Maxwell Karger, Mgr. of Productions.



Form 1201

SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

### WESTERN UNION TELEGRAM



CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	
Night Message	
Night Letter	

If none of these appears after the words) this is wise its character symbol appearing

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

NEWCOMB CARLTON, PRESIDENT

DELIVERED AT ELLICOTT SQUARE BUILDING, MAIN AND SWAN STREETS, BUFFALO, N. Y.

7 HNKI 28

HORNELL NY 4P 20

METRO FILM COMPANY PALACE THEATRE BLDG MAIN ST  
BUFFALO NY

TO HELL WITH THE KAISER OPENED MONDAY TO THE LARGEST  
BUSINESS IN THE PAST FOUR YEARS PICTURE GAVE EXCELLENT  
SATISFACTION REPEATING TODAY TO THE SAME BIG BUSINESS  
SHATTUCK OPERA HOUSE 410P

## Today can match its triumph

Exclusive Distributors



**An astounding success - Proved by a  
mighty record of box office receipts.**

**RITA JOLIVET**

*The international star and Lusitania survivor in*  
THE SCREEN CLASSICS INC. PRODUCTION

**LEST WE FORGET**

*Directed by  
Leonce Perret.*

**The greatest repeat attraction of the day -  
Book it again and fatten your bank account.**

**METRO PICTURES CORPORATION** *Exclusive Distributors*

# NOW READY FOR STATE RIGHTS

## “THE FINGER OF JUSTICE”!

*It reveals startling phases of a subject about which the world keeps dumb and the law silent.*

*Words fail to adequately describe the tremendous pulling power of this production.*

A Picturization of the Anti-vice Crusade of  
REV. PAUL SMITH  
Who Painted San Francisco's Red Lights White

**“Fourth Big Week**  
At Big Expense and Rearrangements of Bookings We Hold It Over”.  
—*Ad. of Rex Theatre, Seattle, Wash.*

**“Upon Insistent Demand**  
On Part of Public Retained at Shubert Theatre a Second Week”.  
—*News Item, Minneapolis News*

**OPENS FOR INDEFINITE**  
Run. Standard Theatre  
CLEVELAND, OHIO, SEPTEMBER 1st.

**PLAYED TO CAPACITY**  
For One Week. Poli Theatre, Wash., D. C.  
Closed only Because Lease on House Expired.

It Commands The News Columns of  
Every Publication Where The Production Plays

For Particulars Apply To

# ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

SOLE SALES AGENTS

TIMES BUILDING

NEW YORK

Goldwyn Pictures



MABEL  
NORMAND

in a scene  
from  
"PECK'S BAD GIRL"

*"This is a Goldwyn Year"*

MILLIONS of Americans by their liking and affection made Mabel Normand the international favorite that she is because of *just such pranks and broad comedy as your audiences will applaud in*

**"PECK'S BAD GIRL"**

By Tex Charwate      Directed by Charles Giblyn

All of the wonderful old exploits you have wanted her to do again are found in this rollicking production. Released everywhere September 9.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH President      EDGAR SELWYN Vice President  
16 East 42nd Street      New York City



# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

SEPTEMBER 14, 1918

Number 12

## A VICTORY FOR ALL

A NEW day has dawned for the exhibitor—and for the industry at large. Organization, representative, solid and powerful, has been accomplished.

The goal that even the optimistic only hoped for in the near future has been reached.

For the first time since its inception the motion picture industry is represented by an organization which, in structure and scope, is commensurate with the dignity and importance of the business.

Formerly, two or more smaller bodies, viewing one another with a measure of suspicion and distrust, stood apart, and meanwhile overlooked golden opportunities for advancement both for individual members and for the business generally. The smaller sovereign groups with limited scope and with limited possibilities of progress have passed.

Now we have the united states of the film industry. Amalgamation in the most promising form has been accomplished and with all parties concerned finally awake to the attractiveness and necessity of such a course. In a single stroke what might have been the half-blind wanderings of a score of years have been wiped out. Organization—at least in form—has been made a reality in the film business.

What this will mean to the industry is a pleasant prospect to contemplate. Long since there has been no one to deny the effectiveness of the motion picture industry in any activity it should undertake, provided only that it was able to marshal a solid front for such an offensive.

However, there must be no delusions. Only the start has been made. The practical and logical form for organization in the motion picture industry has been adopted and the potential effectiveness has been achieved.

But the actual effectiveness will only come when every exhibitor of importance in the United States is enrolled in the membership, when every producer, distributor and accessory man is contributing his active support.

This, then, is the task that everyone concerned must immediately put his hand to.

A comprehensive membership will round out the work started this week in Chicago and will make possible the realization of the highest hopes for the National Association of the Motion Picture Industry and its various branches.

A word of credit must be accorded those earnest and able workers who have accomplished this big step forward. It is to the splendid judgment, foresight and ability for leadership of William A. Brady, Peter J. Schaefer, Frank J. Rembusch and the others who participated in the councils that we may attribute this excellent advance.

The ability of these men has been demonstrated; the fullest success for the entire proposition now only depends upon the quality of co-operation that is accorded them.

## Big Sales Effort

THE concentrated drive during the first week in September to augment the popularity of Paramount and Arcraft pictures is a sales and co-operation effort worthy of particular notice.

In the sales campaign of the Famous Players-Lasky Corporation the week noted above was set forth as "National Paramount and Arcraft Week," and approaching and during the week a comprehensive publicity effort was made to attract national interest to Paramount and Arcraft pictures, both among exhibitors and the public at large.

One phase of the campaign which undoubtedly was productive of great good was full-page newspaper advertisements in which was listed local theatres that were running Paramount and Arcraft pictures for the week.

The scope and the direction of the plan were such as to invite favorable and widespread attention, not only to the individual company, but to the industry at large, which means the stimulation of picture interest with the resultant benefit to all concerned.

## A Wise Appointment

THE naming of D. J. Sullivan as manager of domestic distribution for the Division of Films of the Committee on Public Information will receive the fullest approbation of the trade at large.

Mr. Sullivan, through a long record of excellent service in the distributing branch of the motion picture business, has the confidence of all who will come in contact with him in his new duties.

The work which Mr. Sullivan has undertaken is of prime importance. In the final recording the position which will be given motion pictures for their service to the nation during the time of war will be a brilliant one. In order that the government pictures may accomplish their fullest it is imperative that their management be not hindered with bad judgment and technical ignorance of the intricacies of film distribution.

The appointment of Mr. Sullivan is a guarantee of intelligent and experienced management in this all-important work.

Martin J. Quigley

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# UNITED INDUSTRY IS ATTAINED

William A. Brady Plan to Create One Organization  
Representing All Branches Is Accepted

EXHIBITORS BODIES MERGE WITH N.A.M.P.I.

Schaefer, Rembusch and Horstmann Named Officers of Exhibitors Branch of National Association—  
A. E. A. and M. P. E. L. Dissolved

Executive sessions between accredited representatives of the National Association of the Motion Picture Industry, the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, held Tuesday, Sept. 3, at the Hotel Sherman, Chicago, resulted in the greatest advance in point of organization in the history of the motion picture industry.

THE NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY, THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA AND THE AMERICAN EXHIBITORS' ASSOCIATION ARE COMBINED INTO ONE ORGANIZATION.

This sensational development came shortly after midnight, following conferences held thru the afternoon and evening between William A. Brady, president of the National Association of the Motion Picture Industry, Peter J. Schaefer, president of the Motion Picture Exhibitors League of America, Frank J. Rembusch, executive secretary of the American Exhibitors' Association, and other officers and prominent members of the three organizations.

Under the agreement adopted the Exhibitors League and the A. E. A. are merged and become the exhibitors' branch of the National Association. Mr. Schaefer is president or chairman of the exhibitors' branch, Mr. Rembusch, chairman of the executive board, and Ernest H. Horstmann, treasurer.

The exhibitors are to receive fifty per cent representation and equal voice in the management and direction of the National Association.

Mr. Brady remains as head of the National Association and in addition is now chief of a united industry.

## CONSOLIDATION COMES AS BIG SURPRISE

Although the subject of amalgamation between the exhibitors league and the new association was the dominant theme of the second annual convention of the American Exhibitors Association, opening at the Hotel Sherman on Tuesday, Sept. 3, the prospect for any real accomplishment along this line seemed very dismal at the opening session.

Considerable dissatisfaction was expressed on all sides in reference to the attendance which was smaller than expected. Mr. Brady was the first of the industry to address the assembled delegates and guests. The disappointment in attendance was taken by Mr. Brady for the opening topic of his address. He followed up reference to this subject with a forcible demand for a united industry.

At this point Mr. Brady formally proposed the welding together of the three organizations, but did not suggest any detailed plan of operation.

As the meeting adjourned the common opinion expressed was that while Mr. Brady's proposal was a very attractive one and had potentialities of great good, it was regarded as one practically impossible of accomplishment. This thought was predicated on the disastrous results of every previous attempt to weld the various branches of the motion picture industry into one solid, unified organization.

## CONDITIONS DEMAND SINGLE ORGANIZATION

Mr. Brady having stated his proposal in open session, immediately following the adjourn-

ment, called a conference went to work on the proposition the type of organization mandated.

Details of the proceedings have not been made public, but with the splendid cooperation the barrier and overcame the of a united industry. At no of the agreement did the consolidation seem an assured fact. Many groundless apprehensions were called up and many explanations of vital questions were necessary.

In addition to those already mentioned, the following participated in the conference:

Alfred S. Black, Herman and Hector M. Pasmezoglu, League of Motion Picture Exhibitors' League of Louis H. Frank, J. Cooper, O'Donnell, I. M. Mosher and the American Exhibitors' Association of the N. A. M. P. I.

Following the adoption of Mr. Brady admitted that there he had had in view for years presaged tremendous developments in many directions for the entire industry.

In the important matter laws for the National Association named arbiter upon whom will case of any disputes. No difficulties from this quarter are expected to arise in view of the fact that Mr. Brady has the complete confidence of all parties to the agreement. While exhibitors generally have been dissatisfied in the past with many of the actions of the National Association, it is now felt that under the new plan there will be no cause for complaint.

Mr. Schaefer, a vital factor in the accomplishment of the consolidation, expressed himself as being highly elated over the result.

"For the first time in the history of the industry," Mr. Schaefer said, "we now have a solid organization, one which is able to take care of the heavy responsibilities which it is necessary to place upon it from time to time.

"In order to bring this about it has been necessary for some of us to make big sacrifices, but we all entered the conference determined to go the limit to bring about a united industry.

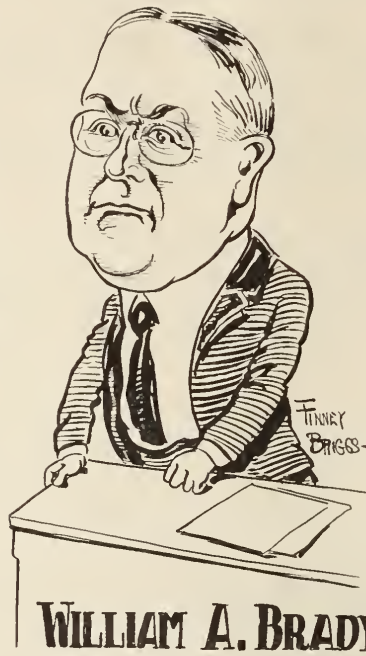
"We are now equipped to surmount every obstacle and to make great progress in every direction. When the government calls upon us for assistance in any matter we are prepared to offer a solid organization of the industry and to obtain speedy results.

"Our aim now is to include in the organization every responsible exhibitor in the United States. We are going to insist upon their membership and at the same time make the benefits of membership so attractive that no intelligent exhibitor will remain outside the fold.

"This meeting marks the greatest advance in organization that has yet come into the business."

## THE MAN WHO PUT IT OVER

(Sketched in Action)



and, disregarding all obstacles, tion of giving to the film business which every circumstance de-

which led to the consolidation it is learned that Mr. Brady, of others, gradually beat down obstacles standing in the way moment until the final signing idation seem an assured fact. sions were called up and many were necessary.

ready mentioned, the following- ence:

J. Brown, Alfred Hamburger representing the Motion Picture America, and Sam Bullock, August Zilligen, Jr., L. H. E. Thomas Beatty, representative Association, and J. Stuart

the consolidation agreement, had been reached a goal which and one which he believed ments in many directions for

of the adoption of new by- ciation, Mr. Brady has been devolve final decision in the

## MR. BRADY, OUR CONGRATULATIONS

"BILL" BRADY, hero of a thousand battles of the big business of the show world, staged his biggest conquest in Chicago this week. Nurturing for years the ideal of a great dominant organization of the film business—producer, distributor and exhibitor, held together with the iron band of co-operation and mutual interest—he fought on quietly for the desired goal. Among the bigger men of the industry his plan was supported, but he was given little encouragement. However, he kept struggling, spurred to greater zeal with the President of the United States calling upon him to deliver a united industry for the fullest accomplishment of film propaganda, when, suddenly, the dawn of understanding broke and the desirability and practicability of his plan became apparent to all. "Bill" Brady made a great fight and he is fully entitled to the credit that is his.

## The Resolution Which Guarantees a Unified Exhibitor Body

Resolved and voted by joint committee duly appointed representing the Motion Picture Exhibitors' League of America and American Exhibitors' Association, held at Sherman House, Chicago, Illinois, on Tuesday, Sept. 3, 1918:

1. The name of the Motion Picture Exhibitors' League of America be changed to National Association of the Motion Picture Industry, Exhibitors' Branch.
2. That Peter J. Schaefer remain as President.
3. That Secretary be named by American Exhibitors' Association directors.
4. That Ernest H. Horstmann remain as Treasurer.
5. That Frank J. Rembusch be a member of increased Executive Committee and Chairman of same.
6. That ten additional members be elected on Executive Committee by American Exhibitors' Association directors (twenty in all).
7. That four additional Vice Presidents be elected by American Exhibitors' Association directors to present four Vice Presidents.
8. That By-Laws Committee be appointed consisting of three members of Motion Picture Exhibitors' League of America and three members from American Exhibitors' Association. In case of dispute, William A. Brady to decide all points not agreed upon and his decision to be final.
9. That this agreement become effective on Sept. 4, 1918.

### WITNESSES:

Wm. A. Brady  
J. Stuart Blackton

ALFRED S. BLACK,  
Representing Motion Picture Exhibitors' League of America.

SAM BULLOCK,  
Representing American Exhibitors' Association.

Louis H. Frank  
J. Cooper  
Aug. Zilligen, Jr.  
L. H. O'Donnell  
Frank Rembusch  
I. M. Mosher

E. Thos. Beatty  
Herman J. Brown  
Peter J. Schaefer  
Alfred Hamburger  
Hector M. Pasmegzolu  
Ernest H. Horstmann

## REMBUSCH IS ELATED OVER RESULTS

Mr. Rembusch was probably the most pleased man in the group. He wore the air of a man who had fought a hard battle to a successful conclusion.

"Everybody's happy," said Mr. Rembusch, his face suffused in smiles. "The American Exhibitors' Association was organized because of certain evils which had crept into the National League. There is no need to mention these now.

"I cannot say too much concerning the importance of the move which has just been made. It is a wonderful step toward a real national exhibitor organization.

"This new organization cannot be controlled by any one man. There cannot be any side-shows such as trade papers and money-making schemes by which the few profit at the expense of the many.

"No booking clubs nor cooperative booking organizations can originate in the new association."

Mr. Rembusch stated that great significance was attached to the committees appointed to draw up the new by-laws and constitution. He expressed the opinion that these could not be submitted to the convention for at least two days.

Mr. O'Donnell and Mr. Bullock both expressed themselves as greatly pleased over the outcome of the conference and were strong in their predictions of a great nation-wide exhibitor organization.

## CHICAGO MAN ARRESTS SERIOUS DEADLOCK

To Dr. Zilligen of Chicago Mr. Bullock gave the credit of breaking a deadlock which threatened for a time to break up the Tuesday night meeting. The argument arose over the selection of officers and it was Dr. Zilligen who finally hit upon the solution embodied in the resolutions signed by all present.

Mr. Brady, according to Mr. Rembusch, guaranteed that the National Association of the Motion Picture Industry would underwrite the indebtedness of the two exhibitor organizations. While the report was current around the convention hall that the old league was indebted to the extent of nearly \$20,000, officials of the organization denied this and declared that the figure was something slightly over \$1,600. Mr. Rembusch said that the indebtedness of his organization was about the same amount.

Representation of the exhibitors in the National Association will be fifty per cent, Mr. Rembusch said, the other fifty per cent being allotted to the rest of the industry.

It is understood that in the near future Mr. Brady will make a two months' tour of the country lining up the exhibitors for membership in the new organization.

## Among Those Present

A large delegation of film company executives of New York arrived in Chicago Tuesday for the opening of the American Exhibitors' Association.

Among those who made up the New York delegation were:

Lewis J. Selznick	Lee A. Ochs
Hiram Abrams	J. D. Williams
Frank Tichenor	Harry O. Schwalbe
William A. Brady	Edgar Lewis
William Wright	Earl Gulick
W. E. Shallenberger	P. A. Powers
F. C. Quimby	Harry Rapf
C. C. Pettijohn	Harry Shurtleff
J. A. Berst	Wid Gunning
James Sheldon	Ralph Proctor

Among the prominent Chicago film men present at the opening session were John R. Freuler, Watterson R. Rothacker and R. R. Nehls.

The following registered at the opening session:

Wm. A. Johnston, Motion Picture News, New York City.

Louella O. Parson, N. Y. Telegraph, New York.

Grace D. Johnson, St. Louis Republican, St. Louis.

August Zilligen, Drake and Rosewood theatres, Chicago.

E. T. Beatty, Englewood and Linden theatres, Chicago.

Wm. Wright, Kalem Company, New York.

W. D. Hildreth, Billboard, Chicago.

J. C. Friedman, Celebrated Players, Chicago.

H. L. Flory, Star Theatre, Eaton, O.

Guy Fane, Lyric Theatre, Winchester, Illinois.

Fred J. Becroft, M. P. News, New York.

M. A. Choyinski, Newberry and Vision theatres, Chicago.

David K. Niles, Chief of M. P. Division Dept. of Labor.

Samuel Atkinson, Hoyburn Theatre, Evanston, Ill.

Paul Grant, Pitt Theatre, Pittsburgh, Pa.

William Moore Patch, Pitt Theatre, Pittsburgh, Pa.

Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.

Jos. Hopp, Ideal Theatre, Chicago.

Byron Park, Happy Hour Theatre, Murray, Utah.

Frank Rembusch, Shelbyville, Ind.

Chas. H. Ryan, Garfield Theatre, Chicago.

E. B. Waldron, Lyon & Healey, Chicago.

Thomas Johnson, Linden Theatre, Chicago.

Nathan Dox, Model Theatre, Sioux City, Utah.

H. N. Arnold, Colonial Theatre, Colfax, Illinois.

I. M. Mosher, Palace, Buffalo, N. Y.

A. Ostrosky, White Palace, Chicago.

C. W. Bunn, United Picture Theatres, Chicago.

Wilton Simon, United Picture Theatres, Chicago.

H. Lutz, New Illinois, Chicago.

Samuel Spedon, M. P. World, New York City.

Max Hyman, Avon Theatre, Chicago.

John Babang, Armitage Theatre, Chicago.

Harry Lindner, Janet Theatre, Chicago.

Mr. and Mrs. John Brennan, Cozy Theatre, Detroit, Mich.

L. H. O'Donnell and wife, Grand Theatre, Washington, Ind.

Sam Bullock, Cleveland, Columbia and Boulevard theatres, Cleveland, O.

Herman J. Brown, Majestic, Strand, Isis, Cosmic theatres, Boise Idaho.

A. Alperstein, Triumph Films, New York City.

Louis F. Blumenthal, National Theatre, Jersey City, N. J.

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Louis F. Blumenthal, National Theatre, Jersey City, N. J.

Louis F. Blumenthal, National Theatre, Jersey City, N. J.

## St. Louis Awarded 1919 Convention

St. Louis, Mo., has been awarded the 1919 convention of the new combined exhibitors' organization.

This was decided near the close of the memorable meeting in the Hotel Sherman last Tuesday night. The dates set exhibitors' organization.

The Missouri city was selected by the Motion Picture Exhibitors' League of America at its convention in Boston held last July and it is believed that this fact was taken into consideration when the question of the next convention came up.

## Betty Howe Operated Upon

Betty Howe, former Vitagraph and International Film star, whose work in "To Hell With the Kaiser" placed her in the ranks of one of the most promising dramatic artistes of the younger circle of film stars, was operated upon last week at Alston's Private Hospital, New York.

Miss Howe has the ingenue role in the new serial being produced by the Western Photoplay Company, and was taken suddenly ill during one of the final scenes of that production.

## Hart Engages Le Roy Stone

Le Roy Stone, well known film editor, has been engaged by William S. Hart Productions, Inc., to cut all of the future Hart pictures.

**FRANK J. REMBUSCH—Veteran fighter for real exhibitor organization who sees goal reached**



**FRANK  
REMBUSCH**

## MERRITT CRAWFORD'S KIN DIES A HERO IN FRANCE

Lieut. Conrad Crawford, brother of Merritt Crawford of Exhibitors' Herald and Motography, has been killed in action with the American forces in France.

In a cabled report on the death of Lieut. Crawford, the New York Evening Sun said:

Lieut. Crawford was leading one of a number of platoons which has been instructed to gain and not to retreat under any circumstances from a position on the crest of a hill which was considered essential to the battle plan.

In a letter received by Lieut. Crawford's sister Charlotte, who is working in France with the American Red Cross, the dead officer's captain said that every man in the detachment, when told that the position must be taken, knew he was going to die.

Lieut. Crawford, urging his men forward, fell at the crest of Hill 220, a machine gun bullet piercing his heart.

Lieut. Crawford was twenty-four years of age.

## Thousands of Film Men Will Have to Register Under New Draft Law

Thousands of exhibitors and others in the motion picture business will have to register under the new law just passed by Congress extending the draft ages to include men between 18 and 45.

Of 15,000 exhibitors, it is regarded as likely that 90 per cent. will become likely to military service under the new act, and possibly before another year many of them will be in the trenches under fire.

Not only exhibitors, but practically every man about a theatre will be required to register for the draft now, as there are few men in the theatre business who are older than 45 or younger than 18.

Many exhibitors will be given deferred classification, of course, but with a large number who have no dependents chosen for the ranks, the dearth of help will become more pronounced than ever.

The ranks will have to be filled with women, but as no serious difficulty has been experienced so far, it is probable that the business of showing pictures will continue without sufficient disruption to attract attention outside of the trade.

## FIRST NATIONAL HAS SESSION IN CHICAGO

An important business conference of the First National Exhibitors Circuit, Inc., was held in Chicago commencing Tuesday, Sept. 2.

It is learned several important undertakings were decided upon, announcement of which will be made in the near future.

Practically all of the members were present, including Robert Lieber, president; Harry O. Schwalbe, treasurer, and J. D. Williams, manager.

## United Theatres Gets Florence Reed Films

J. A. Berst, president of the United Pictures of America, Inc., announces the addition of Florence Reed to United Theatre's list of stars and hints of an announcement of still another star. Miss Reed will supply United Theatres with six features.

# Motion Picture Industry Plans to Aid Government to Conserve Coal

## To Meet a Shortage of 50,000,000 Tons Drastic Steps to Be Taken—Trailers to Be Used

The Motion Picture Industry formulated plans last week to do its bit toward winning the war by co-operating with the United States Fuel Administration in its campaign to conserve 50,000,000 tons of coal during the coming winter.

The meeting, which was held in the N. A. M. P. I. headquarters, Times Building, New York, August 28, was for the purpose of permitting E. R. Sartwell, publicity director of Fuel Administrator Dr. Harry A. Garfield, to explain to members of the Association the immensity of the coal problem.

William A. Brady, president of the Association, after summarizing the work of the Fuel Conservation Committee of the N. A. M. P. I. at its conference in Washington, a week ago, introduced Mr. Sartwell.

### Intensive Campaign Planned.

Mr. Sartwell explained that the first movement was to bring about fuel conservation within the industry itself, and, second, to conduct an intensive campaign through the theatres east of the Mississippi to spread the doctrine of fuel saving throughout the land.

"On account of the war," Mr. Sartwell said, "the demand for coal this year will be 100,000,000 tons greater than ever before in the history of the country. The production will be 50,000,000 tons greater, leaving a gap of 50,000,000 tons to be filled by conservation."

J. H. Hallberg, technical adviser, explained the manner in which it was planned to bring about fuel conservation within the motion picture industry. Mr. Hallberg explained that at the Washington conference it had been suggested that a standardization commission be formed with power to enforce certain recommendations. These recommendations are embodied in another article in this issue.

### To Govern Current Used.

It will be the function of this committee to work out regulations governing the use of all electric current in the country used for heating, lighting and household utilities.

These regulations as applied to motion picture theatres would stipulate just how much current could be used for projection, taking into consideration the requirement of theatres of various sizes, amount to be used for lighting and whether or not current could be used for heating purposes.

Walter W. Irwin explained the methods used in distributing pictures for the Treasury Department in the second and third Liberty Loan drives and outlined the plan formed for handling pictures in aid of the coming drive. He suggested that the Fuel Administration adopt a plan of having short trailers sent to theatres east of the Mississippi River to be attached to every feature film shown, and thus provide one hundred per cent distribution.

### Campaign in October.

Mr. Brady suggested that the time for the campaign was immediately fol-

lowing the next Liberty Loan drive, which will be the latter part of October and the first of November.

Mr. Sartwell accepted for the Fuel Administration films proffered by Theodore Wharton and the Universal Company.

The Fuel Conservation Committee of the N. A. M. P. I., consisting of Marcus Loew, chairman; Harold Edel, secretary; J. H. Hallberg, technical advisor; Harry M. Crandall, representing the industry with the Fuel Administration in Washington, D. C.; P. A. Powers, B. S. Moss, Samuel Rothapel, William Brandt, Sydney Cohen, Albert Lowe and Gabriel L. Hess, will outline the details of the work to be done by the industry.

## Own Studios Are Built For Keeney in Gotham

With the announcement that Frank A. Keeney will begin in two weeks a series of photoplays with Jewel Carmen as the star comes the further news that Mr. Keeney has acquired studios in the central part of New York. They are located at 308 to 312 East 48th street on the site of the old Lee Lash Studios, adjoining the Norma Talmadge Studios. They were built for Mr. Keeney by the Manhattan Studios, Inc.

The studios are up-to-date in construction and equipment. The studio building proper has a frontage of 75 feet and a depth of 100. Its entire floor space on the ground floor is occupied by a studio. Below is a basement with a ceiling altitude of 15 feet. Offices, directors' rooms, property rooms, etc., are in an adjoining building three stories in height and connected throughout with fireproof doors.

Mr. Keeney also announces that about the middle of September he will resume production with Catherine Calvert. Bennett Mussion, scenario editor, is making selections from stories by well-known authors for both Miss Carmen and Miss Calvert.



EVELYN NESBIT,  
In a Scene from the Fox Play, "The Woman Who Gave."

## Leonce Perret Starts Second Patriotic Film

Leonce Perret has started the second of his series of patriotic spectacles, the successor to "Lafayette, We Come!" which is now being distributed by the Affiliated Distributors Corporation. The company has taken over the estate of Captain Frederick Russell at Russell Harbor, Great Neck, Long Island. The grounds cover more than two hundred acres.

E. K. Lincoln and Dolores Cassinelli will be the featured players.

## "Hands Up" Breaks Record

Contracts already closed on "Hands Up" represent a larger business than has been done before on any Pathe serial up to the time of publication, according to Paul Brunet, vice president and general manager of Pathe.

## Pertinent Facts on Fuel Saving

There are 12,000 motion picture theatres in the U. S. A.  
These operate on an average of five hours per day.  
The total operating hours per day will equal 60,000.  
The average consumption of electric current is 4 k.w. per hour, or 240,000 k.w. hours per day.

It takes 3 pounds of coal per k.w. hour for current delivered at the theatre. Therefore, the coal consumption equals 720,000 pounds, or 360 tons per day.

Assuming the average theatre operates 300 days per year the total yearly consumption is 108,000 tons.

By standardization of current consumption it is possible to reduce the current consumption 30 to 60 per cent.

A saving of 40 per cent. in current means a saving of 43,200 tons of coal per year. Many theatres are using carbon arc lights, where tungsten projector lamps will give ample illumination.

Considerable saving can be effected by regulating the temperatures of theatres.

## Thirty-Eight Select Features Scheduled for 1918-19 Season

With the 1918-19 season here, the Select Pictures Corporation has issued an announcement of its plans.

Thirty-eight features will be published, comprising the second series of star pictures. The stars are Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies. In addition Select expects to distribute several special features.

There will be eight pictures by each of four stars, Norma Talmadge, Clara Kimball Young, Constance Talmadge and Alice Brady, and six pictures by Marion Davies. No reprints or re-issues are included in the list.

### Ten-Day Intervals.

Exhibitors will receive the pictures at something less than ten-day intervals, with a regularity which was not possible during the company's first year.

Not all the pictures can be enumerated at this time, but details of the opening attractions in each series are available.

Norma Talmadge's first picture will be "A Tale of a Forbidden City," from the pen of George Scarborough, who wrote Miss Talmadge's current feature, "Her Only Way." The new piece should be a novelty, as it is a story with a Chinese setting, and the star will be seen in two roles, in one of which she plays the part of a Chinese girl, while in the other that of an American Red Cross nurse. A new leading man will be seen opposite Miss Talmadge in the person of Thomas Meighan.

Miss Talmadge's second production will be David Belasco's great stage success, "The Heart of Wetona." This play is also from the pen of George Scarborough.

### War Play Scheduled.

Clara Kimball Young will begin her second series with a war play. This will be no melodramatic conglomeration of threatening Germans and bursting bombs, but a tense drama laid on both sides of the western front and depicting a situation arising through natural circumstances. Miss Young will play the part of a French girl whose presence behind the German lines becomes a matter of international concern.

"The Road Through the Dark" is the title. The story was written by Maude Radford Warren. It originally appeared in the March number of the Metropolitan Magazine.

Second in Miss Young's new series will come an ambitious production of "Cheating Cheaters," Max Marcin's stage success which drew crowds to the Eltinge Theatre in New York City for an entire season.

Constance Talmadge provides the first attraction to be published during the season, "Sauce for the Goose." This picture is based on the stage comedy by Geraldine Bonner and Hutcheson Boyd, in which Grace George made such a hit at the Playhouse a few seasons ago.

Following this Miss Talmadge will be seen in the screen version of the successful comedy, "Mrs. Leffingwell's Boots." The play is from the pen of Augustus Thomas.

### First Brady Picture.

Alice Brady's first picture probably will prove to be one of the most popular pictures this star has ever made. It has been called "The Better Half" and is taken from a story, "Michael Thwaite's Wife," which is the work of Miriam Michelson, whose romance, "In the Bishop's Carriage," enjoyed such wide success in book form and upon the stage, success both in book form and upon the stage.

Following "The Better Half" Miss Brady will be presented in a photoplay based on a story by Fannie Hurst which recently appeared in the Cosmopolitan Magazine. The title has yet to be selected.

Following "Cecilia of the Pink Roses," which is the first of Marion Davies' Select pictures, this star will be seen in a new production entitled "The Burden of Proof," which has just been finished under the supervision of Julius Steger.

Negotiations have about been concluded for two famous stage productions which will furnish two other Marion Davies pictures.

## Sells Foreign Rights To Hayakawa Pictures

The British and Australian rights to the pictures in which Sessue Hayakawa is to be featured during the ensuing year have been sold. This announcement was made this week at the office of the Hawthorn Pictures Corporation in Los Angeles, the rights in the British Isles having been sold to J. K. Walker of London, and the rights to Australia having been sold to J. Williamson.



GLORIA SWANSON  
And Barney Sherry in a Scene from "The Secret Code," a Triangle Play.

## War Department Warns Exhibitors of Enemy Pictures

### Ban Placed on Exploitation Regardless of When Produced

WASHINGTON, D. C.—Attempts to exploit motion pictures of enemy origin, whether taken before or after America's entrance into the war, will be deemed a violation of the trading with the enemy act a War Department statement says.

"The attention of the military censor has been directed to the fact that there are considerable stocks of motion pictures of enemy origin in the United States and that their exploitation is being constantly attempted by certain interests.

"Publishers and editors, as well as motion picture producers, distributors and exhibitors, should realize that the object of such exploitation is the furtherance of German propaganda and that the sole intent is to influence public opinion in America, or wherever such pictures are used, and that consequently the military censorship will not approve such pictures, whether taken before or after our entrance into the war, and whether they be prominently or otherwise displayed, and regardless of caption matter or titles accompanying them.

"The handling of these enemy pictures violates the trading with the enemy act. Such pictures were taken solely for the glorification of the German cause and German methods and their introduction here is a part of a subtle propaganda campaign which should be opposed wherever found.

"Violations of this request and attempts to introduce such material should be reported immediately to the chief military intelligence branch, Washington, D. C., where they will be promptly prosecuted."

## Two New Fox Specials Booked by Big Houses

J. R. Grainger, special representative of the Fox Film Corporation, who is touring the Pacific Northwest, reports unusual success with "The Prussian Cur" and "Queen of the Sea."

Many leading houses have booked both features. Among the theatres that will show "The Prussian Cur" are the Orpheum at Seattle, the Majestic at Portland, Ore., and the Victory at Tacoma. Among those that will show "Queen of the Sea" are the Clemmer at Seattle, the Majestic at Portland and the Victory at Tacoma.

## New Griffith Film Titled

Announcement is made from the Griffith studios in California that D. W. Griffith's second production for distribution through Arcraft is well on its way toward completion. The title is "A Romance of Happy Valley," and in its conception Mr. Griffith is said to have turned from uniforms and bursting shells to drab denim and the old oil lamp.



THREE SCENES FROM "AN EYE FOR AN EYE"



NAZIMOVA IN SCENES FROM HER LATEST SCREEN CLASSICS PHOTOPLAY IN WHICH SHE IS SAID TO HAVE A ROLE PARTICULARLY WELL SUITED TO HER TALENTS.

**Screencraft Begins Its First Production**

**Mary Boland and Lucy Cotton to Be Featured in Magazine Story**

Frank Reicher, who has been engaged as director of the Screencraft Productions, Inc., has started work on his first story at the Thanhouser studios, New Rochelle, N. Y. Preparatory work, however, to the filming of the first scene has been going forward since August 19.

Before a foot of film was exposed, Messrs. Fleckles and Weinberg of Screencraft had all of their plans completed, it is said, and everything in readiness as far as possible. Frank Reicher has completed the selection of the cast which includes some well known players.

The leading roles will be assumed by Mary Boland and Lucy Cotton. Miss Boland has appeared in several well known special productions in the past and her work is familiar to the motion picture industry. She also enjoys a wide stage experience. Miss Cotton also has had camera experience. She will be remembered for the prominent part she interpreted in Winchell Smith's recent success, "Turn to the Right," which ran for almost two years in New York City.

**Magazine Story First**

The story for the first play was written by Edith Barnard Delano. The story from which the screen play is being made is "Flaming Ramparts," which ran in *Harper's* magazine. The picture, however, will not be issued under this title, but under some other name which has not as yet been selected. It is not a war story. Miss Eve Unsell, a scenario writer of considerable reputation, wrote the screen version of Miss Delano's story and has done her work full justice.

The leading male roles will be handled by Harris Gordon and Raymond Bloomer. Mr. Gordon is an actor who has gained considerable prominence on the speaking stage and has also played leads with a number of the motion picture companies. Mr. Bloomer is an Eng-

lish actor of distinction who has appeared in pictures and established a substantial reputation for himself both here and abroad.

**Comedies Exclusively For Mable Normand As Long as War Lasts**

Mabel Normand, Goldwyn star, announces that beginning with "Peck's Bad Girl," she will appear only in comedy roles for the duration of the war.

"If I can make the men, women and children here at home happier by making them laugh, then I will be doing something bigger than I have been doing," she said.

"Let other players do the serious, heart-rending emotional roles if they wish. I shall stick to comedy. There are more than a million American men and boys away from home and there will be two or three times that many away trouncing the Germans. I feel sure that those who remain want to find laughter in the things they see on the screen.

"The war scenes in the news weeklies will provide all the tragedy and emotion that a public can absorb. Therefore, why should I try for a tear when I could just as easily win a smile?"

**New Paramount Manager**

CINCINNATI—George G. Rich, assistant manager of the Paramount-Artcraft exchange, has been appointed manager to succeed Arthur M. Kline, who has been transferred to the New York office. C. C. Wallace has been promoted to assistant manager.

**Kleine Exchange Moves**

CINCINNATI—The George Kleine exchange has taken the entire second floor of the building at 112-114 East Sixth street to accommodate increased business. The exchange has been located at 111 East Seventh street. I. F. Brett is the manager.

**Big Film Thefts Bared By Arrest in New York, Prosecutor Declares**

NEW YORK—With the arrest and indictment of Barnet Albin, manager of the Savoy Theatre, Madison, N. J., Assistant District Attorney Talley, it is said, has bared a nation-wide ring of film thieves who have been conducting a fake export business.

Albin is held in \$10,000 bail following his arraignment in General Sessions on charges of grand larceny and receiving stolen goods. Films valued at \$20,000, the property of the Triangle Film Corporation, are alleged to have been found in his possession.

It is charged that Albin made away with "Lovers' Might," "The Good Bad Man" and "Villa of the Movies," and others. Indications are that films valued at hundreds of thousands of dollars have been stolen throughout the country and shipped to foreign countries for sale and exhibition.

It was through a film being returned from Shanghai, China, by the customs authorities because the film bore no customs mark that Albin was traced.

W. C. Thompson, an operator, was also indicted recently for receiving stolen films, and yet another who is still at liberty.

Assistant District Attorney Talley said:

"The film theft business is nationwide. The stolen films have been shipped to Mexico, China, India, and even to the South Sea Islands."

**Ward E. Scott Joins Pathe**

Ward E. Scott, Denver branch manager for Mutual, has gone to Pathe in a similar capacity, taking the place of C. E. Eppeson, who has been called to the colors.

**John S. Bowen in Army**

John S. Bowen, traveling auditor for General Film, has resigned to enter the National Army.

## DIGEST OF PICTURES OF THE WEEK

THE port of missing films undoubtedly contains many an old feature that would today please thousands of picture fans could they be recalled. However, the call is ever forward and we predict the most fastidious exhibitor should be able to find excellent material for his program from among the fourteen plays herein reviewed.

War plays predominate probably because the war is uppermost in everyone's thoughts. Fox offers a masterly effort in "Kultur," featuring Gladys Broekwell, said to be one of the strongest roles the pleasing Fox star has ever had. It tells of the ruthless work of the German war machine in a manner that leaves a lasting impression on the spectator.

Another war play, "The Hun Within," is no less convincing in its realism. It features Dorothy Gish, George Fawcett and a typical Griffith cast and presents a propaganda play along different lines. It is a feature that will play many return dates.

Arteraft adds a delightfully interesting drama with the war for its background to the long list of plays growing out of the European conflict. "Till I Come Back to You" is the first vehicle given Bryant Washburn under the Arteraft banner and the production fully justifies the producers' selection of this popular screen actor as the star of the piece.

Bessie Barriscale rises to heights hitherto undiscovered in "The White Lie," produced by Paralta under the direction of her husband, Howard Hickman. The piece has been beautifully staged and we unhesitatingly recommend it to any exhibitor looking for a strong feature.

Norna Talmadge's latest picture, "Her Only Way," has the "tried and true" triangle situation. Although the story is old, good support accorded the little star by Eugene O'Brien and Ramsay Wallace, round off the production and make it an excellent offering.

"The Clutch of Circumstance," in which Vitagraph presents Corinne Griffith, contains a strong theme which is brought out in a pleasing manner. It is the story of a narrow-minded husband who misjudges his wife because she earns recognition upon the stage.

James Montgomery Flagg has furnished the material for as funny a two-reel subject that has been

presented in a long, long time in "Hick Manhattan." It holds the mirror up to residents of the "biggest rube town in the country" and furnishes many a laugh through the well-written sub-titles.

Little Gloria Joy's latest picture, "Wanted a Brother," doesn't differ materially from hundreds of other "kiddie" plays, but director Ensminger has injected several novel twists to the much used plot and with good photography and good support, the baby actress gets away with it.

"The Liar" is a rather sordid tale of a villain who plays upon the weakness of womankind. Not the best vehicle Virginia Pearson has had.

Gail Kane is the star of "Love's Law," a conventional story of a girl's rapid rise to fame through the help of a wealthy patron of music, who is disillusioned as to his real intentions. It has been carefully produced and Miss Kane is accorded excellent support by Courtney Foote.

Triangle comes to the front with a German spy story in "Daughter Angele," featuring Pauline Starke. Walter Whitman plays the role of a grouch who contributes to Red Cross funds and buys Liberty Bonds through a friend, hiding his own identity through modesty. Miss Starke, as his granddaughter, is forced into an unwelcome marriage to save him and the play ends in a stirring climax. A number of beautiful scenes of California's coast line are presented which add considerable to the enjoyment of the drama.

Metro's offering, "Boston Blackie's Little Pal," taken from a story that appeared in the *Red Book*, gives Bert Lytell opportunity to display his likeable qualities as a burglar who saves a home from being broken up.

Annette Kellermann's big aquatic spectacle, "Queen of the Sea," gives the graceful swimmer a new vehicle in which to display her charms. The photography throughout is very artistic and the whole makes its appeal to the eye with its many spectacular twists. It is a fairy tale fantasy and as such is very pretty.

Goldwyn's first starring vehicle for Geraldine Farrar sets a high mark for the diva's future productions. "The Turn of the Wheel" holds one through the six reels and Director Barker has surrounded Miss Farrar with an excellent cast.

# REVIEWS

## Bryant Washburn in "TILL I COME BACK TO YOU"

Artcraft drama; six parts; directed by Cecil B. De Mille;  
published August 26.

As a whole.....	Excellent
Story.....	Very good
Star.....	Excellent
Support.....	Excellent
Settings.....	Very good
Photography.....	Excellent

"Till I Come Back to You," written by Jeanie Macpherson, that talented author of many screen successes, and directed by that artist of the silver sheet, Cecil B. De Mille, possesses all the elements of a big, stirring, war-time melodrama.

It is a story of the conflict in Europe with most of the action taking place in Belgium and presents the varying phases of the war as they influence the lives of Belgium children under the German reign of terror. Scenes behind the lines with the French and German armies bring out both sides of the combat, especially realistic being the scenes of the "sap" or tunnel, under the German storehouse.



BRYANT WASHBURN IN A SCENE FROM "TILL I COME BACK TO YOU." (Artcraft.)

Bryant Washburn is excellent in the role of Capt. Jefferson Strong, a U. S. engineer and member of the expeditionary forces, Florence Vidor especially appealing as the wife of a German officer, and little Georgie Stone, a most lovable little Jacques, a loyal son of Belgium. Winter Hall, who impersonated King Albert of Belgium, had a remarkably life-like make-up.

*The story:* Yvonne, the wife of a German officer, Von Krutz, is left in their Belgium home at the outbreak of the war. King Albert stops at the cottage during his retreat, where he finds little Jacques playing "soldier." The king tells him to be brave and wait "till I come back to you." America enters the war and Capt. Jefferson Strong is detailed to destroy the Hun storehouse containing their liquid fire supply. He pretends he is an escaped German and hides in Yvonne's cottage, learns of the supplies, and directs the tunneling under the house. Van Krutz returns, finds Capt. Strong telephoning and a desperate struggle follows. Little Jacques takes a score of orphans from a nearby asylum and they escape through the tunnel. Strong saves the lives of the children but is ordered arrested for disobedience, tried and court-martialed. Through the influence of King Albert he is saved from being shot and Yvonne, whose husband has been killed, finds consolation in his love.

## Bessie Barriscale in "THE WHITE LIE"

Paralta drama; five parts; directed by Howard Hickman;  
published September 2.

As a whole.....	Great
Story.....	Unique
Star.....	Excellent
Support.....	Very good
Settings.....	Very good
Photography.....	Excellent

"The White Lie" should pack any house and send the patrons away with the firm intention of coming back more often, for they will have seen a gem of a picture—one that is as nearly perfect for an ordinary feature as could be imagined.

The strength of "The White Lie" is in the story, which was written by William Parker, but without unusually clever acting—unusual even for Bessie Barriscale—it could not have been the finished production that it is. Here it is evident that the director, Howard Hickman, has linked up the star and the story to full advantage.

The plot contains as fascinating a mystery as has been seen on the screen for many a day and the unfolding of it will find many sitting on the edge of their seats. And when the story is all told every one will get a real surprise.

Edward Coxen and Charles Gunn are the chief supports of the star, Coxen in the role of the star's husband and Gunn in the role of a man who is supposed to have had an affair with his wife. Both do excellent work and are well cast.

Book this picture, tell your patrons they shouldn't miss seeing it, and it will bring you both money and prestige.

*The story:* Gordon Kingsley sees the picture of his wife and baby in a double frame with the picture of Frank Mason, who is a total stranger to him, and the baby looks like Mason. Kingsley arranges a meeting between his wife and Mason. He sees the two suffer mental agony and becomes convinced that his wife has been untrue. He goes to Mason's rooms to take revenge and finds Mason has been slain. Detectives seize him and take him into an adjoining room. His wife enters a moment later and also is seized. Aware her husband has been there, and thinking he is the murderer, she says she killed Mason because she thought he would reveal their secret and kill her husband's love. He is the father of her little girl, she says, but she is not the mother. The child is legitimately that of Mason and Mason's wife. Mrs. Kingsley took it to rear upon Mrs. Mason's death so she could present it as her own when her husband returned from a long trip and thus satisfy his passionate longing for a child. A burglar has killed Mason, so Mr. and Mrs. Kingsley are freed. Aware of his wife's sacrifice, Kingsley loves her more than ever.

## Norma Talmadge in "HER ONLY WAY"

Select drama; five parts; directed by Sidney A. Franklin.

As a whole.....	Very good
Story.....	Fair
Star.....	Excellent
Support.....	Excellent
Settings.....	Fine
Photography.....	Very good

This is a picture that men will like and women will praise to the skies. The theme is old, but the acting and the clever way in which the story is told put the picture over with a bang.

Norma Talmadge is at her best and her support is perfect. Eugene O'Brien plays opposite the star, while Ramsey Wallace has the heavy role.

There is a wide range of settings, including beautiful home interiors, courtroom and outdoor scenes. The Hudson river is frequently seen, with boats passing, which gives distinction to the film.

The scenario department has prepared the continuity so as to take the spectator through a maze of disappointing scenes, only to clear everything up to the satisfaction of all.

*The story:* Lucile Westbrook has two suitors, Joseph Marshall and Paul Belmont. Marshall is poor and Belmont is rich. When Lucile is left penniless both men urge her to marry them at once and she decides upon Marshall as the result of a dream in which she sees herself wed to Belmont and suffering torture through mistreatment.

Gladys Brockwell in  
 "KULTUR"

Fox drama; six parts; directed by Edward Le Saint; published September 22

As a whole.....	Very good
Story .....	Excellent
Star .....	Very good
Support .....	Very good
Settings .....	Sumptuous
Photography .....	Excellent

"Kultur" is a picture that marks an epoch in Gladys Brockwell's career. Always brilliant in her many characterizations, she becomes positively dazzling in this interpretation of the woman who caused the war.

William Fox has offered another proof of great business ability in choosing this gifted star for the part, for she has every essential of greatness. With beauty, intelligence, grace, magnetism and that illusive something called charm, there is no height beyond her capacity.

Miss Brockwell's first Victory picture promises a succession of triumphs. The direction of Edward LeSaint is masterly; he develops the plot with dynamic force and J. Grubb Alexander and Fred Myton have written a story offering a revelation in a most gripping theme. It is a tremendous production and will prove a commercial boon to exhibitors.

In support of Gladys Brockwell, William Scott as the French representative plays an excellent opposite to her. Willard Louis as Baron von Zeller was characteristically repulsive. Nigel de Brullier did a conspicuous character bit for which he deserves especial credit.

*The story:* The Kaiser sends von Zeller as head of the German war machine to Austria to tell him he is ready to declare war. The French War Office has ordered Rene de Bornay to investigate reports of impending danger there. Countess Griselda, Franz Josef's favorite, is hated by the Archduke, who plots against her. The Countess engages Danilo, a Serbian, to watch him. In Vienna Rene meets the Countess. He secretly visits her home and overhears a war conference. The Countess threatens to expose him but he succeeds in convincing her that his visit is personal. She begins to love him. Von Zeller desires the Countess and tries to get her to go with him to Berlin. Griselda has Danilo murder the Archduke. He is caught and confesses. The Baron covers up Griselda's part in it because the act serves as an excuse to start war. They leave for Berlin. He gives her the quarters that have been occupied by her predecessor and she sees the blood stains on the wall. They warn her that she is the servant of Germany now and must submit to "Kultur." She meets Rene again while she is under orders to convict him of being a spy. She is so infuriated by his treatment of her, when he finds her in a questionable resort, that out of vengeance she reports him to von Zeller. On the night war is declared she meets him again and this time warns him of his danger. Later she secrets him in her apartment and defies the German officers to find him. She gives him all the secrets of the government that he may hurry back to France in time to fight for world democracy. He wants to take her with him for they have realized their love, but she knows he can escape only if he is alone, and in a full realization of the supreme sacrifice of laying down one's life for world peace, she clings to the cross and is shot in the back by the German firing squad. Later a vision of her guides Rene safely across the lines to Paris.

Dorothy Gish in

"THE HUN WITHIN"

Paramount-Artcraft drama; five parts; directed by Chester Withney; published September 8

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

If the kaiser's mailed fist could reach across the Atlantic ocean he'd destroy this film. It isn't going to be relished by pro-Germans within our borders if there are any still at large. This picture of the insidious operations of kaiser-worshipping subjects will prove quite as effective in its way as the ammunition being used with such telling effect on the west front in France. German vandalism, chicanery and atrociousness must go and "The Hun Within" is going to do its share toward bringing this about.

There is one touch that stands out above all the other incidents of the play and calls forth no little applause. It occurs at the point where the loyal German-American father comes upon his pro-German son drinking a toast to a portrait of the kaiser. In his indignation he gives the son a kick that raises him off his feet and orders the portrait destroyed.

A special star cast interprets the various roles. Dorothy Gish is the American girl, in love with two young men, Douglas McLean and Charles Gerard, the former connected with the Intelligence office and the latter a son of German-American parents. Others in the cast are George Fawcett, Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson and Kate Bruce.

*The story:* Beth, a ward of Henry Wagner's, is engaged to young Karl Wagner. She has another admirer in Frank Douglas, an all-American youth, but favors Karl. Frank enters the United States Secret Service, while Karl, who has received his education in Germany, remains loyal to the fatherland. Karl is working for the German cause and assists in making a bomb of a thermos bottle to blow up a transport after she is at sea. Frank and Beth hear of the plot and risk their lives to save the ship. They are successful and Beth finally surrenders to her American soldier sweetheart.

Corinne Griffith in

"THE CLUTCH OF CIRCUMSTANCE"

Vitagraph drama; five parts; directed by Henri Hourie; published August 26.

As a whole.....	Good
Story .....	Good
Star .....	Good
Support .....	Good
Settings .....	Very good
Photography .....	Dark

This is a picture with the much desired human element strongly brought out and should please any audience. Miss Griffith, supported by Robert Gaillard and Florence Deshon, does admirable work and is well cast for the role, that of the wife of a bigoted, small-town husband. The latter part is played by Gaillard.

Perfect settings characterize this production from start



CORINNE GRIFFITH IN A SCENE FROM "THE CLUTCH OF CIRCUMSTANCE." (Vitagraph.)

to finish. Rural scenes especially are fine and careful attention has been paid to details. The characters are all true to type and properties are typical, both in the village home of the heroine and in the city apartment she occupies later when she becomes famous as an actress, making the money necessary to save her husband from a living death as a paralytic.

Leighton Graves Osman is the author of this feature and brings out forcefully how fate guides destiny. The narrative is well knit and maintains the interests throughout.

*The story:* Ruth Lawson, the girl wife of a bigoted, intolerant husband, is confronted by the necessity of earning a living for both when the husband is seriously injured in a runaway. She goes to New York, and through the friendship of Lory Williams, an actress whom she has met on the train, she attains stardom under the wing of Rudolph Rayburn, a famous maker of stars. Rayburn demands his price and Ruth spurns him. Later Rayburn realizes that he really loves her. Meanwhile Ruth's money has paid for an operation that has restored her husband's health. Rayburn tells Ruth to return to him, tell him the truth, and see if he will take her back. She does and the husband drives her from his home, declaring he intends to divorce her, believing she could not have risen so rapidly and been faithful. Returning to the city Ruth sees Rayburn and becomes his wife.

Gail Kane in  
**"LOVE'S LAW"**

Gail Kane-Mutual drama; five parts; directed by Francis J. Grandon; published September 15.

As a whole.....	Good
Story .....	Fair
Star .....	Good
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

"Love's Law" is a well produced picture and should satisfy. The theme is not new, but the star's acting and that of Courtenay Foote, her chief support, overshadows this fact.

Miss Kane wears some gowns that will interest women patrons, while her beauty will fascinate the men. She works hard and by a strong delineation of her role, dominates the picture at all times.

With contrasting scenes laid in a factory community and New York drawing rooms, there is a range of settings that should appeal to all, while the star's role is sympathetic and will take with the fans whether in the city or the country.

*The story:* Sonia Marinoff lives with her uncle and aunt in a new Jersey factory community. She is passionately devoted to her violin and has the making of a great musician. The uncle resents her music, however, and sells the violin to "Iron" Hamilton, the general manager of the mill where he works. The girl appeals to Hamilton. She plays the violin to prove it is hers. Hamilton, obsessed with the desire to make money, sends the girl to New York to study, intending to get his money back when she goes on the concert stage. Sonia falls in love with Hamilton and when her benefactor tells her he loves her after she has made a successful debut, she is happy, but when she learns that his intentions are bad, she quits her career and returns to her old home. Hamilton finds his love for the girl is true. He seeks her out, proves it and they wed.

Gloria Joy in  
**"WANTED A BROTHER"**

Oakdale-General comedy drama; five parts; directed by Robert Enslinger.

As a whole.....	Good
Story .....	Good
Star.....	Very good
Support.....	Very good
Settings.....	Very good
Photography.....	Very good

Full of comedy situations, with the little star at her best, this production is one of the best of the Gloria Joy-Oakdale series. It will please the youngsters immensely and the grown-ups should like it also.

Julian Dillon is the chief support of the star and does creditable work. H. E. Arthur, Mignon LeBrun and Daniel Gilfether are others in the cast and each one does good work.

The story is logical and well put together. Add good photography and good settings to this and the production constitutes a good offering for the average house.

*The story:* Bab Fanning, little daughter of a couple in humble circumstances, wants a brother, so she "adopts" Tom Wellesley, a newsboy, who is the son of a rich father, and has been driven from his home for being a trifle wayward. Bab is left in the care of Tom one evening while her parents go to a show. He put her to bed and goes out with some boys, who seek to have him help them rob a house. Tom rebels and goes back to the Fanning home. Bab is gone. She has followed the boys, surprising Tom's companions when they attempt the robbery. She is bound and gagged and left in a clump of bushes. Servants find her and take her into the house. The owner of the place is Tom's father. The child wins his heart and through her Tom and his father are reunited and the Fannings get their child back.

Peggy Hopkins in  
**"HICK MANHATTAN"**

Town & Country-Paramount comedy; two parts; published September 1

James Montgomery Flagg, the artist, proves his right to the title of America's foremost humorist in this delightful little satire on the worldly-wise town of New York. The story concerns one Flo Donahoe, played by Peggy Hopkins, late of the "Follies," who has failed to make good in New York. Hugh Columbus McGinty comes along, discovers latent talent in Flo, and, following her arrest for doing a "Simp-Phoney" dance on the street, he soon gets a fat contract from a vaudeville manager. The subtitles are gems of wit, and there's a laugh in every one. Exhibitors who book "Hick Manhattan" will want more of these Flagg comedies, we predict.

Pauline Starke in  
**"DAUGHTER ANGLE"**

Triangle drama; five parts; directed by William Dowlan; published August 25

As a whole.....	Very good
Story .....	Excellent
Star .....	Good
Support .....	Very good
Settings .....	Excellent
Photography .....	Superb

"Daughter Angele" holds the interest from beginning to end by reason of the well-written story, careful handling of the various roles, and beautiful photography. Scenes along California's coast taken from a distance show unusual camerawork. The night effects, too, are wonderful.

Pauline Starke has the title role of Angele and fits the part perfectly. Others in her support who do capable work are Myrtle Richell, Walter Whitman, Philo McCullough, Gene Burr, Lulu Warrenton, Miles McCarthy and Harold Holland.



PAULINE STARKE AND LULU WARRINGTON IN A TENSE MOMENT FROM "DAUGHTER ANGELE." (Triangle.)

The story centers around an old man estranged from his daughter and kept apart by an unscrupulous housekeeper who has designs on his wealth. The granddaughter is taken into the home as an orphaned French girl, falls in love with a friend of the family and eventually captures the son of the housekeeper who is giving a U-boat information from the shore. A feature that should please all classes.

*The story:* Angele is taken into her grandfather's home as a French refugee. Here she meets Bob Fortney, an entomologist, and the two soon fall in love. Mrs. Chunnige, the housekeeper, conspires with her son, Frank, to marry Angele, and to save her grandfather and Fortney from exposure, she agrees to marry him. Frank is in reality the spy who is giving U-boats certain information. He informs a secret society that Angele's grandfather and Fortney are traitors and when they are about to lynch them, government agents unmask Frank and he confesses.

Virginia Pearson in  
**"THE LIAR"**

Fox drama; five parts; directed by Edmund Lawrence; published August 18.

As a whole.....	Average
Story .....	Fair
Star .....	Fair
Support .....	Good
Settings .....	Excellent
Photography .....	Very good

The principle point in this racial story of the South is the untruthful statement of a secretary to his employer's daughter that she has negro blood in her veins. The spectator is shown from the first that it has no basis in fact, and for that reason, the suspense is lessened somewhat. However, several novel twists to the plot make it an average five-reel feature.

Virginia Pearson, as Sybil Houston, was somewhat miscast, as she did not look nor act the high school type of girl demanded by the play. An excellent supporting company surrounded her, however, consisting of Alexander Franck, as her father; Edward Roseman, as the secretary; Victor Sutherland, as a young Southerner; and Albert Riccardi, a crippled negro. Liane Held Car-

ra, the late Anna Held's daughter, gave a pleasing performance as Mary Elliott, a Northern girl.

The settings and photography are excellent, particularly pleasing being the beautiful scenes of a Southern estate.

*The story:* Sybil's hand is sought in marriage by her father's secretary, but when she refuses him, he confronts her with the statement that she has negro blood in her veins. She sees her father paying Sam, a cripple, a sum of money and half believes the secretary's story. Becoming engaged to John Carter, she is told to break with him or she will be exposed. However, they are married, and again Harvey enters her home, accompanied by the negro, with seeming proof. She feigns suicide and Harvey confesses it was all a lie, that her father was responsible for an injury to the crippled negro. Her husband thrashes him thoroughly, and he agrees to provide for the cripple, Sam, the rest of his life.

Bert Lytell in

**"BOSTON BLACKIE'S LITTLE PAL"**

Metro drama; five parts; directed by E. Mason Hopper; published August 26

As a whole.....	Very good
Story .....	Excellent
Star .....	Excellent
Support .....	Good
Settings .....	Elaborate
Photography .....	Very good

The reformation of a burglar brought about by a loveless little "kiddie" in the home of rich parents is the basis of this well developed and carefully produced piece of screen fiction adapted from Jack Boyle's magazine story. The plot is a simple one with the heart interest depending upon the work of a juvenile actor.

Bert Lytell is "Boston Blackie," the burglar, and gives a good account of himself in a unique role. Rhea Mitchell appears to advantage as his partner in crime, while Rosemary Theby, Frank Whitson and Howard Davis round out the excellent cast.

Photographically the picture is perfect and the exteriors showing an unusually pretty garden surrounding an immense home are most appealing. A novel ending is furnished in which audiences are asked to supply their own conclusion to the story.

*The story:* "Boston Blackie" plans to rob the safe of Martin Witmerding and for that purpose installs Mary, his sweetheart, in the house to help him. On the night he goes to the place he is disturbed by the baby of the household walking into the room in search of a toy dog. The burglar plays a while with the child then puts him to bed. As he returns to the safe, he is again interrupted and hides behind the portieres, while Mrs. Wilmerding and Lavelle, a friend, enter. Lavelle persuades Mrs. Wilmerding to elope with him and she consents, he taking her jewels with him. Blackie intercepts him, takes the jewels from him and threatens him with death if he ever communicates again with Mrs. Wilmerding. Through love for her child she gives up Lavelle and Blackie debates whether he should return the jewels or keep them.

Annette Kellermann in  
**"QUEEN OF THE SEA"**

Fox fairytale; six parts; directed by John Adolfs; published special

As a whole.....	Beautiful	spectacle
Story .....	Fantastic	
Star .....	Excellent	
Support .....	Good	
Settings .....	Beautiful	
Photography .....	Excellent	

For lovers of water sports and fanciful love stories like the Arabian Nights this picture will make an especial appeal. There are many almost unbelievable feats of daring and skill in which Miss Kellermann surpasses her past records. The predominant thrill of the picture is its exquisite beauty. Miss Kellermann's eighty-five-foot dive from a cable that has been cut from under her feet is awe-inspiring. And her grace is an everlasting recommendation for swimming.

Hugh Thompson, as the Prince, gave a good performance and did some rather good swimming on his own account. Mildred Keats was a thing of beauty and a joy forever. Beth Irwins and Walter Law did particularly good work.

*The story:* Merilla, Queen of the Sea, finds a book among the wreckage at the bottom of the sea, which contains a prophecy that she shall save four human beings and then receive the reward of a human body of her own and an immortal soul. Boreas, Master of the Storms, wrecks many ships and sends his sirens to drag the victims to certain death. Merilla saves the predicted lives, and the fourth proves to be the Prince, who is on his way to meet his betrothed. They fall in love with each other, but Ariela tells them

they must be unselfish, and the Prince goes on to meet the Princess, who is really in love with one of her courtiers. Boreas captures the Princess and confines her in even a worse dungeon than the one in which Merilla was when the Prince rescued her. Merilla has been given a human body and such a beautiful soul that she resolves to rescue the Princess even though it means the loss of the Prince. She goes to the dungeon and reaches the Princess, encourages her and then walks out on a spider thread to a point where she can warn the Prince of her great danger. He and his Knights come just in time to save her from a horrible fate. She confesses her love for the courtier and the two couples are then happy in possession of each other.

Geraldine Farrar in

**"THE TURN OF THE WHEEL"**

Goldwyn drama; six parts; directed by Reginald Barker; published September 2.

As a whole.....	Excellent
Story .....	Gripping
Star.....	Very good
Support .....	Very good
Settings .....	Excellent
Photography .....	Good

You can't go wrong on this. It will pack your house and please all of your patrons, especially the women.

Presented by Goldwyn as its first Geraldine Farrar feature, the production promises well for a fine series, for it shows careful thought and much painstaking effort on the part of all—scenario department, technical staff and players.



GERALDINE FARRAR IN A SCENE FROM "THE TURN OF THE WHEEL." (Goldwyn.)

Miss Farrar does some of her best acting and has a role that rouses keen sympathy. She wears some beautiful gowns that accentuate her beauty and some very attractive millinery. Herbert Rawlinson, her chief support, appears to good advantage enacting a difficult role well. The rest of the supporting players also are worthy of praise, especially Massard Short and Violet Meming.

The action starts at Monte Carlo and is transferred to New York. The settings are faithful to both locations, the Monte Carlo settings being especially fine. The story, which was written by Tex Charwate, is strong and the suspense is well maintained from the start, involving a mystery which is unfolded rapidly and with startling effect.

*The story:* Rosalie Dean dissuades Maxfield Grey from suicide at Monte Carlo and loans him 100 francs, with which he regains his losses. They become fast friends. Without warning Grey is arrested for the murder of his wife in New York and Rosalie is taken as an accomplice. Rosalie proves an alibi, but Grey is returned for trial. He refuses to admit or deny his guilt, but Rosalie, convinced he is innocent, sets about to find the truth. She discovers by shrewdly playing upon the weakness of Wally Gage, a man about town, in proving that the shooting was accidental, and that Grey was maintaining silence to prevent his brothers name being dragged in the mire because of a liaison between his brother's wife and Gage, who had been meeting at Maxfield's home with the consent of Mrs Maxfield Grey. Freed of the murder charge, Maxfield and Rosalie find happiness in marriage.

# “What the Picture Did For Me”

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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## Artcraft

**The Great Love**, with Lillian Gish and Henry Walthall—Big, as Griffith's work always is. Drew big business for a week. We never hold pictures longer.—Liberty Theatre, Seattle, Wash.

**Going South**, with Douglas Fairbanks—Hold them out on every booking.—C. A. Potts, Columbia Theatre, Indiana Harbor, Ind.

**M'iss**, with Mary Pickford—The last one seems better than the others she has made. Mary has made good the past year and is more popular than ever and she deserves it for such pictures.—Leo Peterson, Belle Fourche, S. D.—Mixed patronage.

**Riddle Gawne**, with William S. Hart—Has the usual Hart stamp and will draw big business accordingly.—Liberty Theatre, Seattle.

**Mr. Fix-It**, with Douglas Fairbanks—They don't like “Doug” in the “soup and fish” clothes as well as the wild and woolly. Big business with this, but patrons only moderately enthusiastic about it.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**The Danger Mark**, with Elsie Ferguson—Different from the other productions featuring this star. Brought very good business.—Frank Steffy, Coliseum Theatre, Seattle.—High class patronage.

**Mr. Fix-It**, with Douglas Fairbanks—Good picture. Typical of Fairbanks—wheeling around on one foot and jumping up and down.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**The Songs of Songs**, with Elsie Ferguson—Fair.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**The Silent Man**, with William S. Hart—They like Hart here. Enough said.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**Old Wives for New** (DeMille Special)—An unusual picture. Did excellent business. Regent Theatre, Rochester, N. Y.—Fashionable patronage.

**Shark Monroe**, with William S. Hart—Very good. Wonderful scenery. Artcraft titles beautiful. Pleased better than usual. C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Neighborhood patronage.

## Bluebird

**The Empty Cab**, with Franklyn Farnum—Very good. Lots of action and good comedy. Business good.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Broadway Love**, with Dorothy Phillips—A good picture, but failed to pull any business.—R. J. Relf, Star Theatre, Decorah, Ia.

**The Car of Chance**, with Franklyn Farnum—Good clean comedy drama.—P. G. Estee, Star Opera House, Alexandria, S. D.

**The Greater Law**, with Myrtle Gonzales—Good story of the North country.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Beauty in Chains**, with Ella Hall—Good. Star always draws for us.—P. G. Estee, Star Opera House, Alexandria, S. D.

## First National Exhibitors' Circuit

**My Four Years in Germany**—Played this two days at 25 and 50 cents and it went over well. Very good picture.—



ENID BENNETT,  
Appearing Exclusively in Paramount Productions.

Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**My Four Years in Germany**—Good picture, but did very poor business on account of too high admission prices.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**Tarzan of the Apes**, with Elmo Lincoln—Interesting story, with scenery which is different. Poor ending.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**Tarzan of the Apes**, with Elmo Lincoln—Good picture. Good business at advanced prices.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

## Fox

**Salome**, with Theda Bara—Not as good as **Cleopatra**, this star's last super-feature. Business did not hold up.—Orpheum Theatre, Seattle.

**Roaring Lions and Wedding Bells**—Picture great and a thriller, yet somehow the Sunshine comedies do not get the laughs or business they ought to.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**American Buds**, with Jane and Katherine Lee—The best I ever saw. Go as far as you like. This picture will stand it. Fine for special children's matinee. I work it every time on these children.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**Les Miserables**, with William Farnum—A wonderful production with enough pathos and punch to go over big any where.—Frank Steffy, Coliseum Theatre, Seattle—High class patronage.

**Jack and the Beanstalk**—Picture great, but in poor condition. Business very good on a very hot night.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**The Conquerer**, with William Farnum. Big. This pleased all. Farnum draws good business. Story interesting throughout.—B. C. Brown, Star Theatre, Viroqua, Wis.—Mixed patronage.

**Rough and Ready**, with William Farnum—If your people liked **The Spoilers**, **Flame of the Yukon**, and pictures like that, grab this one and go the limit for it's a real story of the north lands.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**The Pride of New York**, with George

Walsh—Good picture. Every patron pleased. House full.—M. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

**When a Man Sees Red**, with William Farnum—Good.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**The Painted Madonna**, with Sonia Markova—A great picture. Pleased the people much. Don't pass it up.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**Six Shooter Andy**, with Tom Mix—Good drawing card. Both title and star brought business.—O. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.

**The Firebrand**, with Virginia Pearson—Pleased some and not others, but drew exceptionally well.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**Treasure Island**—Long drawn out and very tiresome. Much adverse criticism on this one.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**The Soul of Buddha**, with Theda Bara—Bara always draws and never disappoints. Give her more vampire stuff.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**The Honor System**, with George Walsh, Gladys Brockwell and Miriam Cooper—Went big. Fox Standard pictures prove good drawing cards and never disappoint here.—B. C. Brown, Star Theatre, Viroqua, Wis.—Mixed patronage.

**The Devil's Wheel**, with Gladys Brockwell—Well liked. Business good. Some "vamp," Gladys. Plot good. Film in good condition.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**Two Little Imps**, with Jane and Katharine Lee—Patrons well pleased. Everybody came.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

**Some Boy**, with George Walsh—Great picture. Walsh is a great favorite. Play it.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**The Scarlet Pimpernel**, with Dustin Farnum—Did not take well with our patrons.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

**A Fool There Was**, with Theda Bara—Played to good business on Saturday night. Good picture of the kind, but that kind doesn't go here.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**North of 53**, with Dustin Farnum—Good of its kind. Full house.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

**Goldwyn**

**Heart of the Sunset** (Rex Beach production)—A very good production. Did poor business due to very hot weather. Boost a book sale before showing to get best results.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed patronage.

tre, Belle Fourche, S. D.—Mixed patronage.

**The Face in the Dark**, with Mae Marsh—One of the best Goldwyn productions shown here yet. Business good three days.—Metropolitan Theatre, Cleveland, Ohio.

**The Danger Game**, with Madge Kennedy—Human and interesting all the way. Her best so far according to the way audience received it.—Y. M. C. A. Theatre, Coatesville, Pa.

**For the Freedom of the World**—(Ira M. Lowry production)—One of the best patriotic productions. Worth extra admission and effort in advertising.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

**All Woman**, with Mae Marsh—Pleasing picture. Story very good. A little long, but well acted. Business good.—Didsbury Theatre, Walden, N. Y.

**The Fair Pretender**, with Madge Kennedy—Did a good average business. Pleased all.—Orpheum Theatre, Twin Falls, Idaho.

**Dodging a Million**, with Mable Normand—Give us some more like this. Every one glad to see Mabel Normand back on the screen.—Bijou Theatre, New Brunswick, N. J.

**The Service Star**, with Madge Kennedy—Poor business. Nothing to catch the public.—Piccadilly Theatre, Rochester, N. Y.—High class patronage.

**The Floor Below**, with Mabel Normand—Had profitable engagement. Heard many favorable comments from patrons.—Lyric Theatre, Marion, Ind.

**For the Freedom of the World** (Ira M. Lowry production)—Fair picture. Will get by, but nothing out of ordinary.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**The Beloved Traitor**, with Mae Marsh—Pleased a good sized house.—A. S.



GLADYS LESLIE  
In a Scene from "A Nymph of the Foothills,"  
a Vitagraph Production.

Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

**Our Little Wife**, with Madge Kennedy—Excellent picture. Madge Kennedy is excellent drawing card.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**Fields of Honor**, with Mae Marsh—Very depressing picture. My people did not care for it. Miss Marsh's acting very good.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**The Floor Below**, with Mabel Normand—A first class production that brought big business for three days. Star well liked here.—Crescent Theatre, Adrian, Mich.

**The Cinderella Man**, with Mae Marsh—The kind of picture that appeals to everybody. Audience fairly raved about it. Two days of exceptionally fine business.—Elks Theatre, Prescott, Ariz.

**The Face in the Dark**, with Mae Marsh—As good an attraction as **The Cinderella Man**, which is saying something. Business excellent.—Jubilee Theatre, Buffalo.

**The Danger Game**, with Madge Kennedy—An excellent attraction in nearly every respect. Story, star and photography splendid. Madge Kennedy and Tom Moore go very well here.—Barnes Theatre, Fillmore, Cal.

**All Woman**, with Mae Marsh—Drew well. Many patrons commented favorably on pretty outdoor scenes. Mae Marsh works well and pulls well.—Dayton Theatre, Dayton, O.

**The Fair Pretender**, with Madge Kennedy—Audiences enjoyed this more than any picture shown here in some time. Any exhibitor would be safe in booking it.—Grand Theatre, Moultrie, Ga.

**Jewel**

**The Price of a Good Time**, with Mildred Harris—Good story, with very good photography.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**The Kaiser, the Beast of Berlin**, with Rupert Julian—Good drawing card. Did good business.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**Kleine**

**The Little Lost Sister**, with Vivian Reed and George Fawcett—The strongest picture of its kind I ever played. A wonderful moral lesson, but too strong for small towns.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**Metro**

**To Hell with the Kaiser**—Picture is a knock-out. Best thing we have played. Everybody pleased and talking about it. Business better each day. Weather warm. Would certainly advise any exhibitor friend to play this. Billboard, newspaper and lobby advertising. Keen competition. Charged 17 and 28 cents. Harry L. Kelling, Modesto Theatre, Modesto, Cal.—Small town patronage.

**A Pair of Cupids**, with Bushman and



A SCENE FROM "PRISONERS OF THE PINES"

Bayne—A very good Bushman and Bayne feature. Business fair.—Mission Theatre, Seattle.—Downtown patronage.

**A Man's World**, with Emily Stevens—This develops into a good picture. Story will appeal to the masses.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—Mixed patronage.

**The Square Deceiver**, with Harold Lockwood—Well liked. Why don't they leave star on program stuff instead of putting him in Screen Classics?—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**With Neatness and Dispatch**, with Bushman and Bayne—Good picture. Good business.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**To Hell with the Kaiser**—A good picture, but one of those high priced features that bring you very little net profit after you have paid your film rental for it. You simply work for the film exchange. Ran it two days at \$100 a day. First day's business was O. K., but second day was poor. Film exchanges will have to start coming off of their high horse with these so-called \$100-a-day pictures. We, for one, are through paying these high rentals. If you can get this at a reasonable rental, book it as the public will like it. We had to charge 22 cents admission. It should have been 17 cents.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class patronage.

**The Million Dollar Dollies**, with the Dolly sisters—Not much to the story, but the production as a whole amused the audiences. I would book it again.—Jim Clemmer, Clemmer Theatre, Seattle.

**The House of Mirth**, with Katherine Harris Barrymore—Interesting story and well directed, but did not draw any too well. Miss Barrymore is not very well known here and it might be wise for exhibitors booking this play to advertise her as John Barrymore's wife.—Mission Theatre, Seattle.—Downtown patronage.

**Mutual**

**A Bit of Jade**, with Mary Miles Minter.—Very good. Big house.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

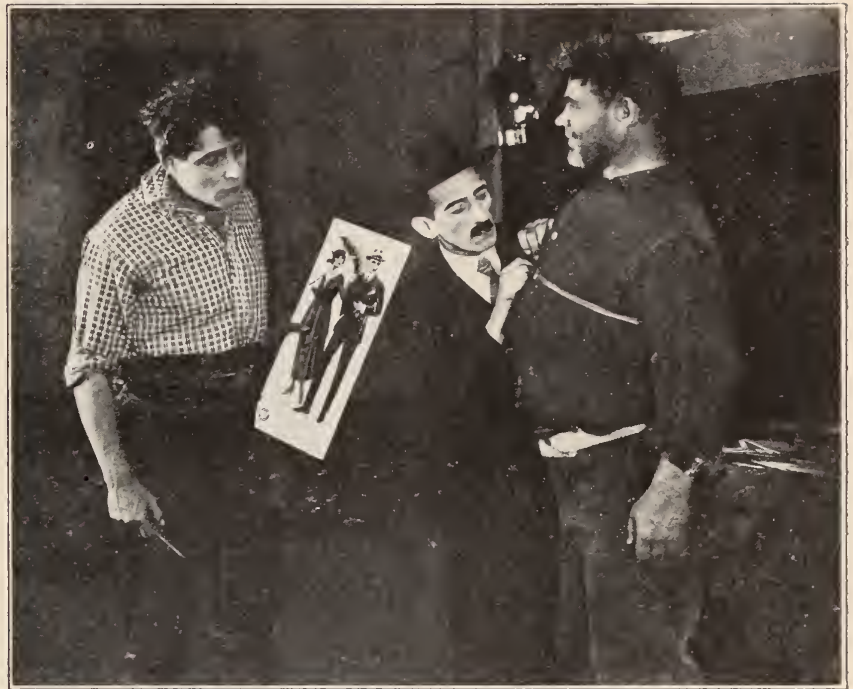
**Ann's Finish**, with Margarita Fisher—Good comedy drama. Star good always. Good business.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago Suburb.)

**The Richest Girl**, with Ann Murdock—Star good, but light story. Poor business.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

**Paralta**

**Within the Cup**, with Bessie Barriscale—Excellent picture. Drew well. Have not had a bad Paralta picture yet. Taken as a whole regard them as the best program pictures on market considering rental. Pay me better.—Empire Theatre, Winchester, Va.

**Shackled**, with Louis Glaum—Strong



J. WARREN KERRIGAN HAS THE LEADING ROLE IN THIS JESSE D. HAMPTON PRODUCTION, WHICH WILL BE DISTRIBUTED BY W. W. HODKINSON CORP.

play. Very good business.—Jim Clemmer, Clemmer Theatre, Seattle, Wash.

**The Lesson**, with Constance Talmadge—Have seen star in better plays. Scenery great. Plot just fair. Star coming.—William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**With Hoops of Steel**, with Henry Walthall—Fine. Pleased nine out of ten who saw it.—Charles Boehringer, Princess Theatre, St. Mary's, Kan.—Middle class patronage.

**Paramount**

**In Pursuit of Polly**, with Billie Burke—Very pleasing picture. Seemed to satisfy our audiences very well. Played to satisfactory business on a week's run. Weather very warm. Didn't advertise much. Picture drew on star's merits. Charged 22 cents.—M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago. (Busiest corner in the world.)—Transient patronage.

**Old Wives for New** (DeMille Special)—A very good production. Pleased the patrons and drew good crowds.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**Tyrant Fear**, with Dorothy Dalton—Great photography. The style of a subject Miss Dalton shines in.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**The City of Dim Faces**, with Sessue Hayakawa—Good, but this picture has knocked the star's popularity here.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**Sandy**, with Jack Pickford and Louise Huff—Advertise the fact that this is the

last picture Jack made before he joined the navy and it will be the last one till the war is over. Drew well. Picture pleased. Has plenty of action. Children liked it.—Charles H. Ryan, 2844 West Madison street, Chicago.—Middle class patronage.

**Moonshine**, with "Fatty" Arbuckle—Very clever, but did not please as well as some of star's other offerings? Good business.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Huck and Tom**, with Jack Pickford. Pleased. Good drawing card.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Let's Get a Divorce**, with Billie Burke—A good subject and most entertaining.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Nan of Music Mountain**, with Wallace Reid—One of this popular star's best. He is a great favorite here and always gets the money.—C. Everitt Wagner, Dreamland Theatre, Chester, S. C.

**Arms and the Girl**, with Billie Burke—Good business and well satisfied audience. Thomas Meighan has big following here.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**The White Man's Law**, with Sessue Hayakawa—A good picture of its kind. Star's work like Beban's—not appreciated, but funny public falls for these pretty boys who pose and whip a dozen for the girls (in pictures).—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

**Green Eyes**, with Dorothy Dalton—A medium Dalton feature. Comedy touches helped. Business pretty good.—Strand Theatre, Seattle.—Downtown patronage.

**Huck and Tom**, with Jack Pickford—Good.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**The Whispering Chorus** (DeMille Special)—Not very good. DeMille's pictures don't draw.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**A Country Hero**, with "Fatty" Arbuckle—No matter what the picture Arbuckle makes, it adds three or four times the cost of the film to my attendance.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**Mrs. Dane's Defense**, with Pauline Frederick—Fair picture. Nothing extra.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

**Jules of the Strong Heart**, with George Beban—Excellent. Subtitles very clever and kept them laughing. This is the type of picture our patrons like. Should go big anywhere.—R. L. Hensler, Bijou Theatre, Carrollton, Ill.—Mixed patronage.

**Mile-a-Minute Kendall**, with Jack Pickford—A remarkably clever comedy drama. Just what the largest percentage of patrons want—comedy.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Jack and Jill**, with Jack Pickford and Louise Huff—Good business. Good, clean comedy. Boost the prize fight in advertising; also ranch scenes.—A. N. Miles, Eminence Theatre, Eminence, Ky.

**The Clever Mrs. Fairfax**, with Julian Eltinge—A great novelty. Pleased every one.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**"Flare Up" Sal**, with Dorothy Dalton—Good for an audience that likes western atmosphere. Beautiful backgrounds. A poor repetition of **Flame of the Yukon**.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**Bab's Burglar**, with Marguerite Clark—Turned them away. What more can we ask?—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**The Fair Barbarian**, with Vivian Martin—Exceptionally fine. The best picture this star ever made that I have seen. Pleased everybody.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**Hungry Heart**, with Pauline Frederick—This is a fair program feature and that's all you can say for it.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**Rimrock Jones**, with Wallace Reed—Fine western comedy drama.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Neighborhood patronage.

**The Seven Swans**, with Marguerite Clark—Great fairy story and seemed to please the children.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**Pathe**

**The Hillcrest Mystery**, with Irene Castle—Up to usual standard of this star. Fair business.—Piccadilly Theatre, Rochester, N. Y.—High class patronage.



GAIL KANE,  
Star of the Gail Kane Production, "Love's Law,"  
Distributed by Mutual.

**Moral Suicide**, with Leah Baird and John Mason—A very well produced picture. Ran it two days to good business. Last day better than the first. Pathe does not give me any advertising helps.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**Allies Official War Review**—Everybody pleased. Good drawing card.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**The Yellow Ticket**, with Fannie Ward—This is a rather poor picture. Does not compare with the old World of similar title with Clara Kimball Young. Don't raise your prices on this. I did and now I'm sorry, for I stung 'em.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**The Movie Dummy**, with Toto—One of the best Toto comedies yet shown and was highly appreciated.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Allies Official War Review**—These single reels are very good and show more than is expected. With us they do not draw, but they please.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

**Allies Official War Review**—Great. No exhibitor should miss these.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**Runaway Romany**, with Marion Davies—Great picture. Beautiful star and scenery. Play it.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**Daddy's Girl**, with Baby Marie Osborne—The little star is a winner every time she is shown.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**The German Curse in Russia**—Greatest picture of its kind. The unvarnished truth. Should be shown in every theatre. Just the picture for the present time to stimulate Red Cross and other drives.—A. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.

**Allies Official War Review**—Excellent pictures. Photography in first four poor.—H. B. McFarling, Tokio Theatre, Morchouse, Mo.—General patronage.

**The Movie Dummy**, with Toto—A poor subject to start this comedian in.—R. J. Relf, Star Theatre, Decorah, Ia.

**Allies Official War Review No. 2**—Most interesting in all of its scenes.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Told at Twilight**, with Baby Marie Osborne—These clever kid pictures are extra good, but it takes the public some time to find it out.—B. C. Brown, Star Theatre, Viroqua, Wis.

**Select**

**Her Only Way**, with Norma Talmadge—One of Norma Talmadge's best pictures. Drew well all week. Support especially good, Eugene O'Brien and Wallace Ramsey backing up the star effectively. Picture is worth a second week.—B. Anderson, Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Transient patronage.

**The Savage Woman**, with Clara Kimball Young—Shows star in very interesting part, but story is too improbable. Did fair business.—Regent Theatre, Rochester, N. Y.—Fashionable patronage.

**A Pair of Silk Stockings**, with Constance Talmadge—Very clever comedy drama. Clean and entirely satisfactory.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Neighborhood patronage.

**Over There**, with Charles Richman—Very good patriotic picture. Everyone satisfied.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**The Whirlpool**, with Alice Brady—Good heavy piece. Pleased Brady fans.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Neighborhood patronage.

**The Shuttle**, with Constance Talmadge—Pleased patrons generally.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

**The Savage Woman**, with Clara Kimball Young—An out of the ordinary play that has the added attraction of this beautiful and very popular star. Did big business the first few days. This picture showed the increased popularity gained by the star during her personal appearance here a few weeks ago, but it fell away toward end of run.—Frank Steffy, Coliseum Theatre, Seattle, Wash.—High class patronage.

**The Claw**, with Clara Kimball Young—Very good to good business.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**A Pair of Silk Stockings**, with Constance Talmadge—Corking good comedy drama with lots of action. Pleased all who saw it.—Strand Theatre, Seattle, Wash.—Downtown patronage.

**The Secret of the Storm Country**, with Norma Talmadge—Fine picture.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**The House of Glass**, with Clara Kimball Young—One of the star's best pictures. Pleased large houses.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

**Panthea**, with Norma Talmadge—Fair

picture. Average business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**Up the Road With Sallie**, with Constance Talmadge—Pleased big house. Boost it.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Scandal**, with Constance Talmadge—A young star, but coming up in wonderful popularity.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**Ghosts of Yesterday**, with Norma Talmadge—Very good.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Triangle**

**Old Hartwell's Cub**, with William Desmond—Desmond is a drawing card, but the story is ordinary.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**Until They Get Me**, with Pauline Starke—About like all other western features. Too much gun stuff.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**For Valor**, with Winifred Allen—The kind of picture that makes satisfied customers. Weather good. Heavy advertising. No competition. Charged 11 and 17 cents.—Edward Sazma, People's Theatre, Wyoming, Ia.

**Law's Outlaw**, with Roy Stewart—Good western.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Between Men**, with William S. Hart—Not up to Hart standard. Long-drawn-out. Not enough action.—O. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.

**The Social Secretary**, with Norma Talmadge—A so-called reissue with about 700 feet less than the original subject, which we ran once before. Why not put in new film and make it a re-issue.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Golden Rule Kate**, with Louise Glaum—Clean and well acted. Trifle too much dance hall stuff and drinking.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Fighting Back**, with William Desmond—Film in fine condition. Triangle westerns always mean a big day.—O. J. Chandler, Palace Theatre, Peru, Ind.—Mixed patronage.

**Universal**

**Broadway Scandal**, with Carmel Myers—Very good. Star fine. Drew good business.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—General patronage.

**Vitagraph**

**Baree, Son of Kazan**, with Nell Shipman and Alfred Whitman—Here is a good one. I played it to capacity at increased prices and heard nothing but praise for the production. Snow shots are great.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**The Golden Goal**, with Harry Morey—Big house. Pictures well liked. Morey a great drawing card here.—Charles Boeh-

ringer, Princess Theatre, St. Mary's, Kan.—Middle class patronage.

**Richard the Brazen**, with Alice Joyce—Drew well and is really interesting.—A. N. Miles, Eminence Theatre, Eminence, Ky.—Neighborhood patronage.

**The Soap Girl**, with Gladys Leslie—Good business. Star well liked.—Charles Boehringer, Princess Theatre, St. Mary's, Kan.—Middle class patronage.

**Dead-Shot Baker**, with William Duncan—Excellent western. Good business. Above average.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**Find the Woman**, with Alice Joyce—Very good. Good house.—Charles Boehringer, Princess Theatre, St. Mary's, Kan.—Middle class patronage.

**The Hero of Submarine D-2**, with Charles Richman—The picture pleased all classes of people.—Weather good. Heavy advertising. No competition. Charged 11 and 17 cents.—Edward Sazma, People's Theatre, Wyoming, Ia.—Neighborhood patronage.

**Clover's Rebellion**, with Anita Stewart—Excellent star and good support. Pretty costumes, but not much play. But it got over.—A. N. Miles, Eminence Theatre, Eminence, Ky.

**The Song of the Soul**, with Alice Joyce—This is a better-than-usual program offering and can be featured if you don't play big stuff all the time.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**W. H. PRODUCTIONS**

**Cold Deck**, with William S. Hart (Doll Van)—Good picture to good business. The print was nothing extra.—R. A. Shobe, Kentland Theatre, Kentland, Ind.—High class patronage.

**World**

**Masks and Faces**, with Sir Johnson Forbes-Robertson—Good for high class trade only. Don't like costume plays. Business good, but patrons not satisfied. William Francis, South Side Theatre, Greensburg, Ind.—Middle class patronage.

**The Volunteer**, with Madge Evans—Very good picture. Also ran slides of home soldier boys. Big business. Strong opposition in a big tent show.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ind.—Rural patronage.

**The Bondage of Fear**, with Ethel Clayton—This star always pleases here. Business good.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

**Eight Bells**—Only Fair. Too much of a conglomeration of slap-stick to get over well.—B. A. Cannon, Crossett Picture Theatre, Crossett, Ark.—Small town patronage.

**The Revolt**, with Frances Nelson and Arthur Ashley—Picture pleased a large audience.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

**What Is the Picture's Box Office Value?**

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY'S "What-the-Picture-Did-for-Me." Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

Title .....

Star .....

Producer .....

Weather .....

How Advertised .....

Competition .....

Admission Prices .....

Remarks .....

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Name of Theatre.....

Transient or Neighborhood Patronage .....

Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices .....

Remarks .....

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City and State.....

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# The Periscope

Now altogether—HARMONY!

Get ready for that Fourth Liberty Loan. It'll soon be here.

### A Lesson in Conservation

A Pennsylvania mining town restaurant has the right idea about conservation of sugar. A sign reads:

"Use only one level teaspoonful in your coffee. Don't be a U-boat—so stir like hell, for we don't mind the noise."

### Brutally Frank!

"There is no part of the motion picture industry in which there is as much misapplied energy as in the publicity departments."—World Pictures publicity.

Manager Ediel of the Strand theatre, New York, is nothing if not pro-American. On his stage a notice reads: "You are in America, drawing your salary from an American firm. Please speak English, the language of your firm, and the language of our country."

"If I could rhyme like that guy that writes those rhymed reviews," says Dubb, "I'd never write poetry."

### IN OTHER WORDS, RESIST THE TEMPTATION?

"If you want the NEWS buy the WORLD."—adv. in *M. P. World*.

Mae Murray isn't happy, apparently, unless she has a suit on. We don't mean one of those dark blue affairs, but a law suit. Her latest against Universal is for \$150,000 which arises out of the film, "Her Body in Bond." It seems she was not properly exploited.

If Doug. and Mary keep raising the "ante" they'll have to go around and sell their own films. D. F. claims he's worth \$3,000,000 a year if Mary gets \$2,000,000, because he can do stunts that Mary can't.

It's too bad the theatre men can't solve the fuel conservation question like the studio people do—move to California.

### A Judge of Good "Stories"

Now that Horace Judge has given up his job as business manager to George Arliss, to become press agent for the United Picture Theatres, let us hope that he lives up to his name.

Lasky has a good bet in Caruso. He not only acts in pictures, turns the crank and entertains him, but draws cartoons of the boss for the papers.

### Dat Bane Gud Idear

A rumor is current that Douglas Fairbanks intends visiting Sweden to produce films in co-operation with Swedish artists.—*The Bioscope*.

### Monopolizing All the Figures

Since the government announced that it costs \$150,000,000 a day to run the war, the press agents have ceased sending out stories of the enormous salaries paid stars and the immense amount of money spent on productions.

We noticed in the paper the other day that a dollar now buys only 59 cents' worth of food. It buys less than that where we eat. Must be something wrong somewhere.

Arthur Brisbane, who a few years ago startled the industry by remarking that picture shows were a proper form of amusement for "low brows," has written a scenario which William L. Sherrill is to produce. Jack Sherrill and Mabel Withee are to be starred in it. Yes, it's a war play.

Speaking of war plays, why doesn't someone write one with a German spy in it. There's a new idea. Y're welcome.

I see by the T. R. that the Ascher Brothers' new theatre, "the Midway, one of the finest in the city, is in one of the business sections of Chicago." And we always thought it was Rockford, Ill., eighty-five miles from the "loop."

J. R. M.

## Metro to Issue Five All-Star Pictures And Two Screen Classics in September

Five Metro productions, headed by an equal number of stars, comprise this firm's contribution for September. In addition, two Screen Classics superfeatures probably will be released.

In the Metro offerings the stars will be Edith Storey, Ethel Barrymore, Emily Stevens, May Allison and Bert Lytell, appearing in the order named. The features present stories delightfully varied in theme and treatment.

First on the list is "The Silent Woman," starring Edith Storey, to be released on Labor Day. "The Silent Woman" is a drama of the North woods, the scene being later moved to suburban New York. Miss Storey plays the part of Nan McDonald, who, as a clerk in a Hudson Bay Trading post, is called "the angel of the lumber-jacks."

"Our Mrs. McChesney," with Ethel Barrymore, is scheduled for publication on Sept. 9. This feature had its premiere and pre-view at the Strand Theatre, New York, where it delighted thousands. It is a picturization of Miss Barrymore's stage success, made from the famous "Emma McChesney" stories by Edna Ferber.

"Kildare of Storm," a romance, comes next. Emily Stevens is the star. The picture has a Southern setting.

"The Silent Woman," "Our Mrs. McChesney" and "Kildare of Storm" were all made in the Eastern studio and produced under the personal direction of Maxwell Karger. The two final productions of the month were made in the firm's West Coast studio and supervised by George D. Baker, Western production manager.

Of the West Coast productions, "The Return of Mary," with May Allison, will be issued Sept. 23. It is a swiftly-moving romance with a railroad background.

The other West Coast production is a Bert Lytell feature, "Unexpected Places." Mr. Lytell has the role of Dick Holloway, a wide-awake reporter who, after being assigned to interview a young English lord, is by a surprising turn of events forced to impersonate him.

## Sherry Featured in "The Secret Code"

Adela Rogers St. Johns wrote "The Secret Code" which is offered as the first feature on the Triangle program for September 8. J. Barney Sherry, whose last appearance on the Triangle program was in "High Stakes," will be co-starred in this production with Gloria Swanson, under the direction of Albert Parker.

"The Secret Code" is described as a psychological story of married life and presents Miss Swanson in the role of a neglected wife. J. Barney Sherry is the husband, a U. S. senator who marries a girl fifteen years his junior. The engrossing details of this husband's official work, the great pressure of war duties, gradually but unconsciously wean him away from his home. A mystery element is said to be cleverly interwoven with this drama of domestic difficulties, furnishing a play replete with human interest situations.

## "He Comes Up Smiling," for Fairbanks

Comedy, fast and furious, is declared to be the keynote of "He Comes Up Smiling," the Artaft picture for September 15 in which Douglas Fairbanks has the role of a young chap who turns knight of the road and blunders into a big stock deal through his assumption of another's character. The vehicle is said to afford the versatile Douglas with opportunities unlimited. There are many personal encounters of a most exciting nature and these enable the star to display his prowess as a boxer and wrestler. Allan Dwan directed the picture.

## Blackwell and Greeley in "Allies"

Carlyle Blackwell and Evelyn Greeley are at work on a new World Picture that bears the title of "Allies." This was the story that appeared in the *Saturday Evening Post* under the title of "The Huge Black One-Eyed Man." By reason of the difficulty in remembering the title, and moreover its length, influenced the World in changing to the more desirable title of "Allies."

# "OVER THE TOP" with J.B.

Peter C. E. Simone, a brave lad and a good scout, was wounded last week in France while serving with the 101st Infantry at the Battle of Rosieres. Peter is the eldest son of Charles Simone, branch manager at New Haven for the General Film Company. Prior to entering the army Peter was at the head of one of the largest film laboratories in the East and was considered to be one of the real authorities in that branch of the business.

The "Huns" are having a hard time trying to use up all the Haig and Haig over there. Haig shells in tanks are no "yoke" to the Heinies.

For the past two weeks mysterious signals have been seen at night in Westchester county, and since they seem to come from the direction of New Jersey, it is suggested that perhaps they are flashes of intellect from Fort Lee.

Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore are to appear in "The Story of the Biggest Game Ever Played," which was written for the Goldwyn Company for the Fourth Liberty Loan. Hugo Ballin is to direct. Fred Warren always has a big idea, at the right time, and puts it over in the right way.

The week's best bet. Hold the picture exposition at the Bronx International Exposition, 177th street, New York City. There are three thousand people per day visiting the Bronx Exposition, and with the added attraction of the picture show there would probably be ten thousand. Light and heat are assured up there as in no other place in the city. Think it over.

We didn't see a thing about Mrs. Caruso being at the box party at the Strand Theater Sunday night. Press agent simply said that Eurico would be the guest of Geraldine Farrar at a box party. Hope the "High C" doesn't reciprocate by inviting Geraldine to the Bronx Zoo. This, however, is no time to monkey with the groom.

Roy McCardell is having the time of his young life nowadays entertaining the officers from the Fort and Pelham Bay. The neighbors like the parties because the Pelham Bay band sometimes comes along and plays on the lawn in front of the house. Roy is some fun-maker both at home and abroad.

Some actors who are not great employ press agents to thrust greatness upon them, but Harold Lockwood has achieved greatness, and with the able assistance of Harry Poppe he holds it. Why not picture Harold in "To Have, and to Hold." It's a pretty story and Lockwood could do it justice.

Ted Eltonhead, F. A. S., late of the T. R. and now G. P. R. of the M. P. Exposition Company, is making headquarters at the N. A. M. P. I. and may soon

get a few more letters through the amalgamation of the A. E. A. and the M. P. E. L. of A. Well, Ted is making good, anyway, so why should he worry about a disarranged alphabet.

Murdock Pemberton and Jerry Wilson are both lambasting the press with Strand notices and, while they are generous with items relative to the doings at the theatre, they both believe in conserving "paper."

All of which reminds us that Carl Edwards is serving up a fine line of music at the Strand.

It is appropriate at this time to state that Ed Rosenbaum, Jr. of the Fox Film Company, has just published a slashing piece of music but not a fox trot. Ed has put the war-time tempo into a march. The first stanza runs as follows:  
 Sokum, "Sammy," sokum,  
 Sokum in the filthy eye,  
 Don't mistake that dirty "Kamerad"  
 To mean friendship by and by.

Since Ed is a Corporal in the Police Reserve, the proceeds are to go to the Police Reserve fund.

Tom Daley, late manager of the New York office of Billboard and the Chicago office of the Trade Review, has joined the Canadian Army. Tom is a veteran of the Boer war.

Now that Screencraft Film Company has taken the Thanhauser studio at New

Rochelle, N. Y., things are humming up there as never before. Under the general supervision of Maurice Fleckles and the personal direction of Frank Reicher it will be some job for the boll weevil of the press to harm Lucy Cotton, the star of the plant.

Sad days ahead for the boozers. The little tanks are known as "Whippits" and the big ones as the "Beatits." We mourn our loss.  
 New York, Sept. 3, 1918.

## Gotham Theatre Patrons To Sing National Anthem

NEW YORK—Motion picture theatres of Greater New York will observe Saturday, Sept. 14, as Star-Spangled Banner Day as a result of a request to the National Association of the Motion Picture Industry by the Mayor's Committee of National Defense.

The plan is to have the audiences rise and sing "The Star-Spangled Banner." In order to make this easy the Mayor's committee has ordered a sufficient number of slides, made in the form of the American flag with the words of the national anthem printed on the white stripes. These slides will be distributed to all theatres.

The committee is also mobilizing 600 well known singers. One will be assigned to each of the theaters and will act in the capacity of a leader.

## John Zanft Honored

John Zanft, managing director of the William Fox circuit of theaters, has been made captain of the theatrical unit of the New York Police Reserves. Nearly everybody in the offices of the Fox Film Corporation has joined the unit, the headquarters for which are in the Amsterdam Opera House.

SCENE FROM SELECT PLAY, "THE BETTER HALF"



ALICE BRADY APPEARS IN THE DUAL ROLE OF TWIN SISTERS, ONE OF WHOM DISCOVERS THE OTHER AFTER SHE HAS COMMITTED SUICIDE.

# Trade Shows

## CHICAGO

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, Sept. 11, 10:30 a. m.

GENERAL, 207 S. Wabash Avenue, Current features, titles not available, Wednesday, Sept. 11, 2 p. m.

GOLDWYN, 207 S. Wabash Avenue, "Just for Tonight," five reels, with Tom Moore, Thursday, Sept. 12, 11 a. m.

TRIANGLE, 207 S. Wabash Avenue, "Secret Code," five reels, with Gloria Swanson; "Mystic Faces," five reels, with Jack Abbe, Thursday, Sept. 12, 2 p. m.

UNIVERSAL, 220 S. State Street, "That Devil Bateese," five reels, with Monroe Salisbury, Tuesday, Sept. 10, 2 p. m.

VITAGRAPH, 207 S. Wabash Avenue, "A Nymph of the Foot-hills," five reels, with Gladys Leslie, Tuesday, Sept. 10, 2 p. m.

WORLD, 207 S. Wabash Avenue, "To Him That Hath," five reels, with Montagu Love, Saturday, Sept. 14, 1 p. m.

## ATLANTA

UNIVERSAL, New Tudor Theatre, "Soul for Sale" and "Sink-ing of Lusitania," entire week Sept. 9.

## CLEVELAND

TRIANGLE, 704 Sincere Building, "Secret Code," five reels, with Gloria Swanson; "Mystic Faces," five reels, with Jack Abbe, Monday, Sept. 9, 2 p. m.

WORLD, Belmont Building, "To Him That Hath," five reels, with Montagu Love, Saturday, Sept. 7, 2 p. m.

## MINNEAPOLIS

VITAGRAPH, 810 Produce Exchange, "A Nymph of the Foot-hills," five reels, with Gladys Leslie, Tuesday, Sept. 10, 2 p. m.

WORLD, Sixth Street and First Avenue, "To Him That Hath," five reels, with Montagu Love, Wednesday, Sept. 11, 2:30 p. m.

*Exchange managers are requested to send in weekly in-formation regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p. m., containing data on shows to be given in the week following.*

## THIS WEEK AT DOWNTOWN CHICAGO THEATRES

AUDITORIUM—Universal, "Crashing Through to Berlin," war film.

ALCAZAR—"The Children of the House," with Norma Talmadge; Metro, "Boston Blackie's Little Pal," with Bert Lytell; Fox, "Riders of Purple Sage," with Wm. Farnum; Artercraft, "Till I Come Back to You," with Bryant Washburn.

BANDBOX—Raph, "The Struggle Everlasting," with Florence Reed.

BIJOU DREAM—Select, "Her Only Way," with Norma Talmadge.

BOSTON—Fox, "The Riders of the Purple Sage," with William Farnum (2 days); "The Children of the House," with Norma Talmadge; Metro, "The Silent Woman," with Edith Storey (2 days); Artercraft, "Till I Come Back to You," with Bryant Washburn (2 days).

CASINO—Universal, "Movern Love," with Mae Murray.

CASTLE—Artercraft, "Heart of the Wild," with Elsie Ferguson.

ORCHESTRA HALL—Paramount—Artercraft, "The Hun Within," with Lillian Gish.

ORPHEUM—Hiller & Wilk, "Raffles," with John Barrymore (3 days); Artercraft, "The Great Love," with Robert Harron and Dorothy Gish.

PLAYHOUSE—Bear State, "The Vigilantes," with Gertrude Kabierske.

PASTIME—Select, "Her Only Way," with Norma Talmadge.

ROSE—Artercraft, "Riddle Gawne," with William S. Hart.

## OFFICIAL CUT-OUTS MADE BY THE CHICAGO BOARD OF CENSORS

"The Human Orchid" (Florida)—Reel 3, all struggle scenes between couple; man suggestively leering at girl. Reel 4, assault on newsboy and kicking him.

"Kultur" (Fox)—Reel 4, man putting duplicate key to girl's apartments in pocket and looking at it significantly later; subtitle: "You whom I thought different—for sale, etc." Reel 5, throwing girl money; subtitles: "Wouldn't you like to call personally, etc.," "Tonight Mile. is under my protection"; shorten kissing scene.

"Hands Up," No. 2 (Pathe)—Reel 4, slugging man.

"In Judgment Of" (Metro)—Reel 4, scenes of man steaming papers to obtain signature.

"Shifting Sands" (Triangle)—Reel 1, three scenes of man hending woman over table and forcibly kissing her.

"Her Man" (Pathe)—Reel 2, shooting feudist. Reel 3, shadow of hanging man. Reel 6, subtitle: "You know better. I brought the law—I killed you."

"The Savage Woman" (Select)—Reel 1, last half of vision scene of love duet on couch. Reel 2, shorten by half kissing scene in desert. Reel 3, love scene on balcony. Reel 4, subtitle: "No, Renee, we cannot always love. I have work to do"; "His conscience accuses him."

"The Greedy Grafters" (W. H. Prod)—Reel 1, shooting woman in seat and vulgar actions following. Reel 2, five scenes of couple in bed, to include closeup.

"Roped and Tied" (Universal)—Reel 1, flash four dance hall scenes; five scenes of women at bar; subtitle: "So, rustle her up to your shack tonight," and scenes of man and woman planning to trap girl; subtitle: "She's Jensen's, etc." Reel 2, attack on girl.

"Green Eyes" (Paramount)—Reel 1, subtitle: "You white nigger, how dare you talk to a gentleman." Reel 4, subtitle: "I see the white nigger you kicked in the dirt."

"The Long Chance" (Bluebird)—Reel 3, three scenes of girl on bar. Reel 4, slugging Indian; shooting man; scene of girl on bar with arms around man's neck.

"Petticoats and Politics" (Plaza)—Reel 1, reduce by half scenes of man on horseback shooting up town; three scenes of masked man shooting from doorway; three holdups. Reel 5, drilling safe; two scenes of taking money.

"Bill's Opportunity" (Capitol)—Reel 1, scene of dressed statues dis-solving into nude women. Reel 2, two scenes of woman in underwear as she appears in man's dream; closeup of couple in which girl's gown is indecently low.

"All Man" (Vitagraph)—Reel 1, subtitles: "What right has he to all that money, etc.," "Don't seem so"; "Not another cent for increases and that goes for Olsen too"; "We've got to take what we want," etc.; "As easy as crackin' a walnut"; "Are you game?" "I don't care"; entire incident of men discussing impending burglary; first portion of scene showing girl in low-cut gown bending over roulette table; two closeups of spinning roulette wheel; two scenes of burglar at barred window in factory; all scenes of burglars in factory after they are admitted by "lookout," to include entrance, examining skeleton keys at office door, hiding behind furniture and attack on watchman; newspaper item reporting successful burglary. Reel 2, scene of bound watchman; all scenes of burglars in office showing details in blowing safe. Sub-titles: "No, we'll use the 'soup'"; "Get the stuff"; "Why bother with the stuff," etc.; "Say, do you think I break a leg and get nothing for it?"; scenes of injured burglar pinned down by door of safe; in place of subtitle: "With John Olsen at the helm again, burglary followed burglary with never a clew," insert subtitle: "John Olsen back at his old tricks," or words to that effect; two scenes of burglars drilling hole in office door. Reel 3, closeup of gun showing through opening in door; shooting man; subtitle: "He's only stunned; we'll have the swag out in a few minutes"; two scenes of burglars drilling safe; two subtitles of conversation between police officer and burglar referring to "up the river"; subtitles: "Your bank book"; "There's \$17,000 in it," etc.; three scenes showing burglars packing loot into satchel. Reel 4, Olsen subscribing for \$15,000 worth of Liberty Bonds; view of girl's lips framing words "\$15,000"; subtitles: "If that money that I have donated to Uncle Sam will buy liberty—my trip 'up the river' will have been worth while"; "I'm going to give the bonds to the Red Cross." Reel 5, burglar sandpapering finger tips.

"A Fight for Millions" No. 8 (Vitagraph)—Reel 2, slugging man with gun.

"Lawless Love" (Fox)—Reel 2, first scene of stage holdup. Reel 3, sub-titles: "Me first—when it comes to women," etc.; "As long as she's going to stay we don't see why she should hang around one cabin." Reel 4, sub-titles: "Sure I can if—"; "I'm still strong for you, kid, even if you were in his cabin ten days." Reel 5, reduce shooting scenes to half to eliminate all views of men falling after being shot.

"The Brass Bullet" No. 4 (Universal)—Reel 2, setting fire to cotton in light-house; last two scenes of man sinking in quick-sand.

"By Hook or Crook" (World)—Reel 3, burglar stealing from safe. Reel 4, man at safe sandpapering finger tips.

"Alonzo's Wiggling Dancer" (W. H. Prod)—Man putting dancer's photo down trouser front.

"Two Scrambled" (Pathe)—Subtitle: "The honest tailor will return the wallet; but it is killing him by inches."

"Hands Up," No. 3 (Pathe)—Reel 1, Indian stabbing masked man; masked man shooting Indian at barred window. Reel 2, shooting scene in which man falls; taking belt from ground; near view of man aiming gun at horseman and his falling from horse.

# CHICAGO TRADE EVENTS

## 2,000-Seat House To Be Constructed For Hotel Morrison

### Theatre Will Be Part of Addition Put Up After the War

Plans for a 2,000-seat motion picture house on the Madison Street Rialto became known this week. The theatre is to be built as a part of an addition to the Hotel Morrison, which will cover ground now occupied by the Rose and Alcazar. It is not likely, however, that the addition can be constructed until after the war, because material is not now available.

The information was disclosed in connection with the transfer of a lease on the Rose and Alcazar from Harry Moir to the Hotel Morrison Company, of which he is the president and principal stockholder. The transfer was merely a matter of detail, it was said, and involved no consideration.

#### Loop Field Active

This is the third announcement of projected Loop motion picture theatres this year, and will be received with interest by all branches of the industry in the city.

One of the proposed new theatres, the Randolph, is now in the process of construction a few doors east of the Colonial Theatre. This is a Jones, Linnick & Schaefer house. It will open, according to present plans, some time in October.

The other project is one credited to Ascher Brothers, who are reported to have arranged for the construction of a modern house on the site of the Inter Ocean building in Monroe street, near Dearborn.

#### Ban on New Theatres

Failure to obtain material prevented the Aschers from going ahead, but now even though material was available, an edict of the War Industries Board against the building of new theatres would stop construction.

The order of the War Industries Board also would prevent the equipment of the Hotel Morrison Theatre, so it is not considered likely that the hotel company would proceed with the building even if the material were available, for it would mean giving up the Rose and Alcazar for a long time.

With the war over, however, indications point to at least three beautiful homes for the silent drama in Chicago's downtown district.

## Blanche Sweet in Town

Blanche Sweet passed through Chicago Monday, en route to the west coast, where she is about to appear in another big feature.

## Bear State Company Gives Dinner to Press

Officials of the Bear State Film Company and Roderick Ross, chairman of the Hamilton Club moving picture committee, entertained a score of newspaper people at a dinner given at the Hamilton Club Friday evening.

Following the dinner Rex Lawhead and his aids gave a showing of "The Vigilantes" in the ballroom on the ninth floor of the club to about three hundred invited guests.

A large orchestra played a specially prepared score during the showing of the feature. The picture of the stirring days of California during the gold rush was much enjoyed and was enthusiastically applauded at its conclusion. "The Vigilantes" opened Sunday at the Playhouse for an indefinite run.

## Miss Gordon Entertains

Kitty Gordon, who recently signed with the United Picture Theatres of America to make a series of productions, entertained friends and members of the press at a luncheon at the Morrison Hotel on Monday, and on Tuesday evening was the host to a number of prominent film people at a dinner given on the roof of the Hotel Sherman. Miss Gor-

don will also give a dinner at the Blackstone on Friday and expects to leave for the coast on Saturday.

## American Standard Removes to Chicago

The American Standard Motion Picture Corporation, which formerly occupied offices at 126-130 West 46th street, New York City, has moved to Chicago, where the business of the concern will be conducted in the future.

Effective September 1, it is announced William Stoermer, general sales manager, and W. K. Bielenberg resigned from the company. Mr. Stoermer will remain in New York and in the same quarters formerly occupied by the American Standard will devote himself to the affairs of the William Stoermer Enterprises, of which he is president.

## Miss Young in Chicago

Clara Kimball Young and Harry I. Garson arrived in Chicago Monday from New York City, paid the A. E. A. convention a flying visit, and departed for Los Angeles in the evening.

Miss Young is going to the coast to film "The Road Through the Dark," a war drama written by Maude Redford Warren. Marshall Neilan will direct the picture, Mr. Garson advised.

## FOX STUDIO'S PRIZE-WINNING FLOAT



THE STRIKING SET PIECE PICTURING DESOLATE BELGIUM BEING MINISTERED TO BY THE RED CROSS AND THE ALLIES WAS USED IN THE LOS ANGELES ALLIED WAR EXPOSITION PARADE.

## Lewis in Chicago

Mr. and Mrs. Edgar Lewis were among the prominent New Yorkers in Chicago for the convention.

Mr. Lewis has recently completed some special productions which, it is expected, will be announced for sale in the near future.

## PERSONALS

"By George"

D. M. Vandawalker, of the Doll-Van Film Corporation, is back amongst us once more looking fit and chipper after an illness of some weeks. D. M. says that the doctor thought he had typhoid, so gave him the starvation treatment. Looks like the sawbones was in league with Hoover.

Oh, yes, and that infected eye of Miss Hopkins has healed rapidly and it looks like the Doll-Van Corp. would be able to gallop after the fall business under a full head of steam.

Ralph Proctor showed up this week after an absence of many moons at 3 cents per mile, and gave out information that he intended to stay in our city for a full week. We can sure stand it if you can, Ralph.

Lee Herz of the Silee (pronounced Silee, not Silly) Film Exchange got back to the city Tuesday morning from Indianapolis only to find a \$1,000 contract in the mails. What's the use of going out after business when it comes to you like that?

J. C. Bennett of the Princess Theatre, Whiting, Ind., was in our village Labor Day, taking in the War Expo and incidentally booking a few films.

C. A. Day of the Majestic Theatre, Streator, Ill., and Manager Ludwig of the State and Victor Film Company, Detroit, were also visitors the past week.

We were told by an exhibitor that Friend Chathburn over to Vitagraph had a box of cigars for us acct. of a little favor we did him and when we applied for the smokes he offered us a little tin box containing ten Mickey Finns. Us thinks it must have been an injury instead of a favor we did him.

F. B. Warren, vice-president of the Goldwyn company, was a caller on Von Ronkel for a few days last week, leaving for New York Tuesday on the Century. He was considerably enthused, it is said, over the business being done by the local office.

There's a whole heck of a lot of visitors in town attending the convention at the Hotel Sherman and we ought to be over there right now finding out who they are so's we can list them some time.

Harry Weiss, manager of the Central Film Exchange, left for a tour of Indiana the first part of this week in his gasoline buggy. Harry is combining pleasure and business on the trip and doesn't expect to be with us again for a couple of weeks, which makes us think that he is the original weiss guy.



LOUIS B. GOULDEN  
And His Bunk Partner, Sidney Goldberg, Enjoy  
Exhibitors Herald and Motography at  
Camp Lee, Va.

## On the Firin' Line

Looks like a pretty soft week for the boys. They can make themselves to hum on the comfortable divans of the Hotel Sherman and look like they were there on business. It's kind of nice to get away from fire plugs once in a while.

"Chub" Florine has got back on the job after a week fighting some unknown indisposition which at least left him looking like he had been sick.

Once more Uncle Sam has beckoned. E. E. Hemmills of the Universal staff was the one to answer and he left last Friday for the officers' training camp at Camp Gordan, Ga. Another cause for the Kaiser to worry.

Friend McMillan, "Little Mack," around whom an air of mystery has hung since he severed his connections with the Foursquare people, made it known this week that he has signed with Frank Flaherty and will devote his talents to disposing of the "10-20-30" productions of the Producers Distributing Corporation. Here's to you, Mack.

J. H. Souther, formerly of the Goldwyn sales force, has linked his fortunes with the Vitagraph company and will henceforth tour Wisconsin for Chathburn.

Morrie Salkin is the proud possessor of a shirt which for colors has any rainbow faded we ever lamped. We're not saying the colors are as harmoniously blended.

J. R. Thompson, formerly with Select, is now traveling the southeastern Illinois territory under the Goldwyn banner.

S. H. Moses has severed his connection with the Jewel Productions and will cover the Chicago South Side territory for Goldwyn.

Jack Meredith has folded up and put away his punch board for raffling silk shirts and thus the epidemic has finally

died out. It's a darn good thing. Some of the fellows have got more silk shirts than they know what to do with, while others spent the money they needed for laundering their old Madras in an effort to win one.

## Washington From Sky In Screen Telegram

Washington, the war capital, as seen from the sky, photographed from an aeroplane for the first time—and possibly for the only time—is presented in the Screen Telegram, Number 51, by the Mutual Film Corporation.

The pictures were made by J. Thomas Baltzell, Washington camera correspondent for the Screen Telegram, and are said to be particularly clear, clean-cut and interesting.

Terry Ramsaye, editor, makes public acknowledgement of Mr. Baltzell's achievement by giving him credit in the title for his splendid work.

The Washington pictures were given a special run for a week at the Strand Theatre in New York and at many other representative metropolitan houses.

## Goldwyn Stars Finish Liberty Loan Feature

"The Story of the Biggest Game Ever played."

That is the title of an all-star contribution by Goldwyn to the thousand-foot motion pictures being made throughout the industry to boost the Fourth Liberty Loan. It has been completed at the Fort Lee studios of the company and soon will be in the hands of the Government's committee for distribution.

The stars are Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore. Geraldine Farrar was in Wyoming on location when the picture was begun, so she could not be in it, but she plans to make a separate production in which she will be the star.

## Hayakawa's Fourth Film "Bonds of Honor"

The Hayakawa company is making preparations for its fourth picture. The finishing touches are being put upon the third production "Bonds of Honor," and Hayakawa and Director Worthington expect to complete the final scenes in a few days.

The Haworth Pictures Corporation which is starring the Japanese actor, will make eight features during the first year.

## New Job for Ekre

George J. Ekre, manager of the Portland, Ore., branch of General Film, has been transferred to the Los Angeles office. Mr. Ekre relieves Western District Manager W. S. Rand, who had been acting as local manager pending the appointment of some one to handle the office. Mr. Rand probably will return to his headquarters at Denver.



## Cleveland Exhibitors Launch Attack Upon New Censorship Plan

CLEVELAND.—Exhibitors here have launched a hard fight against the proposed new censorship ordinance, which gives the right to a theatre censor appointed by the mayor to close a house when "any verbal expression of a gross, violent, obscene or vulgar character shall take place."

"This section gives one man the power of deciding what is right or wrong, which is grossly unfair," said John Hale, manager of the Colonial Theatre. "What one man may consider bad others may believe entirely justified."

The ordinance also provides for a city license fee of \$25 a year and regulates the hours of theatres from 12:30 p. m. to midnight. A fine of \$100 could be assessed for each violation.

The church people are solidly behind the measure and are making strong efforts to have it passed without modification.

## Fox's Liberty Theatre, St. Louis, Opens With "Why America Will Win"

"Why America Will Win!", the William Fox patriotic picture based on the life of General Pershing, will open the new William Fox Liberty Theatre, Grand and Delmar streets, St. Louis, September 29.

The Pershing picture will be shown for an indefinite engagement at the Liberty, which is undergoing extensive alterations preparatory to the opening.

A \$12,000 organ has just been installed and the interior of the theatre has been greatly improved. One of the features of the new interior of the Liberty is the greater opportunity provided for a more elaborate stage set. The lobby, too, has been enlarged and fitted up until the theatre has one of the most imposing fronts in the Middle West.

## Savoy Theatre, Newark, Made Paying Proposition

Manager M. Kridel of the Goodwin and Savoy Theatres, Newark, N. J., has just succeeded in making the Savoy a winner. The Savoy for a long time was considered hopeless. Mr. Kridel leased the house, renovated it, and booked Pathe's "The Yellow Ticket" and "Kicking the Germ out of Germany," a Rolin comedy, and did an unprecedented business.

Mr. Kridel is now planning to show "Hands Up," the new Pathe serial, for three days a week, starting it the same week he shows "The Birth of a Nation."

## Arbitrate Wage Scale

CLEVELAND, O.—Wage differences between the members of the Motion Pic-

ture Exhibitors League here and their operators are being settled by arbitration, following failure of either side to budge over a change in the scale.

## Agreement Is Reached With Buffalo Musicians

BUFFALO—There will be no musicians' strike here after all, an agreement having been reached between the union and the exhibitors' association whereby the musicians get an increase of approximately \$5 a man, while the exhibitors get the privilege of arbitrating future differences through an arbitration board.

Heretofore managers were forced to use as many musicians as the union decided should be employed, making it impossible for them to cut down on their music budget.

## Seattle Exhibitors Sign \$35,000 "Ad" Contract

SEATTLE—Jensen and Von Herberg of the Greater Theatres Company have signed a contract for \$35,000 worth of advertising in the *Seattle Times* for the ensuing year. The Greater Theatres Company operates the Coliseum, the Liberty, the Strand and the Mission.

## Metro Hires Thornby

Robert T. Thornby has been engaged by George D. Baker, manager of production at Metro's west coast studios in Hollywood, to direct May Allison in her newest starring vehicle, "Kate of Kentucky," by Baker and Thomas J. Geraghty.

## Novel Advertising Idea Worked Out With Aid Of Recruiting Service

SEATTLE—Eugene Levy, managing director of Levy's Orpheum Theatre, worked a novel pre-showing stunt for "To Hell With the Kaiser" last week. To the local Marine Corps recruiting station he donated all the paper on the feature to put up for a poster campaign for the "Soldiers of the Sea."

The marine corps posted the paper all over the city—on posts, in windows, on sign boards, everywhere that a theatre advertisement could have been placed and in a great many places where a theatre advertisement could never have been placed.

On the posters in large type was printed, "To Hell With the Kaiser," and below, in small type, "Join the Marines." That was all. Of course when the photoplay was advertised everybody connected it with the marine posters they had seen.

## Exhibitor Briefs

Covington, Ky.—The Colonial Theatre has been purchased by McMahan and Jackson of Cincinnati and renamed the Rialto. The new proprietors have remodeled and redecored the house. The improvements include a new front, a large electric sign and two Power machines, while the orchestra has been increased. The theatre was reopened with "Hearts of the World."

Rochester, N. Y.—The Gordon Theatre, the oldest of the big downtown

## Two Screencraft Stars



Mary Boland



Lucille Cotton

houses, controlled by the Regorson Corporation, has closed down. The Gordon did a good business, showing pictures daily, until the opening of the Piccadilly Theatre, less than a block away. Shortly afterward it went to the two-day-a-week policy and now has been compelled to quit entirely.

Norfolk, Va.—The New Granby Theatre has reopened after being remodeled. The first attraction was "To Hell With the Kaiser."

Nashville, Tenn.—Carson Bradford, manager of the Strand Theatre, has returned from an automobile trip to Cleveland, Buffalo and other northern cities.

Portland, Ore.—W. W. Kofeldt, manager of the Majestic Theatre and former Pathe manager for the Pacific Northwest, and L. A. Samuelson, an exchange man who had been associated with Mr. Kofeldt, have joined the Merchant Marine. Mr. Kofeldt is chief steward of the steamer Damaru, while Mr. Samuelson is an oiler on the same ship.

Utica, N. Y.—The Colonial Theatre reopened Labor Day with pictures and vaudeville. The theatre was redecorated in the summer.

Charlotte, N. C.—The Strand Theatre, Charlotte's newest house, has been opened with pictures and Marcus Loew vaudeville.

Colusa, Cal.—Work has commenced on the Colusa Theatre, a \$10,000 structure. C. C. Kaufman, manager of the Gem Theatre, will run the house.

Washington, Ind.—Albert R. Defoe, Harry P. Vonderschmitt and others have organized the Liberty Theatre Company here.

Hudson, Mich.—The Bijou Theatre has reopened under new management.

Clarendon, Ark.—The Majestic Theatre, a \$10,000 house, was destroyed by fire Aug. 18. This is the second building on the same site to burn within a year.

### New Vitagraph Serial Is Started by Duncan

After a brief rest William Duncan and his Vitagraph serial company have begun work on another fifteen-episode picture, which will carry the title of "The Man of Might." In this, as in "A Fight for Millions," Mr. Duncan will be supported by Edith Johnson and Joe Ryan. The story is by Albert E. Smith and Cyrus Townsend Brady.

Like its predecessors, "The Man of Might" will be a typical American melodrama with the mountains of the West, the desert and wilds for the background.

"The Man of Might" is scheduled for distribution on January 27, 1919. Following "The Iron Test," the Moreno-Holloway serial, and will be the third serial under Vitagraph's new four-a-year policy.

### Pathe Offers Short Drama

In response to exhibitor demands, Pathe will issue in the week of September 15 a two reel drama with Helen Chadwick in the title role under the

name of "The Honest Thief." The picture was produced by Astra.

### William L. Sherry to Distribute Anderson's New Western Film

Gilbert M. Anderson, widely known for his famous characterization of Broncho Billy, arrived in New York last week and immediately got in touch with William L. Sherry. The result is that the new G. M. Anderson features will be distributed exclusively through the William L. Sherry Service. Contracts were signed after Mr. Sherry had had one look at the new productions. He pronounced them to be of a very high order and capable of ranking with the best of the virile, masculine western plays that are so much in vogue at the present time.

The first feature will be issued September 22, a five-reel subject entitled "Red Blood and Yellow." This will be followed October 6 with a special two-reel subject entitled "Shooting Mad," followed by a five-reel subject entitled "Son-of-a-Gun," October 20. There will be a long list of high-grade pictures following these, in which Mr. Anderson will be seen in the modern style of western plays. Mr. Sherry and Mr. Anderson are both desirous that it should be understood that none of these pictures will be re-issues. They are all distinctly new and up to date, it is said, and far more pretentious than anything that Mr. Anderson has ever done.

There is hardly any question that Mr. Anderson will be welcomed back to the screen, and those who have seen his new productions are certain that he will share honors with the few actors who are at present in great demand for their western plays and characterizations.

### Congressman's Daughter Will Support Tom Moore

Carrying out its promise of a surprise in making public the name of Tom Moore's leading woman in his second Goldwyn starring vehicle, "Thirty a Week," Goldwyn announces the engagement of Tallulah Bankhead, granddaughter of United States Senator John H. Bankhead of Alabama and daughter of Representative Bankhead of the same state, both serving together in the same Congress. Senator Bankhead, who has been in Congress more than thirty-seven years, is the only Confederate veteran left in the Senate.

### Eugenie Ford Playing In Strand Comedies

Eugenie Ford, the well known character lead who has appeared with Billie Rhodes in Strand Comedies is now appearing with Elinor Field, the seventeen year old school girl who is now playing in Strand-Mutual comedies.

Miss Ford's years of experience on both the speaking stage and before the screen have endowed her with mannerisms and an individuality that serves her well in the comedy roles she interprets.

Eugenie Ford will be well remembered among Mutual customers for her work in "The Diamond from the Sky," and important feature productions with William Russell and Mary Miles Minter.



Thomas H. Ince (left) about to Turn the First Spadeful of Earth for His New Culver City Studio.

### DORIS KENYON TO MAKE EIGHT FILMS A YEAR

By a special arrangement entered into between Theodore D. Deitrich, president of De Luxe Pictures, Inc., and William L. Sherry, president of the William L. Sherry Service, eight Doris Kenyon features with Miss Kenyon at the head of her own company, will be produced within the next year beginning September 1. The original arrangement entered into between De Luxe Pictures, Inc., and the Sherry Service called for six productions for the first year.

The success of the first Doris Kenyon pictures, "The Street of Seven Stars," by Mary Roberts Rinehart, and "The Inn of the Blue Moon," by Louis Joseph Vance, resulted in a demand by exhibitors and motion picture patrons throughout the country for a larger number of Doris Kenyon features, it is said.

Miss Kenyon has started work on her third production, "Wild Honey," adapted by Louis Joseph Vance from the original story by Vingie E. Roe. The Sherry Service will distribute the Kenyon features.

### Roche Requests World To Change Film Title

World has changed the title of Hamilton Smith's story, "The Millionth Chance" to "Courage for Two." This change grew about through a letter addressed to the World Company from Arthur Sommers Roche, the well known novelist, who wrote that he had recently written a novel that bore for its title "The Millionth Chance." Mr. Roche said "this novel depends greatly on the title 'The Millionth Chance,' which is most apt and appropriate and as you will suffer no loss by changing the title it will be a great favor to me." The World wrote Mr. Roche they would be glad to oblige him by acceding to his wishes.

# CANADIAN FILM NEWS

## Made-in-Toronto Film Has Premiere At Oakwood Theatre

An event of unique importance in moving picture developments in Canada was the presentation for the first time of a made-in-Toronto photoplay at the Oakwood Theatre. The picture was the handiwork of W. J. Craft of Toronto, formerly a cameraman with Kalem and other companies, who is now associated with the Adanac Film Company, Limited, of Toronto. In former years Craft happened to make a specialty of railroad films and he put his experience to good use with the Toronto-made picture, which is a two-reeler.

The new picture, which was unnamed at the time of presentation, was taken and finished within one week, excepting the main title, the finishing touches being made in the Oakwood Theatre a few minutes before the time scheduled for its production. The picture is surprisingly good and contains several thrilling episodes. The picture is all action, with a variety of stunts thrown in for good measure. The heroine slides down a rope from a railway trestle and drops to the top of a runaway freight train just in time to avert a collision with a passenger train. Another thriller consists of a leap from a speeding automobile to the saddle of a horse by the heroine, who knocks the villain from the equine in the jump.

The leading role is taken by Miss Beverly Redfern, a Toronto girl, and the other members of the cast are Toronto young people.

Assisting Mr. Craft in the producing of the picture were three returned Canadian soldiers, one of whom, William Parsons, served his first turn behind the camera for the taking of this picture. The subject was presented at the Oakwood Theater during the whole week, during which time suggestions were received from patrons for the title. It was announced that the person suggesting the winning title would be given a camera test which would be screened at the theatre at a later date.

The Adanac company proposes to take pictures for various theatres in Canada under similar conditions. It is backed by a number of prominent local exchange men and the Canadian film industry was well represented at the premier presentation. The Oakwood Theatre issued a sixteen-page souvenir program for the occasion.

## Kiddies' Benefit

One reason why the management of the Bijou Theatre, Calgary, Alberta, reduced the admission price to children to nine cents from the straight "dime" was that the Provincial War Tax does not affect admissions of less than ten cents. Calgary children can now see a show at the Bijou for two cents less than

formerly, although the theatre gave a reduction of only one cent.

The war tax act provides a tax of one cent on all admissions from ten to twenty cents and a 2½¢ tax on admissions from twenty cents to 75¢.

## OPERATORS DENY PACT TO DEMAND INCREASE

President Dentelbeck of the Toronto Moving Picture Operators' Union has issued a vigorous denial to the report published in several Toronto newspapers to the effect that the local operators had held a meeting to consider a demand for higher wages. The operators were reported to have met on Friday evening, August 23, but did not do so. Their regular monthly meeting was scheduled for Sunday, September 1, but an increased scale was not one of the subjects discussed.

Mr. Dentelbeck declared that conditions in Toronto theatres were satisfactory on the whole. He believed that the operators could secure a raise if they went after it, but there was no intention to do so. The officials of the union have taken a very fairminded stand in the matter.

Irving Unger, formerly of the Metro and Regal offices in Toronto, has joined the United States Army and is now stationed at Camp Gordon in Georgia. Before leaving Toronto, Mr. Unger was presented with a cigarette case by friends and associates.

## Teaching Salesmen To Help Exhibitors Manager's New Plan

One of the first moves made by J. R. McKenny, the new assistant general manager of the Canadian Universal Film Company, Toronto, was to provide for the holding of meetings of salesmen in the office each Saturday morning. He has adopted this plan because he believes that many salesmen in the past have been ignorant of the big talking points in various releases. In addition, he is educating the salesmen to do more than sell films to an exhibitor. He declares that he wants the road men to be in a position to make valuable suggestions to the exhibitors so that they will always be willing and able to make good money with pictures booked.

Developments at the Toronto Universal office were somewhat held up because of an embargo on express shipments from New York to Toronto during a part of August and Manager McKenny announced that if the restriction continued the company would arrange to ship films and paper from Buffalo to Toronto, a distance of 125 miles, by motor trucks.

Loew's Theatre, Toronto, it is said, will show "The Geezer of Berlin" during the week of September 16. Winsor McCay's pen picture, "The Sinking of the Lusitania," will be released simultaneously in two Toronto theatres, according to Mr. McKenny, and "Crashing Through to Berlin" will be given a special presentation in Toronto also.

## TELLING FORTUNES AT THE AMERICAN STUDIO



THE FAKE GYPSY HAS JUST TOLD MARY MILES MINTER, MARGARET SHELBY AND GEORGE PERIOLAT THAT THEY WILL ALL BE MARRIED SOON. GEORGE DOESN'T TAKE THE NEWS AS CHEERFULLY AS MARY AND HER SISTER

**CANADIAN BRIEFS**

The first showing in Canada of "Triple Trouble," the much-discussed Chaplin comedy, was at the Imperial Theatre, Montreal, during the three days of August 25, 26 and 27. This is the largest exclusive photoplay house now open in Montreal. On the same bill was "The Claws of the Hun," featuring Charles Ray.

The Lyric Theater, Hamilton, Ontario, has concluded its summer stock season and has reverted to the policy of featuring moving pictures for the fall and winter. The Savoy Theatre, Hamilton, is also presenting moving pictures exclusively, although it was primarily a burlesque house.

The Patricia Theater, London, Ontario, reopened recently after being closed for several weeks for renovations and alterations.

The Cosy Theater, Caledonia, Ontario, is now open six nights of the week. Until recently it was open only four nights of the week.

Sudbury, Ontario, now has a new moving picture house, the Regent Theatre. The manager is a Mr. Gregory, who recently visited Toronto to arrange for bookings.

The new manager of the Regent Theatre, Guelph, Ontario, is James Davidson, formerly a salesman of the Regal Films, Limited, Toronto. This theatre was recently acquired by the Paramount Theatres, Limited. Mr. Davidson may be in charge only temporarily, it is declared.

"Hands Up," the new Pathe serial, has its first Toronto run at the Globe Theatre, Toronto, which is managed by Mr. Piton.

Al J. Miville is no longer the assistant manager of the Allen Theatre, Toronto. Mr. Miville announced his resignation after which he left for Montreal for a va-

caution. Mr. Miville, who is a discharged Canadian soldier, was formerly with Chicago and Milwaukee exchanges.

Ben Cronk of Toronto, supervisor of Allen Theatres, is spending three weeks in Montreal to arrange various details in connection with the new Allen Theatre in Westmount. Mr. Lemars of Montreal has been named the manager of the new Allen Theatre at Lachine, Quebec.

Vincent McCabe, Canadian representative of the Fox Film Company, recently returned to Toronto after visiting New York headquarters. Soon after his return formal announcement was made regarding the Fox plans for 1919 in Canada.

**Essanay Completes  
Animated Doll Film  
For Next Liberty Loan**

Of the many productions planned to aid the United States government in the next Liberty Loan campaign, one of the most unique pictures is that just completed by Essanay.

This picture is entitled "Two Bits for Uncle Sam." It is the first of a series of ten animated doll pictures, created by Howard S. Moss. Director Moss has been working on this series at the Essanay studios for many months and the entire number now are completed.

The patriotic picture shows how the dolls do their bit for Uncle Sam, and stimulates those who see it to do theirs. The chief character is "Funny Face," a doll about twelve inches high. There are several other doll actors in the piece, including doll soldiers and red cross nurses. There is also one flesh and blood actor who takes the part of Uncle Sam.

**New Branch Manager**

L. L. Pennybaker has been appointed branch manager for Mutual at Oklahoma City, Okla. Mr. Pennybaker was formerly associated with Mutual as branch manager at Memphis, Tenn. Prior to that he conducted an independent exchange in Oklahoma City. On account of his wide acquaintance in Oklahoma City and surrounding territory, Mr. Pennybaker will prove a valuable acquisition to the Mutual roster.

**New Fox Film, "18 to 45"**

Anticipating the extension of the draft age, William Fox has produced a picture titled "18 to 45," which will be issued soon. R. A. Walsh directed. The names of the players have not yet been announced.

**World Engages Photographer**

World Pictures has just engaged Charles J. Dupres, who for nine years has been with Brown Brothers, as publicity photographer. Mr. Dupres in his new capacity will have charge of the taking of unconventional photos of stars and studio scenes to be sent out to trade publications, newspapers, etc.

**ROLAND "Rolly" TOTHERO  
Charlie Chaplin's Head Camera-  
man, who has cranked for 1915  
Comedian since 1915**



**First National Lists  
Five Super-Features  
For Next Two Months**

September and October will be big months in the history of the First National Exhibitors' Circuit, owing to the number of important pictures that are scheduled for presentation in first run houses. The First National has listed five super-features that seem good for exceptional runs in every instance.

"The Romance of Tarzan," sequel to "Tarzan of the Apes," will be issued September 16. A comprehensive advertising and publicity campaign is now under way to assure adequate exploitation.

Charlie Chaplin's second million dollar comedy, "Shoulder Arms," is now being cut and assembled under the personal supervision of the comedian and will be published on or before October 1. The exact length of this feature cannot be told at this time, but it is predicted that it will eclipse all of the star's previous efforts.

Mme. Petrova's fifth picture made under her own management, "The Panther Woman," will be shown about two weeks later. The tour which Mme. Petrova has just completed has increased the box-office value of her productions to such an extent that it is predicted "The Panther Woman" will overtop all other features she has made.

Anita Stewart's initial appearance under the joint auspices of Louis B. Mayer and the First National will take place about October 1. George Loane Tucker has begun work upon the production and the combination of star and director should guarantee exceptional box-office possibilities.



B. A. ROLFE,  
President of Rolfe Productions, Inc., Now  
Making a Serial Starring Houdini.

# SYNOPSIS OF CURRENT PUBLICATIONS

## "TILL I COME BACK TO YOU."

Six-part drama.  
Featuring BRYANT WASHBURN.  
Produced by Artcraft.  
Author, Jeanie Macpherson.  
Director, Cecil B. DeMille.

Many a Belgian mother and wife, married to a German, no doubt went through the trials that Yvonne von Kurtz did subsequent to the invasion of Belgium and the days following those trying times. How she is rescued from her drab existence by an American officer, who saves the children of an orphanage also, forms the plot of this intensely interesting story of the war.

## "SWAT THE SPY."

Five-part comedy drama.  
Featuring JANE and KATHERINE LEE.  
Produced by Wm. Fox.  
Author, Arvid E. Gillstrom.  
Director, A. E. Gillstrom.

'Tis said you can't defeat Prussianism by playing patriotic airs on the phonograph, and when a couple of German spies got hold of a valuable formula and tried to make their get-away, Jane and Katherine were the foremost in pursuit of the fugitives. The conspirators were finally blown up with their own infernal machine and given an unexpected bath. This is but one of the incidents of this fast-moving drama of the war.

## "QUEEN OF HEARTS."

Five-part drama.  
Featuring VIRGINIA PEARSON.  
Produced by Fox.  
Author, Harry O. Hoyt.  
Director, Edmund Lawrence.

Suppose you were a young woman whose father had been mysteriously murdered in his gambling den, and the finger of justice pointed to three men, all of whom had professed their devotion for you? Do you think you could trace down the criminal and bring him to justice? The heroine of this story does in a manner most unusual.

## "TRANSIENTS IN ARCADIA."

Two-part comedy drama.  
Featuring EDWARD EARLE.  
Produced by General.  
Author, O. Henry.  
Director, Kenneth Webb.

Jimmy McManus, alias Harold Farrington, and Mamie Siviter, alias Mme. Beaumont, wanted to live a week of ease among the upper crust of life. Hence they registered at the Lotus, a quiet Broadway hostelry and got away with their little game until their money gave out. Then they confessed, to each other, and all ended well.

## "THE WOOLING OF RILEY."

Two-part drama.  
Featuring KATE PRICE.  
Produced by General.  
Author, Alfred Henry Lewis.  
Director, R. S. Bradbury.

When Riley became engaged to Sal, the lady of the suds, upon on of his drunken sprees he didn't know how to get out of it. He fixes matters up with the gang to chase him and his partner, Bob, out of town. Bob, however, takes along the cash box to the post office and the chase becomes a real one. Sal saves him just in the nick of time, and he's glad to be back in her ample arms.

## For Your Program

Synopses of the following plays are given in this week's issue:

Green God, The  
Hick Manhattan  
Hun Within, The  
Just for Tonight  
Queen of Hearts.  
Road to France, The  
Swat the Spy  
Till I Come Back to You  
Transients in Arcadia  
T'other Dear Charmer  
Wanted—A Brother  
Wooring of Riley, The  
White Lie, The

### Synopses appearing last week:

Bonnie Annie Laurie  
Clutch of Circumstances.  
Eyes of Julia Deep, The  
Fame and Fortune  
Fires of Youth, The  
'Flower of the Dusk  
Her Only Way  
In Pursuit of Polly  
On the Quiet  
Turn of the Wheel, The  
Thirty a Week  
Treason

## "WANTED, A BROTHER."

Five-part comedy drama.  
Featuring GLORIA JOY.  
Produced by General.  
Director, Robert Ensminger.

Bab Fanning hasn't any brother, so she "adopts" Tom Wellesley, a newsboy, and as a result she reunites Tom with his rich father, who had driven him from home because he was a bit wayward. Incidentally, she makes many happy with her winning ways.

## "JUST FOR TONIGHT"

Five-part drama.  
Featuring TOM MOORE.  
Produced by Goldwyn.  
Author, Chas. A. Logue.  
Director, Charles Giblyn.

Theodore Whitney, Jr.'s, days and nights were filled with many strange adventures following the theft of Major Blackburn's jewels and Whitney's father's valuable mining stock certificates. How Whitney, Jr., runs down the real culprits and incidentally wins the hand of Berry Blake makes up this interesting five-part drama.

## "THE WHITE LIE."

Five-part drama.  
Featuring BESSIE BARRISCALE.  
Produced by Paralta.  
Director, Howard Hickman.  
Author, William Parker.

If a man saw the picture of his wife and baby in a double frame with a picture of another man who was a total stranger

and the baby looked like the stranger, what would he suspect? Gordon Kingsley thought his wife had been unfaithful, but after he investigated, he found out he was wrong and loved his wife more than ever. But the baby wasn't his and he knew it, and it wasn't his wife's, either.

## "HICK MANHATTAN."

Two-part comedy.  
Featuring PEGGY HOPKINS.  
Produced by Town & Country-Paramount.  
Author, James Montgomery Flagg.  
Director, Jack Eaton.

Flo, Donahoe broke into the front pages of the New York newspapers by doing a "simp-phoney" dance in her night dress on the sidewalk when her boarding house got on fire, and later she replaced the lady who entertained the populace by letting her trained pigeons walk across her chest on a vaudeville bill. After that, life was one cabaret after another for Flo, for 'tis said, "hick Manhattan" will fall for anything "if you keep a straight face and charge enough."

## "THE HUN WITHIN."

Five-part drama.  
Featuring DOROTHY GISH.  
Produced by Paramount-Artcraft.  
Author, Granville Warwick.  
Director, Chester Withey.

The Hun within our borders is perhaps more dangerous than those the allies are fighting on the west front. At least one must keep a more watchful eye upon him, lest he hinder the work of winning the war. How the young American in the story trusted, then doubted and finally exposed his German-American boyhood playmate is typical of many another incident of the present great struggle for democracy.

## "THE GREEN GOD."

Five-part comedy.  
Featuring HARRY MOREY and BETTY BLYTHE.  
Produced by Vitagraph.  
Author, Frederick Arnold Kummer.  
Director, Paul Scardon.

Owen Morgan suspects beautiful Muriel Temple of the murder of Robert Ashton, because he knows she doesn't want to obey her father and be Ashton's wife in exchange for "the Green God." Muriel suspects her father. The police suspect Morgan. Li Min, the Chinese servant, clears the mystery after he rescues "the Green God," but not even he killed Ashton.

## "THE ROAD TO FRANCE."

Six-part drama.  
Featuring CARLYLE BLACKWELL.  
Produced by World.  
Author, Harry O. Hoyt.  
Director, Dell Henderson.

Against the background of the task of building a tremendous tonnage of ships to make good the losses of the U-boats of the Huns, is told a fascinating love story of a youth who is turned out by his father for his wild escapades and makes a man of himself in an American ship yard. Here he also wins the love of a beautiful girl, while foiling the plot of German spies to wreck the ship yard.



# THE OPEN MARKET



STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

## A KAY COMPANY

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

## AMERICAN JAPAN PICTURES

"The Land of the Rising Sun."

## ANTI-VICE FILM COMPANY

"Is Any Girl Safe?" five reels.

## ARGOSY FILMS, INC.

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

"The Celebrated Stielow Case," five reels.

"Absinthe," five reels, with King Baggott.

## ARROW FILM CORPORATION

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

"The Accidental Honeymoon," six reels, with Robert Warwick.

"The Million-Dollar Mystery," six reels.

"The Finger of Justice."

"My Husband's Friend," five reels.

"Perfect Model," re-issue of "Inspiration," five reels.

"Finger of Justice," six reels.

"Sunset Princess."

## ATLANTA DISTRIBUTING CO.

"Nine-Tenths of the Law," six reels, with Mitchell Lewis.

"The Devil's Playground," seven reels.

## REX BEACH PICTURES CORPORATION

"The Barrier," ten reels.

## BEAR STATE FILM COMPANY

"The Vigilantes," seven reels.

## BERNSTEIN PRODUCTIONS

"Who Knows," five reels.

## DAVID BERNSTEIN

"Redemption," with Evelyn Nesbit Thaw.

## BLUEBIRD

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

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

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

## CARDINAL FILM CORPORATION

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

## CHRISTIE FILM COMPANY

One one-reel comedy per week.

## CINEMA DISTRIBUTING CORP.

"The Thirteenth Labor of Hercules," twelve reels.

## CINES CORPORATION OF AMERICA

"The Fated Hour," six reels.

## CLAIRIDGE FILMS, INCORPORATED

"The Birth of Character," five reels.

"The Heart of New York," five reels.

## CLUNE PRODUCTIONS

"Ramona," eight reels.

"The Eyes of the World," seven reels.

## COMMONWEALTH PICTURES CORPORATION

"The Frozen Warning," five reels, with Charlotte.

"Spanuth's Original Vod-A-Vil Movies."

## CORONA CINEMA COMPANY

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

## COSMOFOTOILM COMPANY

"I Believe," seven reels, with Melton Rossmer.

"The Hypocrites."

## CREATIVE FILM CORPORATION

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

## CREST PICTURE CORPORATION

"The Chosen Prince," eight reels.

"The Grain of Dust," six reels, with Lillian Walker.

## F. P. DONOVAN PRODUCTIONS

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

"Billy's Elopement," one reel, with Billy Quirk.

"Billy, the Governess," one reel, with Billy Quirk.

"Butting In Society," one reel, with Lou Marks.

## EDUCATIONAL FILM COMPANY

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

"The Mysteries of Crystallization," one reel.

## EDUCATIONAL FILMS CORPORATION

(Scenics)

July 22—"Rainbow Bridge," one reel.

"Mopping Up a Million," half reel.

July 29—"Necaxa, the Power House of Mexico," one reel.

"Wearers of Quills and Furs," half reel.

"Pep," half reel.

Aug. 5—"The Southern Tourist," one reel.

"His Dark Past," half reel.

Aug. 12—"Mexico's Floating Gardens," one reel.

"Tramp, Tramp, Tramp," half reel.

Aug. 19—"Quest of the Big 'Un," one reel.

"Judge Rummy's Off Day," half reel.

Aug. 26—"A Mexican Venice," one reel.

"International Cartoon Comedy," half reel.

Sept. 1—"Cigars for Kings and Millionaires," one reel.

"International Cartoon Comedy," half reel.

## EFFANGE FILM COMPANY

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

## E. I. S. MOTION PICTURE CORPORATION

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

## EMERALD MOTION PICTURE CORPORATION

"A Slacker's Heart," five reels.

## ENLIGHTENMENT PHOTOPLAY CORPORATION

"Enlighten Thy Daughter," seven reels.

## ESKAY HARRIS FEATURE FILM COMPANY

"Alice in Wonderland," six reels.

## EUGENIC FILM COMPANY

"Birth," six reels.

## EUROPEAN FILM COMPANY

"Fighting for Verdun," five reels.

## EXCLUSIVE FEATURE FILM CORPORATION

"Where Is My Father," seven reels.

## EXPORT & IMPORT FILM COMPANY

"Humility."

"Ivan the Terrible," six reels.

"Loyalty."

"Robespierre," seven reels.

"Tyranny of the Romanoffs."

## FAIRMOUNT FILM CORPORATION

"Hate," seven reels.

## J. W. FARNHAM

"The Awakening of Bess Norton," five reels.

"Race Suicide," six reels.

## FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

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

"Alimony," with George Fischer.

"The Sign Invisible," six reels, with Mitchell Lewis.

"Tarzan of the Apes," six reels, with Elmo Lincoln.

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

"Empty Pockets" seven reels.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson.

"A Dog's Life," two reels, with Charlie Chaplin.

Ambassador Gerard's "My Four Years in Germany."

"The Life Mask," five reels, with Mme. Petrova.

"The Light Within," five reels, with Mme. Petrova.

"Daughter of Destiny," five reels, with Mme. Petrova.

"Tempered Steel," five reels, with Mme. Petrova.

"Italy's Flaming Front," Italian official war film.

"Pershing's Crusaders."

## FORT PITT CORPORATION

The Italian Battle Front.

## FOUR SQUARE PICTURES

"A Trip Through China," eight reels.

"The Silent Witness," six reels.

"The Fringe of Society," seven reels, with Ruth Roiland and Milton Sills.

"The Bar Sinister," eight reels.

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

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

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

"Madame Sherry," five reels, with Gertrude McCoy.

"The Submarine Eye," seven reels.

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

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

"One Hour," six reels, with Zena Keefe.

"The Cast-Off," five reels, with Bessie Barriscale.

"Men."

## FRANCE FILMS, INC.

"The Natural Law," with Marguerite Courtet.

## FRATERNITY FILMS, INC.

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

"The Witching Hour," six reels, with Jack Sherrill.

"Conquest of Canaan," five reels.

## FRIEDER FILM CORPORATION

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

## FRIEDMAN ENTERPRISES, INC.

"A Mormon Maid," six reels, with Mae Murray.

## FROHMAN AMUSEMENT CORPORATION

"God's Man," nine reels, with H. B. Warner.

"My Own United States," with Arnold Daly.

## GENERAL ENTERPRISES

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

"Mother," six reels, with Elizabeth Risdon.

"The Warrior," seven reels, with Maciste.

"Crucible of Life," seven reels, with Grace Darmond.

## GOLD MEDAL PHOTOPLAYS

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

## GRAND FEATURE FILM COMPANY

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

"Rex Beach in Pirate Haunts," five reels.

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

## GRAPHIC FILM COMPANY

"The Woman and the Beast," five reels.

"Moral Suicide," seven reels, with Leah Baird.

## D. W. GRIFFITH

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

"Intolerance," nine reels, with Mae Marsh.

"Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harron.

## HANOVER FILM COMPANY

"Maciste," six reels.

"How Uncle Sam Prepares," four reels.

"Canille," six reels, with Helen Hesperia.

"Monster of Fate."

## HARPER FILM CORPORATION

"Civilization," ten reels.

## HAWK FILM CORPORATION

"Monster of Fate," five reels.

# EXHIBITORS HERALD AND MOTOGRAPHY

## HERALD FILM CORPORATION

"Around the World in 80 Days," six reels.

### HILLER AND WILK

"Raffles," six reels, with John Barrymore.  
 "The Battle of Gettysburg,"  
 "Wrath of the Gods,"  
 "Sporting Life."

### HISTORIC FEATURE FILMS

Apr. 30—"Christus."

### W. W. HODKINSON

Mar. 15—Paralta "Humdrum Brown," five reels, with H. B. Walthall.  
 Apr. 1—Paralta "An Alien Enemy," five reels, with Louise Glum.  
 Apr. 15—Paralta, "Blindfolded," five reels, with Bessie Barriscale.  
 Apr. 22—Paralta, "With Hoops of Steel," five reels, with H. B. Walthall.  
 May 13—Paralta, "Rose O' Paradise," five reels, with Bessie Barriscale.  
 May 27—Paralta, "Shackled," five reels, with Louise Glum.  
 June 10—Paralta, "Patriotism," five reels, with Bessie Barriscale.  
 June 24—Paralta, "One Dollar Bid," five reels, with Warren Kerrigan.  
 July 8—Paralta, "Wedlock," five reels, with Louise Glum.  
 July 22—Paralta, "Maid O' the Storm," five reels, with Bessie Barriscale.  
 Aug. 5—Paralta, "Burglar for a Night," five reels, with Warren Kerrigan.  
 Aug. 19—Paralta, "A Law Unto Herself," five reels, with Louise Glum.  
 Aug. 26—Plaza, "Peticoats and Politics," five reels, with Anita King.  
 Sept. 2—Paralta, "The White Lie," five reels, with Bessie Barriscale.  
 Sept. 9—Plaza, "Angel Child," five reels, with Kathleen Clifford.  
 Sept. 16—Douglas National Color, "Cupid Anglin," five reels, with Ruth Roland.

### THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

### IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.  
 "Married in Name Only," six reels.  
 "Human Clay," with Mollie King.  
 "Sins of Ambition," with Wilfred Lucas and Barbara Castleton.  
 "Life or Honor," seven reels, with Leah Baird.

### AL AND FRANK JENNINGS PRODUCTIONS

"Lady of the Dugout," six reels.

### JEWEL PRODUCTIONS, INC.

"The Price of a Good Time," with Mildred Harris.  
 "The Grand Passion," five reels, with Dorothy Phillips.  
 "The Doctor and the Woman," five reels, with Mildred Harris.  
 "For Husband's Only," five reels, with Lewis J. Cody.  
 "The Geceer of Berlin."  
 "The Sinking of the Lusitania."

### JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

### JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

### KING BEE COMEDIES

On two reel comedy per week.

### KLOTZ AND STREIMER, INC.

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

### LEA-BELL COMPANY

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

### MARINE FILM CORPORATION

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

### C. POST MASON ENTERPRISES

"The Wonder City of the World."

### MASTER DRAMA FEATURES, INC.

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

### MAYFAIR FILM CORPORATION

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

### MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

### B. S. MOSS

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

### NEWFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live," six reels, with Ruth McTammany.

### JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

### OGDEN PICTURES CORPORATION

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

### SIDNEY OLCOTT PLAYERS, INC.

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

### OVERLAND PICTURES CORPORATION

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

### PARAGON FILM COMPANY

"The Whip," eight reels.

### PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

### PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme. Petrova.  
 "The Last Within," five reels, with Mme. Petrova.  
 "The Life Mask," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Patience Sparhawk," five reels, with Mme. Petrova.

### PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

### PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

### POPULAR PICTURE CORPORATION

"Corruption," six reels.

### PRIVATE FEATURE FILMS

"Ignorance," six reels.

## PUBLIC RIGHTS FILM CORPORATION

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

### RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.  
 "The Spirit of 1917," with James Harkness.

### HARRY RAFF

"The Mad Lover," with Robert Warwick.  
 "The Struggle Everlasting," with Florence Reed.

### HARRY RAVER

"The Public Defender," with Frank Keenan.

### CHARLES RANKIN

"A Modern Lorelei," with Tyrone Power.

### RENOWNED PICTURES CORPORATION

"In Treason's Grasp," five reels, with Grace Cunnard and Francis Ford.

### SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

### SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.  
 "Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
 "The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
 "Who Shall Take My Life," six reels, with Thomas Santchi and Fritzie Brunette.  
 "The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

### FRANK J. SENG

### ERNEST SHIPMAN

Josh Binney Comedies

June—"Fabulous Fortune Fumblers," two-reel comedy.  
 July—"Fred's Fictitious Foundling," two-reel comedy.  
 Aug.—"Freda's Fighting Father," two-reel comedy.  
 Sept.—"Fatty's Fast Flivver," two-reel comedy.  
 Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

### CLIFFORD PHOTOPLAYS

May—"Denny from Ireland," five reels, with Shorty Hamilton.  
 June—"The Snail," five reels, with Shorty Hamilton.  
 July—"The Ranger," five reels, with Shorty Hamilton.  
 Aug.—"Ten Vultures," five reels.  
 Sept.—"The Prisoner of War," five reels.

### FORD PHOTOPLAY

"Berlin Via American," six reels, with Francis Ford.  
 "A Man of Today," six reels, with Francis Ford.  
 "The Fourth Generation," six reels.

### WILLIAM L. SHERRY SERVICE

"Joan the Woman," (New York State).  
 June 30—"Romance of the Underworld,"  
 July 7—"The Street of Seven Stars,"  
 Aug. 11—"Out of the Night"  
 Aug. 18—"The Inn of the Blue Moon."  
 Aug. 25—"Marriage."

### FRED H. SOLOMON

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

### STANDARD PICTURES

Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.  
 Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.  
 Dec. 16—"The Heart of a Lion," six reels, with William Farnum.  
 Dec. 30—"Du Barry," seven reels, with Theda Bara.  
 Jan. 20—"Cheating the Public," seven reels.  
 Feb. 3—"The Forbidden Path," six reels, with Theda Bara.  
 Mar. 17—"Woman and the Law," seven reels.  
 Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.  
 Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.  
 June 16—"Under the Yoke," five reels, with Theda Bara.  
 Sept.—"Riders of Purple Sage," five reels, with William Farnum.

### TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

### TRIUMPH FILM COMPANY

"The Libertine," six reels.

### ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michelena.

"The Passion Flower," five reels.

### UNITED PICTURE THEATRES

Oct.—"The Light of Western Stars," seven reels, with Dustin Farnum.

### UNIVERSAL

"Hell Morgan's Girl," five reels.  
 "The Hand that Rocks the Cradle," six reels.  
 "The Cross-Eyed Submarine," three reels.

### U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels, with Enid Markey.  
 "Those Who Pay," five reels, with Bessie Barriscale.

### VARIETY FILMS CORPORATION

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

### WARNER BROTHERS

"Arc Passions Inherited?" five reels.  
 "Weavers of Life," five reels.

### EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.

### L. LAWRENCE WEBER PRODUCING CO.

"Raffles, The Amateur Cracksmen," seven reels, with John Barrymore.

### WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

### WHOLESOME FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.  
 Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.  
 "Illis Awful Downfall," one reel, with Rex Adams.  
 "Little Red Riding Hood," five reels.

### WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

May 20—"De Milles," "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holliday," five reels, with Geo. M. Cohan.  
 June 23—"How Could You, Jean?" five reels, with Mary Pickford.  
 July 8—"Shark Monroe," five reels, with Wm. S. Hart.  
 July 8—"We Can't Have Everything," five reels.  
 July 15—"The Great Love," five reels, with Dorothy Gish.  
 July 29—"The Danger Mark," five reels, with Elsie Ferguson.  
 Aug. 5—"Bound in Morocco," four reels, with Douglas Fairbanks.  
 Aug. 12—"Griffith's," "The Great Love," seven reels.  
 Aug. 19—"Riddle Gawn," five reels, with W. S. Hart.  
 Aug. 26—"De Milles," "Till I Come Back to You," five reels.  
 Sept. 1—"Heart of the Wilds," five reels, with Elsie Ferguson.  
 Sept. 8—"The Hun Within," five reels, with Dorothy Gish.  
 Sept. 15—"He Comes Up Smiling," five reels, with Douglas Fairbanks.  
 Sept. 22—"The Goat," five reels, with Fred Stone.  
 Sept. 29—"Johanna Enlists," five reels, with Mary Pickford.

## BLUEBIRD PHOTOPLAYS

Apr. 1—"Fast Company," five reels, with Franklyn Farnum.  
 Apr. 7—"The Magic Eye," with Zoe Rac.  
 Apr. 8—"The Red, Red Heart," five reels, with Monroe Salisbury.  
 Apr. 15—"A Rich Man's Darling," five reels, with Louise Lovely.  
 Apr. 22—"The Marriage Lie," five reels, with Carmel Myers.  
 Apr. 29—"A Mother's Secret," five reels, with Ella Hall.  
 May 6—"The Danger of Silence," five reels, with Zoe Rac.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—"85,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"Broadway Scandal," five reels, with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.  
 June 24—"The City of Tears," five reels, with Carmel Myers.  
 July 1—"The Empty Cab," five reels, with Franklyn Farnum.  
 July 8—"The Deciding Kiss," five reels, with Edith Roberts.  
 July 13—"After the War," five reels, with Grace Cunard.  
 July 20—"Winner Takes All," five reels, with Monroe Salisbury.  
 July 22—"Scandal Mongers," five reels, with Lois Weber.  
 July 29—"The Dream Lady," five reels, with Carl Myers.  
 Aug. 5—"The Love Swindle," five reels, with Edith Roberts.  
 Aug. 12—"Playthings," five reels, with Fritzi Brunette.  
 Aug. 19—"The Long Chance," five reels, with Frank Keenan.  
 Aug. 26—"Fires of Youth," five reels, with Ruth Clifford.  
 Sept. 2—"That Devil Bateese," five reels, with Monroe Salisbury.  
 Sept. 9—"The Brazen Beauty," five reels, with Priscilla Dean.

## FOX FILM CORPORATION

Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.  
 July 8—"Other Men's Daughters," five reels, with Peggy Hyland.  
 July 15—"Her Price," five reels, with Virginia Pearson.  
 July 21—"Miss Innocence," five reels, with June Caprice.  
 July 28—"The Fallen Angel," five reels, with Jewel Carmen.  
 Aug. 4—"Doing Their Bit," five reels, with Jane and Katherine Lee.  
 Aug. 11—"The Bird of Prey," five reels, with Gladys Brockwell.  
 Aug. 18—"The Liar," five reels, with Virginia Pearson.  
 Aug. 23—"Lawless Love," five reels, with Jewel Carmen.

## BIG, TIMELY PICTURES

Sept.—"The Prussian Cur."  
 Sept.—"Why America Will Win."  
 Sept.—"Queen of the Sea," with Annette Kellermann.  
 Sept.—"Why I Would Not Marry."

## FOX SUNSHINE COMEDIES

Mar. 17—"A Self-Made Lady," two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 5—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."  
 June 20—"Who's Your Father?" two reels.  
 July 28—"A Tight Squeeze," two reels.  
 Aug. 25—"The Divers Lost Kiss."  
 Sept. .—"Roaring Lions on Midnight Express."

## MUTT AND JEFF ANIMATED CARTOONS

May 12—"Occultism," one-half reel.  
 May 19—"Superintendents," one-half reel.  
 May 26—"Fonsorial Artists," one-half reel.  
 June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."  
 June 16—"Life Savers."  
 June 23—"Meeting Theda Bara."  
 June 30—"The Seventy-five Mile Gun."  
 July 7—"The Burglar Alarm," one-half reel.  
 July 14—"The Extra Quick Lunch," one-half reel.  
 July 21—"Hunting the U-Boats," one-half reel.  
 July 28—"Hotel de Mut," one-half reel.  
 Aug. 4—"Joining the Tanks," one-half reel.  
 Aug. 11—"An Ace and a Joker," one-half reel.  
 Aug. 18—"Landing a Spy," one-half reel.  
 Aug. 25—"Efficiency," one-half reel.

Sept. 2—"At the Front."  
 Sept. 9—"To the Rescue."  
 Sept. 16—"The Kaiser's New Dentist."  
 Sept. 23—"Saving Russia."  
 Sept. 30—"Our Four Days in Germany."

## VICTORY PICTURES

Sept. .—"Fame and Fortune," five reels, with Tom Mix.  
 Sept. .—"Kulture," five reels, with Gladys Brockwell.  
 Sept. .—"I'll Say So," five reels, with George Walsh.  
 Sept. .—"Mr. Logan, U. S. A.," five reels, with Tom Mix.  
 Sept. .—"The Strange Woman," five reels, with Gladys Brockwell.

## EXCEL PICTURES

Sept. .—"Bonnie Annie Laurie," five reels, with Peggy Hyland.  
 Sept. .—"Queen of Hearts," five reels, with Virginia Pearson.

## General Film Company, Inc. BROADWAY STAR FEATURE

"The Coming of Faro Nell," two reels.  
 "Mammon and the Archer," two parts.  
 "Winning of the Mocking Bird," two reels.  
 "The Marquis and Miss Sally," two reels.  
 "The Jest of Talky Jones," two reels.  
 "Springtime a la Carte," two reels.  
 "The Widow Dangerous," two reels.  
 "A Bird of Bagdad," two reels.  
 "The Wooing of Riley," two reels.  
 "Transients in Arcadia," two reels.

## BLUE RIDGE DRAMAS—Ned Finley

"The Raiders of Sunset Gap," two reels.  
 "O'Garry Rides Alone," two reels.  
 "The Man from Nowhere," two reels.

## CHAPLIN COMEDIES

"The Tramp," two reels.  
 "His New Job," two reels.  
 "A Night Out," two reels.

## CRYSTAL FILM COMEDY

"Romeo and Juliet," two reels.  
 "What She Did to Her Husband and Almost Lucky," split reel.  
 "What's in the Trunk?" one reel.  
 "Reuben's Romance," one reel.  
 "The Lady Detective and His Wedding Day," split reel.  
 "Troubled Waters," one reel.  
 "Her Necklace and His Hoodoo Day," split reel.

## CLOVER COMEDIES

"From Caterpillar to Butterfly," one reel.  
 "A Widow's Camouflage," one reel.  
 "Love's Lucky Day," one reel.

## DUPLIX FILMS, INC.

"Shame," seven reels.

## EBONY COMEDIES

"A Reckless Rover," one reel.  
 "Are Working Girls Safe," one reel.  
 "The Comeback of Barnacle Bill," one reel.  
 "Some Baby," one reel.  
 "Good Luck in Old Clothes," one reel.  
 "When You Hit, Hit Hard," one reel.  
 "A Black and Tan Mix-Up," one reel.  
 "Fixing the Faker," one reel.  
 "When You're Scared, Run," one reel.

## ESSANAY COMEDIES

"Slippery Slim, Diplomat," one reel.  
 "Slippery Slim and the Claim Agent," one reel.  
 "Slippery Slim's Stratagem," one reel.  
 "A Snakeville Epidemic," one reel.  
 "A Hot Time in Snakeville," one reel.  
 "Snakeville's New Sheriff," one reel.  
 "Sophie's Birthday Party," one reel.

## EXPORT AND IMPORT FILM CORP.

"Why—the Bolsheviks," five reels.

## HANOVER FILM COMPANY

"Camille," six reels.  
 "The Marvellous Maciste," six reels.  
 "Monster of Fate."

## HIGHGRADE FILM ENTERPRISES, INC.

"Billie in Society," two reels.  
 "Bunco Billy," two reels.  
 "Billy in Harness," two reels.  
 "Bombs and Bull," two reels.

## COSMOFOTOFILM

"Hypocrites," six reels.

## AUTHOR'S PHOTOPLAYS, INC.

"Her Moment," seven reels, drama.

## INTERSTATE FILM COMPANY

"The Last Raid of Zeppelin L-21."



# EXHIBITORS HERALD AND MOTOGRAPHY

## JUDGE BROWN STORIES (All Two-Reel Comedy-Dramas.)

"Dog vs. Dog."  
"The Three Fives."  
"Kid Politics."  
"A Boy Built City."  
"The Case of Bennie."  
"The Locked Heart," five reels.

## OAKDALE PRODUCTIONS

"No Children Wanted," five reels.  
"Miss Mischief Maker," five reels.  
"Little Miss Grown-Up," five reels.  
"The Midnight Burglar," five reels.  
"Wanted, a Brother," five reels.

## OFFICIAL WAR PICTURES Committee Public Information

"Our Bridge of Ships," two reels.

## PROGRESSIVE FILM

"On a Fox Farm," one reel.

## RANCHO SERIES

(All Two-Reel Dramas.)

"In the shadow of the Rockies."  
"Where the Sun Sets Red."

## VICTORY FILM MFG. CO.

"The Triumph of Venus," five reels.

## AMERICAN RED CROSS

"The Historic Fourth of July in Paris," one reel.

## SCRANTONIA PHOTOPLAY CORPORATION

"Parson Pepp," one reel.  
"Fang's Fate and Fortune," one reel.

## GOLDWYN PICTURES CORPORATION

May 5—"Joan of Plattsburg," six reels, with Mabel Normand.  
May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
June 2—"All Women," six reels, with Mae Marsh.  
June 16—"The Venus Model," six reels, with Mabel Normand.  
June 30—"The Service Star," six reels, with Madge Kennedy.  
July 14—"The Glorious Adventure," six reels, with Mae Marsh.  
July 28—"Back to the Woods," five reels, with Mabel Normand.  
Aug. 11—"Friend Husband," five reels, with Madge Kennedy.  
Aug. 25—"Money Mad," five reels, with Mae Marsh.  
Sept. 2—"The Turn of a Wheel," five reels, with Geraldine Farrar.  
Sept. 9—"Peck's Bad Girl," five reels, with Mabel Normand.  
Sept. 16—"Just for Tonight," five reels, with Tom Moore.  
Sept. 23—"The Kingdom of Youth," five reels, with Madge Kennedy.  
Sept. 30—"Laughing Bill Hyde," with Will Rogers.

## GOLDWYN SPECIALS

"For the Freedom of the World," seven reels.  
"The Manx-Man," seven reels.  
"Heart of the Sunset," seven reels, with Anna Q. Nilsson.  
"Blue Blood," six reels.  
"Honor's Cross," six reels, with Howard Heckman.  
"Social Ambition," six reels.

## CAPITOL COMEDIES

May 6—"Bill's Baby," two reels, with Bill Parsons.  
May 20—"Bill's Predicament," two reels, with Bill Parsons.  
June 3—"Birds of a Feather," two reels, with Bill Parsons.  
June 17—"Matching Billy," two reels, with Bill Parsons.  
July 1—"The Widow's Might," two reels, with Bill Parsons.  
July 15—"Dad's Knockout," two reels, with Bill Parsons.  
July 29—"Bill Settles Down," two reels.  
Aug. 12—"Billy's Fortune," two reels.  
Aug. 26—"Bill's Opportunity," two reels.  
Sept. 9—"Up a Tree," two reels.  
Sept. 22—"Bill's Sweetie," two reels.  
Oct. 7—"Camping Out," two reels.

## METRO PICTURE CORPORATION

Apr. 15—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.  
Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.  
Apr. 29—"Riders of the Night," five reels, with Viola Dana.  
May 6—"The Trail to Yesterday," five reels, with Bert Lytell.  
May 13—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.  
May 20—"The Winning of Beatrice," five reels, with May Allison.  
May 27—"Yorke, 'Lend Me Your Name," five reels, with Harold Lockwood.  
May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.  
June 8—"The Only Road," five reels, with Viola Dana.  
June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.  
June 17—"The House of Gold," five reels, with Emmy Wehlen.  
June 24—"A Man's Word," five reels, with Emily Stevens.  
July 1—"Opportunity," five reels, with Viola Dana.  
July 8—"No Man's Land," five reels, with Bert Lytell.  
July 15—"A Successful Adventure," five reels, with May Allison.  
July 22—"The Demon," five reels, with Edith Storey.  
July 29—"A Pair of Cupids," five reels, with Francis X. Bushman and Beverly Bayne.  
Aug. 5—"The House of Mirth," five reels, with all star cast.  
Aug. 12—"In Judgment Of," five reels, with Anna O. Nilsson and Franklyn Farnum.

Aug. 19—"Flower of the Dusk," five reels, with Viola Dana.  
Aug. 26—"Boston Blackie's Little Pal," five reels, with Bert Lytell.  
Sept. 2—"The Silent Woman," five reels, with Edith Storey.  
Sept. 9—"Our Mrs. McChesney," five reels, with Ethel Barrymore.  
Sept. 16—"Kildare of Storm," five reels, with Emily Stevens.  
Sept. 23—"The Return of Mary," five reels, with May Allison.  
Sept. 30—"Unexpected Places," five reels, with Bert Lytell.

## SCREEN CLASSICS, INC., SPECIALS

"Draft 258," seven reels, with Mabel Taliaferro.  
"Blue Jeans," seven reels, with Viola Dana.  
"Lest We Forget," eight reels, with Rita Jolivet.  
"The Legion of Death," seven reels, with Edith Storey.  
"Revelation," seven reels, with Nazimova.  
"My Own United States," eight reels, with Arnold Daly.  
"The Million Dollar Dollies," five reels, with the Dolly Sisters.  
"Toys of Fate," seven reels, with Nazimova.  
"To Hell With the Kaiser," seven reels.

## MUTUAL STAR FEATURES

Apr. 8—"The Richest Girl," five reels, with Ann Murdock.  
Apr. 15—"American, 'The Primitive Woman," five reels, with Margarita Fisher.  
Apr. 29—"Russell, 'Hearts Or Diamonds," five reels, with William Russell.  
May 27—"American, 'Social Briars," five reels, with Mary Miles Minter.  
June 10—"American, 'A Square Deal," five reels, with Margarita Fisher.  
June 24—"Russell, 'Up Romance Road," five reels, with William Russell.  
July 8—"The Ghost of Rosy Taylor," five reels, with Mary Miles Minter.  
July 22—"Impossible Susan," five reels, Margarita Fisher.  
Aug. 4—"Her Husband's Honor," five reels, with Edna Goodrich.  
Aug. 16—"Hoosier Romance," five reels, with Colleen Moore.  
Sept. 1—"Love's Law," five reels, with Gail Kane.  
Sept. 1—"His Birthright," five reels, with Sessue Hayakawa.  
Sept. 15—"Love's Law," five reels, with Gail Kane.

## OUTING-CHESTER PICTURES

June 30—"Ex-cannibal Carnival," one reel.  
July 14—"Mountaineering Memory," one reel.  
July 22—"A White Wilderness," one reel.  
July 29—"Zuni Kicking Races," one reel.  
Aug. 11—"A Dam Catastrophe," one reel.  
Aug. 18—"Statia with a Past," one reel.  
Aug. 23—"Pines Up and Palms Down," one reel.  
Sept. 1—"Pinfeather Piccaninies," one reel.  
Sept. 15—"Saba, the Astonishing," one reel.

## MUTUAL STRAND COMEDIES

June 25—"Her Spooner Affair," one reel, with Billie Rhodes.  
July 9—"Her Disengagement Ring," one reel.  
July 22—"On Her Account," one reel.  
July 29—"She Almost Proposed," one reel, with Billie Rhodes.  
Aug. 6—"What Will Father Say?" one reel.  
Aug. 13—"The High Cost of Weddings," one reel.  
Aug. 20—"Winnie's Wild Wedding," one reel.  
Aug. 27—"Her Friend, the Enemy," one reel, with Elinor Field.  
Sept. 10—"Cupid in Quarantine," one reel, with Elinor Field.  
Sept. 17—"All Kinds of a Girl," one reel, with Elinor Field.

## PARAMOUNT PICTURE CORPORATION

May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.  
May 13—"The White Man's Law," five reels, with Sessue Hayakawa.  
May 20—"Mile-a-Minute Kendall," five reels, with Jack Pickford.  
May 27—"The Mating of Marcella," five reels, with Dorothy Dalton.  
May 27—"Prunella," five reels, with Marguerite Clark.  
May 27—"His Own People," five reels, with Charles Ray.  
May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.  
June 2—"Blackton's 'Missing,'" five reels, with Lina Cavalieri.  
June 9—"Viviette," five reels, with Vivian Martin.  
June 16—"The Bravest Way," five reels, with Sessue Hayakawa.  
June 16—"Fedora," five reels, with Pauline Frederick.  
June 23—"The Firefly of France," five reels, with Wallace Reid.  
June 23—"A Desert Wooing," five reels, with Enid Bennett.  
July 7—"Sandy," five reels, with Jack Pickford.  
July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.  
July 8—"The Claws of the Fun," five reels, with Charles Ray.  
July 9—"Her Final Reckoning," five reels, with Pauline Frederick.  
July 15—"Uncle Tom's Cabin," five reels, with Marguerite Clark.  
July 22—"The City of Dim Faces," five reels, with Sessue Hayakawa.  
July 22—"The Vamp," five reels, with Enid Bennett.  
July 29—"Less Than Kin," five reels, with Wallace Reid.  
Aug. 5—"The Nine O'Clock Town," five reels, with Charles Ray.  
Aug. 12—"Fedora," five reels, with Pauline Frederick.  
Aug. 19—"In Pursuit of Polly," five reels, with Billy Burke.  
Aug. 26—"Green Eyes," five reels, with Dorothy Dalton.  
Aug. 26—"The Marriage Ring," five reels, with Enid Bennett.  
Sept. 1—"On the Quiet," five reels, with John Barrymore.  
Sept. 1—"The Source," five reels, with Wallace Reid.  
Sept. 8—"The Girl Who Came Back," five reels, with Ethel Clayton.  
Sept. 8—"The Cruise of the Make-Believes," five reels, with Lila Lee.  
Sept. 15—"Out of a Clear Sky," five reels, with Marguerite Clark.  
Sept. 15—"Vive La France," five reels, with Dorothy Dalton.

## MACK SENNETT COMEDIES

June 3—"Love Loops the Loop," two reels.  
June 17—"Two Tough Tender Feet," two reels.  
July 1—"Her Screen Idol," two reels.  
July 15—"Ladies First," one reel.  
July 29—"Her Blighted Love," two reels.  
Aug. 11—"She Loved Him Plently," two reels.  
Aug. 25—"The Summer Girls," two reels.

## PARAMOUNT TRAVELOG

July 22—"Wellington and the North Island of New Zealand."  
July 29—"Down South in New Zealand."  
Aug. 5—"Who's Who in the tic Zoo."  
Aug. 12—"Along the Queensland Coast."  
Aug. 19—"The Cruise of the Aki Maru."  
Aug. 26—"Sojourning in Sappora."

# EXHIBITORS HERALD AND MOTOGRAPHY

## PATHE EXCHANGE, INC.

Apr. 28—Diando, "Dolly Does Her Bit," five reels, with Marie Osborne.  
 May 5—"How Could You, Caroline?" five reels, with Bessie Love.  
 May 12—Russian Art, "The Dagger Woman," five reels, with Ivan Mozukiu  
 May 19—Astra, "The Mysterious Client," five reels, with Irene Castle.  
 May 26—"A Daughter of the West," five reels, with Marie Osborne.  
 June 2—Astra, "The Yellow Ticket," five reels, with Fannie Ward.  
 June 9—Astra, "For Sale," five reels, with Gladys Hulette.  
 June 16—"Kidder and Ko," five reels, with Bryant Washburn.  
 June 23—Diando, "The Voice of Destiny," five reels, with Marie Osborne.  
 June 30—"A Little Sister of Everybody," five reels, with Bessie Love.  
 July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.  
 July 14—"More Trouble," five reels, with Frank Keenan.  
 July 21—Diando, "Cupid By Proxy," five reels, with Marie Osborne.  
 July 28—Astra, "The First Law," five reels, with Irene Castle.  
 Aug. 4—"Waifs," five reels, with Gladys Hulette and Creighton Hale.  
 Aug. 11—"The Ghost of the Rancho," five reels, with Bryant Washburn.  
 Aug. 18—"Winning Grandma," five reels, with Marie Osborne.  
 Aug. 25—"The Girl from Bohemia," five reels, with Irene Castle.  
 Sept. 8—"Her Man," five reels, with Elaine Hammerstein.  
 Sept. 15—"The Honest Thief," five reels, with Helen Chadwick.  
 Sept. 22—"A Japanese Nightingale," five reels, with Fannie Ward.

## PERFECTION PICTURES

Jan. 7—Kleine, "Quo Vadis," eight reels.  
 Jan. 10—Selig, "Brown of Harvard," six reels, with Tom Moore and Hazel Daly.  
 Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.  
 Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.  
 Jan. 21—Edison, "The Unbeliever," five reels, with Raymond McKee.  
 Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.  
 Essanay, "The Curse of Iku," seven reels, with Frank Borzage.  
 Edison, "The Wall Invisible," six reels, with Shirley Mason.

## SELECT PICTURES CORPORATION

"The Marionettes," five reels, with Clara Kimball Young.  
 "The Studio Girl," five reels, with Constance Talmadge.  
 "The Knife," five reels, with Alice Brady.  
 "The House of Glass," five reels, with Clara Kimball Young.  
 "By Right of Purchase," five reels, with Norma Talmadge.  
 "The Shuttle," five reels, with Constance Talmadge.  
 "At the Mercy of Men," five reels, with Alice Brady.  
 "The Reason Why," five reels, with Clara Kimball Young.  
 "Up the Road With Sally," five reels, with Constance Talmadge.  
 "The Lesson," five reels, with Constance Talmadge.  
 "De Luxe Annie," seven reels, with Norma Talmadge.  
 "The Ordeal of Rosetta," five reels, with Alice Brady.  
 "The Claw," five reels, with Clara Kimball Young.  
 "Cecilia of the Pink Roses," five reels, with Marion Davies.  
 "Good Night Paul," five reels, with Constance Talmadge.  
 "The Whirlpool," five reels, with Alice Brady.  
 "The Safety Curtain," five reels, with Norma Talmadge.  
 "A Pair of Silk Stockings," five reels, with Constance Talmadge.  
 "The Death Dance," five reels, with Alice Brady.  
 "The Savage Woman," five reels, with Clara Kimball Young.  
 "Her Only Way," five reels, with Norma Talmadge.  
 "Sauce for the Goose," five reels, with Constance Talmadge.

## SELECT SPECIALS

"Over There," six reels, with Chas. Richman and Anna Q. Nilsson.  
 "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.  
 "The Barrier," seven reels.  
 "The Wild Girl," five reels, with Eva Tanguay.  
 "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

## TRIANGLE FILM CORPORATION

May 19—"Who Is to Blame?" five reels, with Jack Livingston.  
 May 19—"Old Hartwell's Cub," five reels, with William Desmond.  
 May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.  
 May 26—"High Stakes," five reels, with J. Barney Sherry.  
 June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. V. Mong.  
 June 2—"A Red Haired Cupid," five reels, with Roy Stewart.  
 June 9—"Madam Sphinx," five reels, with Alma Rubens.  
 June 9—"The Last Rebel," five reels, with Belle Bennett.  
 June 16—"His Enemy," five reels, with Jack Richardson.  
 June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.  
 June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.  
 June 23—"Closing In," five reels, with William Desmond.  
 June 30—"The Painted Lily," five reels, with Alma Rubens.  
 June 30—"The Fly God," five reels, with Roy Stewart.  
 July 7—"A Good Loser," five reels, with Peggy Pearce.  
 July 7—"Every Woman's Husband," five reels, with Gloria Swanson.  
 July 14—"Marked Cards," five reels, with Margery Wilson.  
 July 14—"Hell's End," five reels, with William Desmond.  
 July 21—"By Proxy," five reels, with Roy Stewart.  
 July 21—"False Ambition," five reels, with Alma Rubens.  
 July 28—"Golden Fleece," five reels, with Peggy Pearce.  
 July 28—"Beyond the Shadows," five reels, with William Desmond.  
 Aug. 4—"The Price of Applause," five reels, with Jack Livingston and Claire Anderson.  
 Aug. 4—"Alias Mary Brown," five reels, with Pauline Starke and Casson Ferguson.  
 Aug. 11—"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.  
 Aug. 11—"Shifting Sands," five reels, with Gloria Swanson.  
 Aug. 18—"The Ghost Flower," five reels, with Alma Rubens.  
 Aug. 18—"High Tide," five reels, with Jack Livingston.  
 Aug. 25—"Daughter Angelo," five reels, with Pauline Stark.  
 Aug. 25—"Wild Life," five reels, with William Desmond.  
 Sept. 1—"Untamed," five reels, with Roy Stewart.  
 Sept. 1—"The Mask," five reels, with Claire Anderson.  
 Sept. 8—"Secret Code," five reels, with Gloria Swanson.  
 Sept. 8—"Mystic Facs," five reels, with Jack Abbe.  
 Sept. 15—"The Atom," five reels, with Pauline Starke.  
 Sept. 15—"Desert Law," five reels, with Jack Richardson.  
 Sept. 22—"The Grey Parasol," five reels, with Claire Anderson.  
 Sept. 22—"Tony America," five reels, with Francis McDonald.  
 Sept. 29—"Reckoning Day," five reels, with Belle Bennett.  
 Sept. 29—"The Pretender," five reels, with William Desmond.

## KEYSTONE COMEDIES

Mar. 31—"A Playwright's Wrong," two reels, with Wm. Franey.  
 Apr. 7—"Mr. Briggs Closes the Door," two reels, with Edward Brady.  
 Apr. 14—"First Aid," two reels, with Maude Wayne.  
 Apr. 21—"Their Neighbor's Baby," two reels, with Fritzie Ridgeway.  
 Apr. 28—"Mr. Miller's Economics," two reels, with Edward Brady and Chas. Dorian.  
 May 5—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 12—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Unreasonable?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapjacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.  
 June 23—"Cupid and the Cop," two reels.  
 June 30—"Pearls Without Price," two reels.

## UNIVERSAL FEATURES

Apr. 14—"The Risky Road," five reels, with Dorothy Phillips.  
 Apr. 21—"The Scarlet Drop," five reels, with Harry Carey.  
 May 5—"The Two-Soul Woman," five reels, with Priscilla Dean.  
 May 19—"The Bride's Awakening," five reels, with Mae Murray.  
 June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.  
 July 6—"Her Body in Bond," five reels, with Mae Murray.  
 July 29—"The Mortgaged Wife," five reels, with Dorothy Phillips.  
 Aug. 12—"A Woman's Fool," five reels, with Harry Carey.  
 Aug. 26—"Bread," five reels, with Mary McLaren.  
 Sept. 9—"Modern Love," five reels, with Mae Murray.

## GREATER VITAGRAPH-V-L-S-E

Apr. 22—"A Bachelor's Children," five reels, with Harry Morey.  
 Apr. 29—"The Seal of Silence," five reels, with Earle Williams.  
 May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"The Triumph of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Bare, Son of Kazan," five reels, with Nell Shipman and Alfred Whittman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Girl," five reels, with Gladys Leslie.  
 June 24—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.  
 July 8—"One Thousand Dollars," five reels, with Edward Earle.  
 July 15—"Love Watches," five reels, with Corinne Griffith.  
 July 22—"To the Highest Bidder," five reels, with Alice Joyce.  
 July 29—"A Gentleman's Agreement," five reels, with Nell Shipman and Alfred Whittman.  
 Aug. 5—"All Man," five reels, with Harry Morey and Betty Blythe.  
 Aug. 12—"Wild Primroses," five reels, with Gladys Leslie.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova and J. Frank Glendon.  
 Aug. 26—"The Clutch of Circumstance," five reels, with Corinne Griffith.  
 Sept. 2—"The Green God," five reels, with Harry Morey.  
 Sept. 9—"A Nymph of the Foothills," five reels, with Gladys Leslie.  
 Sept. 16—"By the World Forgot," five reels, with Hedda Nova.  
 Sept. 23—"The Girl of Today," five reels, with Corinne Griffith.  
 Sept. 30—"A Diplomatic Mission," five reels, with Earle Williams.

## WORLD FILM CORPORATION PROGRAM

Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Grealey.  
 May 6—"Masks and Faces," five reels, with Sir Johnstone-Forbes-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Matagau Love and Barbara Castleton.  
 June 3—"The Interloper," five reels, with Kitty Gordon.  
 June 10—"The Cabaret," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.  
 July 29—"Joan of the Woods," five reels, with June Elvidge.  
 Aug. 5—"Hereditry," five reels, with Barbara Castleton and John Bowers.  
 Aug. 12—"The Beloved Blackmailer," five reels, with Carlyle Blackwell and Evelyn Grealey.  
 Aug. 19—"Merely Players," five reels, with Kitty Gordon and Irving Cummings.  
 Aug. 26—"Inside the Lines," five reels, with Lewis A. Stone.  
 Sept. 2—"Eight Bells," five reels, with Byrne Brothers.  
 Sept. 2—"The Power and the Glory," five reels, with June Elvidge.  
 Sept. 9—"By Hook or Crook," five reels, with Carlyle Blackwell.  
 Sept. 16—"O'other Dear Charmer," five reels, with Louise Huff.  
 Sept. 23—"To Him That Hath," five reels, with Montague Love.  
 Sept. 30—"A Soul Without Windows," five reels, with Ethel Clayton.

## SERIALS

Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Ace."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Web."  
 Universal, "The Lion's Claws."  
 Vitagraph, "A Fight for Millions."  
 Universal, "The Brass Bullet."  
 Gaumont, "The Hand of Vengeance."

**“The Woman Who Gave”  
First Evelyn Nesbit Film**

The first of the series of five pictures that Evelyn Nesbit will make for William Fox will be called “The Woman Who Gave.” It probably will be issued in October and will be a Standard Picture. The four other pictures probably will be issued at ten-week intervals.

“The Woman Who Gave” is described as a drama of an artist’s model who hated her own beauty. The heroine is much sought after by men. She is abducted by a Bulgarian nobleman, who later makes a shameless exhibition of her beauty at sensational dinner parties and seeks in every form of cruelty to make her his body slave. Some of the scenes are declared to be the most daring that have ever been attempted on the screen.

**English Actor Plays  
Opposite Gail Kane**

Norman Trevor, the English actor, plays the male lead in Gail Kane’s Mutual production “The Daredevil.” Mr. Trevor is one of the most popular English actors on the American stage. He appeared with Elsie Ferguson in “The Prime Minister,” with Maude Adams in Sir James Barries’ play, “A Kiss For Cinderella,” “Pipes of Pan,” “Saturday to Monday” and “Pair of Petticoats,” and has had a long line of London successes. His screen activities have been most notably, leads in “The Iron Snuff-box,” “After Dark,” and “The Runaway” with Julia Sanderson.

**W. S. Hart to Tour East  
On Liberty Loan Drive**

William S. Hart, Arcraft star, has been requested to tour three important districts of the East in behalf of the Fourth Liberty Loan campaign.

The request came from the three chairmen of New York, Boston and Philadelphia districts, through the Liberty Loan Committee. Mr. Hart immediately agreed to accede to the request early in October and will leave for the East the first of that month.

In the Third Liberty Loan drive, “Bill” Hart had the Coast states to cover and raised two million dollars in bond sales, besides subscribing \$105,000 himself. This time, he expects to beat that record considerably, owing to the more thickly populated territory he will have to cover, for, while the ground covered will be less, he will talk to from three to four times as many people.

**Italian Consuls to Aid  
“Italy’s Flaming Front”**

The First National Exhibitors’ Circuit through an arrangement with Lieut. M. M. Prochet of the Italo-North American Commercial Union, has obtained the co-operation of the Italian consuls in all the principal cities of the United States in connection with the showing of “Italy’s Flaming Front,” the six-reel war spectacle which was published August 26. The exhibitors who have booked this picture are therefore guaranteed co-operation from a source that is ordinarily beyond their command.

“There are forty-eight official representatives of Italy in the United States,” said Lieut. Prochet recently, “and exhibitors who intend to show ‘Italy’s Flaming Front’ can be assured that they will be accorded every courtesy possible by our consuls to make the film a real success.”

**First “Big V” Specials  
Shipped to Exchanges**

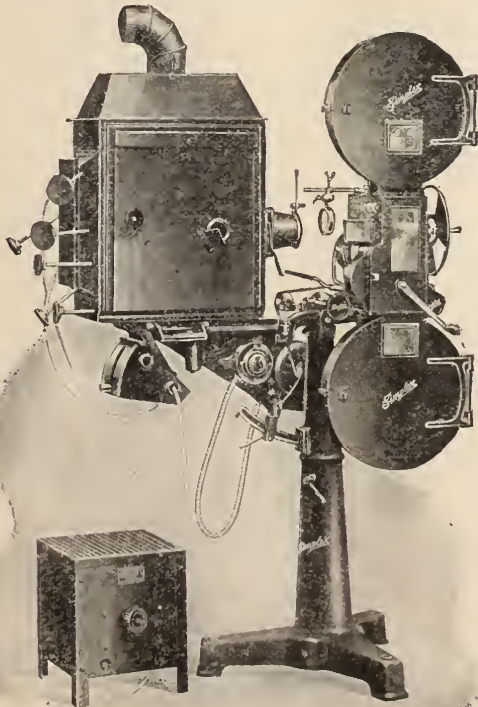
Shipment of prints has been started on the first of Vitagraph’s Big V Special comedies, the new two-reel feature comedy unit which the company will add to its service September 16th.

“Misfit and Matrimony,” featuring Earle Montgomery and Joe Rock, will inaugurate the series. It is declared by Vitagraph to be the fastest and cleverest comedy this popular team has produced.

**Grace Valentine Stars in  
“Up Stairs and Down”**

Grace Valentine, who appeared in the title role of the Rialto De Luxe Productions’ screen adaption of Oliver Morosco’s stage play, “The Unchastened Woman,” will shortly be seen in a film version of another Morosco success, “Upstairs and Down,” written by Frederic and Fanny Hatton. The feature is now being filmed.

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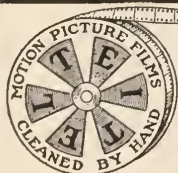
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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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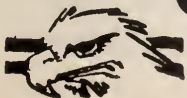
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MUTUAL FILM CORPORATION

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on the Eagle!**



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Perret,**  
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Author  
Director



His Genuine Artistry and Masterful Touch Have Blended War, Intrigue, and Mystery with Love, Laughter and Romance Into the Greatest Cinema Spectacle of the Year.

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(Pershing - '17.)

*Distributed by Affiliated Distributors Corp.*

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## Perret Productions

1457 Broadway, New York

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*By George Lee McCandless  
Directed by Henry King*

A comedy - drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all star cast.



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## DUSTIN FARNUM

In the HARRY A. SHERMAN Production of ZANE GREY'S

### "THE LIGHT OF WESTERN STARS"

☐ A **SUPER-Feature** in Every Sense of the Word.

☐ Which will unveil a **NEW, GLORIFIED** and **INSPIRED DUSTIN FARNUM**.

☐ Portraying a character which will reflect every sympathy of an audience, amid settings and situations which create **NEW STANDARDS** of Motion Picture **DRAMATIC VALUES** and **ARTISTRY**.

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☐ **YOU** will be **PROUD TO EXHIBIT**

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EVERY AMERICAN VITALLY AFFECTED  
EVERY AMERICAN WILL SEE IT.**

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DIRECTOR OF THE  
CENSOR SYSTEM  
AND  
THE PRUSSIAN  
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INDIVIDUAL BASIS  
WIRE FOR DATES TODAY**

**FOX**  
FILM CORPORATION

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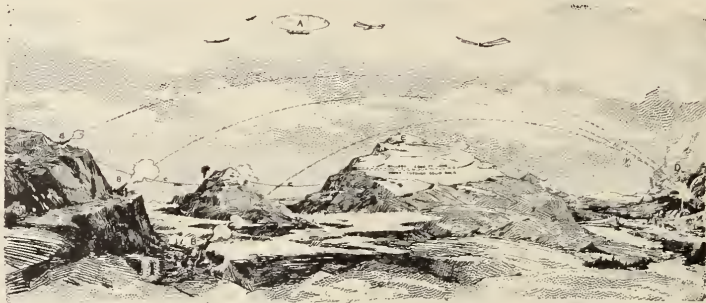
These Strategic Diagrams on

## ***“Italy’s Flaming Front”***

→ *The First Films of a Whole Battle* ←

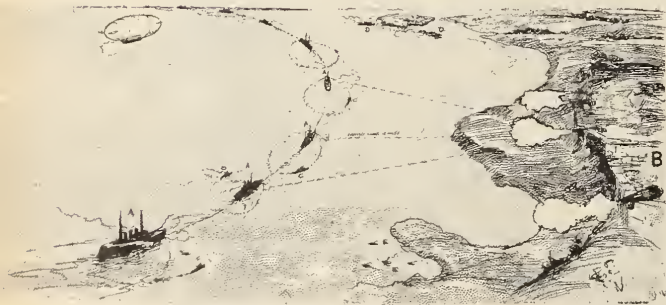
are used with telling effect on heralds and 22x28 lobby display (in conjunction with photos).

The fans will want to see the battle these advertise



Reproduction of strategic sketch diagram made during the action by military observer

A—Observation balloon, the eyes of the artillery. Note fleet of planes to protect it from enemy planes and “spot” the shots. The destruction or interruption of this signal system would be the equivalent of blinding the gunners. BBB—Italian big gun positions. CC—Aerial cableways, often several miles long. E—Summit Mt. Pasubio, elevation 9,200 feet, covered with eternal snows. The Italians hewed one tunnel 23,000 feet long through solid rock to secure uninterrupted communication. D—Austrian base against which attack was directed.



Reproduction of strategic sketch diagram made immediately after the action by a military observer

AAA—Indicates capital ships steaming in a great circle and firing broadsides as they come within range of their 12 and 14-inch guns. B—Austrian stronghold mounting long range coast defense artillery. CCC—Indicates destroyers and submarine destroyers which steam in wide circles around the battleships to protect them from the enemy submarines. The speed of these craft is from 30 to 45 miles per hour. DD—Italian floating gun carriages. These are large scows mounting but one heavy gun. They are towed to their positions and anchored. EE—Indicates Italian monitors. These are the only known films of these unwieldy but destructive craft in action. The fleet’s observation balloon will be seen to be hovering well out of range of the enemy’s guns, but high enough to watch and direct the Italian fire.



Reproduction of the strategic sketch diagram made the day after the air fight by a military observer

A—Austrian battle plane rises from behind Austrian stronghold and climbing to about 10,200 feet proceeds to bomb fleet. B—One of the bombs explodes just alongside a small destroyer which is damaged and capsized by the explosion. (The films show it clearly.) C—Italian planes hidden in cove behind the headland rise and pursue Austrian airman. After a thrilling chase they pocket him and to escape their machine guns he does a dare-devil tail dive to the sea and is captured by an Italian destroyer. D—Indicates point of his capture, within range of both shore batteries and the fleet’s guns. Dotted line indicates Italian plane’s flight. Heavy line indicates Austrian’s.

This is the Fighting Film people have been waiting for

Watch it get the money at “First National” Theatres

# THESE MEN GIVE YOU THEIR WORD

*James L. Hoff*  
Editor Moving Picture World.

*Wid Gunning*  
Editor "Wid's."

*W.A. Houston*  
Editor Moving Picture News.

*Lesley Mason*  
Editor Exhibitor's Trade Review.

*Martin Quigley*  
Editor Exhibitors Herald-Motography.

## after having seen **"Italy's Flaming Front"** The First Films of a Whole Battle

that it  
actually  
does show

Mountain fighting: Bombarding the enemy's trenches with big guns in preparation for infantry charge; men crouching low in trenches, bullets "spatting" on sandbags overhead, they go over the top, advancing in sprints, taking advantage of every cover, the final rush, hand-to-hand bayonet fighting, victory; bringing back hordes of prisoners.



Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns from 40 centimeter to trench "bombards" in action. Panorama of enemy's trenches and works under fire. These pictures, taken from one side of a mountain valley, give a wonderfully graphic picture of a bombardment.

First complete air fight ever photographed. Austrian bombing plane attacks fleet; six Italian sea planes give chase (two carrying enlisted cameramen); Austrian drops bombs at fleet, the explosions hurl huge pillars of water and spray skyward; a submarine

chaser hit, you see the explosion and the craft capsizes from quarter mile distance; Italian planes close in; Austrian in desperation does dare-devil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages each mounting one great gun in action.

In general: Fighting on mountain peaks above the clouds, Italy's spider men, on skis; the wonderful aerial cable communications; unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules, are unable to go.

The eyes of the night, searchlights make night artillery possible. Shrapnel and barbed wire in night action.

And many graphic pictures not listed here because of lack of space.

### Never has a feature film had such a powerful endorsement from men who know the business

and there is not a newspaper editor in America who will not similarly endorse this wonderful film—and you know what that will mean.

### You know and we know it is bound to get big money, BECAUSE

## Everyone wants to see a Great Battle

(with the gruesome scenes cut out)

### Act NOW, TODAY

Grab this Latest First National Moneymaker



The consistent gain of *Exhibitors Herald* in influence and prestige is the big outstanding fact in the record of motion picture trade journalism in 1918.

\*\*\*\*\*

The acquisition of *Motography* July 1, 1918, immediately brought this publication into a preeminent position—the unquestioned news authority and guide in all trade matters for thousands of forward-looking exhibitors.

\*\*\*\*\*

The geographic advantage of publishing in Chicago enables *Exhibitors Herald and Motography* to reach nearly half of the exhibitors of the United States the day following publication.

\*\*\*\*\*

.....which means that the chief productive section of the film trade receives the news and latest advertising announcements in *Exhibitors Herald and Motography* twenty-four hours after it is off the press.

\*\*\*\*\*

The heart of the film trade, comprising forty-seven percent of the productive area, is within twenty-four hours mail service of Chicago.

\*\*\*\*\*

It is this territory that *Exhibitors Herald and Motography* serves first and best—to the exclusion of every other medium.

\*\*\*\*\*

In this territory proper exploitation—or the lack of it—seals the fate of every production.

\*\*\*\*\*

.....which is an accounting factor for *Exhibitors Herald and Motography* attaining more than 100% increase in advertising during the past ninety days.

PHONE, 6496 ORCHARD

LEADING  
MOTION PICTURES  
THEATRES

OFFICE OF  
**M. & S. CIRCUIT**  
31 SECOND AVENUE  
NEW YORK.

New York, August 20, 1918.

Vitagraph Co.,  
1600 Broadway, N. Y. City.

Gentlemen:

Wish to congratulate you on your wonderful serial, "A Fight for Millions." I am running the sixth episode this Wednesday, and am looking for some extra help, as this wonderful serial has boosted my Wednesday business 100%. It has action, and thrills in every foot—I find that's what the public wants. It's very hard to keep the audience quiet when "A Fight For Millions" is flashed on the screen. I'm waiting for the next Vitagraph serial.

Very truly yours,

A. S. CRYSTAL,

Meyer & Schneider, Hopkinson Theatre, Brooklyn, N. Y.

*—Hard To Keep the  
Audience Quiet  
While They See*

**WILLIAM DUNCAN** *in*  
**"A FIGHT FOR MILLIONS"**

*Supported by An All-Star Cast Including*

**EDITH JOHNSON and JOE RYAN**



*by ALBERT E. SMITH and CYRUS TOWNSEND BRADY*

**VITAGRAPH** ALBERT E. SMITH  
*President*

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DIRECTION OF  
THOS. H. RICKETTS  
OF  
"DAMAGED GOODS"  
FAME



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DESIGNERS - ENGRAVERS



FRAZEE FILM PRODUCTIONS  
Edwin Frazee

Edwin Frazee stated to the trade that the time has come for a distinct departure in the making of comedies. He has "made good" by producing the first of his two-reel series entitled

|| THE ||  
**HAUNTED  
HOUSE**

It takes four weeks to make one of these Mystery Comedies - but they will earn ten times their cost for exhibitors



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exclusive franchise conditions



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430 So. Bdway.  
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17 West 44<sup>th</sup> St.  
New York City



Lloyd Carleton Productions  
*Presents*

# MOTHER I NEED YOU

A picture story which begins in the Garden of Eden, passes through the Valley of the Shadow, bridges the Gulf of Time, wends its way among many hearts where tears and smiles abound and comes out at last upon the Sunlit Heights,  
*with*  
Enid Markey, Edward Coxen and a cast of screen celebrities

ERNEST SHIPMAN - 17 WEST 44<sup>th</sup> ST, NEW YORK

There's a reason for this picture





*"I hereby guarantee  
that each episode in  
our Outlaw series  
is founded on fact  
yours lawfully"*  
*Al. Jennings*



THE FIRST REAL STORY

# 'THE LADY OF THE DUGOUT'

SIX REELS OF REALISM

Ⓢ Ernest Shipman Ⓢ

SALES MANAGER

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Los Angeles...

17 West 44 St.  
New York City

# Police have to

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PRESIDENT, HOWARD L. DRAW  
V. PRES., W. F. JENNISON  
SPECY-TREAS., GEO. F. WEDUBOFF  
GENL. MANAGER, FRED B. WILLIAMS

## REGENT THEATRE

BAY CITY THEATRE COMPANY  
BAY CITY, MICHIGAN

Aug. 2/18

DIRECTORS  
HOWARD L. DRAW  
W. F. JENNISON  
GEO. F. WEDUBOFF  
ADAM KOLEB  
FRED B. WILLIAMS  
GEO. S. DILLAS  
H. W. GARLAND

Metro Pictures Corporation,  
75 Broadway,  
Detroit, Mich.

Dear Mr. Hatch:-

Allow me to extend congratulations for the feature picture "To Hell With The Kaiser" which I booked from your company and as I understand it I believe I have the honor of being the first exhibitor in the State of Michigan, to show this picture.

To say that I am satisfied from a box office standpoint would be placing it mildly for tonight, which is the third night of my showing, also Wednesday and Thursday nights I have been unable to handle the crowds who have clamored to get in, so in order to accomodate as many as possible I am running continuous tomorrow (Saturday) from 10.00 A.M. until midnight. You can quote me as saying that "To Hell With the Kaiser" will stand up under any advertising an exhibitor can give it and is without doubt one of the best box office attractions of the year.

Yours very truly,

*Fred B. Williams*



# TO HELL WITH

A Screen Classics INC. Production featuring Lawrence Grant  
Directed by George Irving - Maxwell

## METRO Pictures Corporation

# handle the crowds

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Night Message	Nite
Night Letter	N L

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**WESTERN UNION**  
**TELEGRAM**



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Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

NEWCOMB CARLTON, PRESIDENT  
 GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1918 AUG 23 AM 11

*[Handwritten signature]*

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FY BOSTON MASS AUG 22 1918

RICHARD ROWLAND

1476 BROADWAY NEW YORK

GRAND THEATRE LOWELL HAD TO CALL POLICE TO QUIET MOB SEEKING ADMISSION  
 TO HELL WITH THE KAISER OWING TO TREMENDOUS BUSINESS WE ARE HOLDING  
 PICTURE OVER THREE DAYS MORE IN LOWELL UNITED STATES CARTRIDGE FACTORY  
 EMPLOYING TWELVE THOUSAND PEOPLE HAVE HIRED THEATRE FOR NEXT WEDNESDAY  
 NIGHT TO SHOW PICTURE TO THEIR EMPLOYEE HAVERHILL OFFICIALS HAVE TAKEN  
 OVER THE PICTURE FOR NEXT WEEK FOR THE LAFAYETTE MONUMENT FUNDS

THOS D SORIERO

GENL MGR GRAND THEATRE  
 1020A

AUG 23 1918



# THE KAISER

as the Kaiser with Olive Tell - Written by June Mathis - Karger, Manager of Productions.

*Exclusive Distributors.*

EXHIBITORS HERALD AND MOTOGRAPHY

Goldwyn Pictures



*Tom Moore*  
in a scene from  
"JUST FOR TONIGHT"

*"This is a Goldwyn Year"*

EVERY Goldwyn branch office now has prints of this new star's first production. The story and the star justify everything Goldwyn has said about them in advance and everything that exhibitors themselves hoped for. In

"JUST FOR TONIGHT"

By Charles A. Logue Directed by Charles Giblyn

Tom Moore is launched with flood-tide success; a success that at once gives him the electric lights, the newspaper advertising and all the fine things that the critics say about a popular favorite.

**GOLDWYN PICTURES CORPORATION**

SAMUEL GOLDFISH President EDGAR SELWYN Vice President  
16 East 42nd Street New York City

# EXHIBITORS HERALD AND MOTOGRAPHY

THE INDEPENDENT FILM TRADE PAPER

Volume VII

SEPTEMBER 21, 1918

Number 12

## Editorial Comment of the Week

TO MATERIALIZE THE CHICAGO PLAN—LEND A HAND  
TO ST. LOUIS—HARMONY POSSIBLE AS DESIRABLE—A  
BAD PRECEDENT—GASLESS SUNDAYS

By Martin J. Quigley

**N**OW that the historic convention which resulted in the creation of a form for solid organization of the industry is a closed incident and all concerned have indulged in shout and jubilation we may now once more view the situation seriously.

We say the convention created a form of organization. This fact must not be lost sight of. The new organization if it does not have the benefit of real cooperation and support by every branch of the industry will progress very little further toward the desired goal than did the organizations which it supplanted.

The nucleus, the plan of what is needed has been achieved. It now remains for the plan to be realized, for every important exhibitor in the United States to be included in the membership. With this done the hope of the Chicago meeting will be materialized.

**W**HILE undue emphasis need not be given the fact it remains that one of the most disappointing features of the convention was the lack of proper numerical representation of exhibitors. This resulted in keenest dissatisfaction in a number of instances.

Officials of the various important film companies responded to the call in a most commendable manner. If exhibitors responded proportionately it would have been a record-breaker.

The poor representation of exhibitors present points emphatically to the necessity of a great deal of missionary work being done between now and the date for the next annual convention in St. Louis. This work must not be left to the small group of officers of the organization. Everyone in the industry must lend his efforts toward instilling in the minds of exhibitors the imperative fact that their own and

the industry's interest demand their presence in St. Louis in 1919.

In this connection it is to be recommended that the full details for the event be not left with the local committee without assistance from the organization nationally. The vital necessity of making the St. Louis meeting a big gathering demands that steps be taken by the national organization to give to the local committee whatever aid and assistance it may require from time to time in perfecting details for the convention.

Everything possible must be done to prevent for all time a mere handful being the exhibitors' representation at a national convention.

**A** MISTAKEN opinion exists in certain quarters regarding possible disadvantages to exhibitors in close organization with producers and distributors.

It is argued by some that because of conflicting aims it is not possible for producers and distributors and exhibitors to work in harmony. This is an untenable position just so much so as it is to state that people cannot live together in harmony in towns and cities when all that is necessary to bring about this condition is a little common sense and an appreciation of the value of community existence.

The same holds true for the film trade. As soon as the values attached to organization are apparent the various branches will have no difficulty in coming together on the common ground of the best interests of their business.

\* \* \*

**A** GROUP of Milwaukee theatres have made a bid for notice by the announcement that, as a "war measure," all musicians but one will be discharged.

It might be suspected that a mercenary—and

# EXHIBITORS HERALD AND MOTOGRAPHY

short-sighted — rather than a patriotic motive prompted this action, as the government has specifically ruled that all persons immediately concerned in theatrical and motion picture presentation are not at this time needed for the army.

The action of the Milwaukee managers may be a patriotic and a wise one. But we do not think so. Moreover, we believe that any action tending to limit the attractiveness of the motion picture theatre at this time is foolhardy. It is not following the course indicated by the government, and it certainly is tending toward the discouragement of interest in motion pictures.

Music is a vital part in the presentation of motion pictures. Limiting the appeal of the motion picture theatre to the lovers of music, and robbing pictures of the aid good music lends them is particularly bad business at this time. The standard of entertainment dispensed by motion picture theatres must be constantly higher. Any lowering of the standard means discouraging the public's interest, and, consequently, menacing the welfare of the industry.

We trust the action of the Milwaukee managers

will be regarded as a horrible example, and one not to be followed unless called for by radical local conditions.

\* \* \*

**E**XHIBITORS have been particularly fortunate in reference to radical fuel regulations which war conditions have necessitated.

Last winter heatless Mondays—with the motion picture theatres exempt—gave a holiday each week with the customary holiday attendance. In fact, that period marked the turning-point for theatremen into the period of greatest prosperity in the history of their business.

Now comes "gasless" Sunday with the millions of motorists throughout the United States compelled to sacrifice the joys of motoring on Sunday and seek diversion along other lines. The natural impulse for them is to turn to their immediate neighborhood and in so turning the great chance is that their attention will be attracted to the neighborhood motion picture theatre.

Here, then, is distinct advantage for exhibitors in this second radical fuel order.

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All editorial copy and correspondence, and advertising copy should be addressed to the Chicago Office. Forms close at 6 p. m. on Monday of each week.



# Constructive Convention Comes to Close

## Considered by Many to Have Accomplished More Than Any Other Similar Meet—Movements Under Way to Do Away with Many Existing Evils

The second annual convention of the American Exhibitors Association closed last Friday night at Hotel Sherman, Chicago, drawing a curtain on what was from many angles one of the most remarkable meetings ever held in the industry.

When Dr. Samuel Atkinson, platform manager, rapped loudly on the speaker's table signifying that the last session of the convention was adjourned, "finis" was written on the last page of the history of the Motion Picture Exhibitors League and the American Exhibitors Association and a new organization, the exhibitors branch of the National Association of the Motion Picture Industry, was born.

From the spectacular standpoint, the convention had little to recommend it. None of the fighting which resulted in the split of the organization one year ago, was evidenced at the meeting just closed. It seemed as though the spirit of Democracy for which ideals the world is now in a death struggle, had entered the hearts of those entrusted with the affairs of the two leagues and the willingness to meet on an equal basis reflects credit on all concerned.

### Big Things Accomplished

There is little doubt but that in point of constructive legislation, the five day meeting at the Hotel Sherman accomplished more of real value to the exhibitor than any other convention.

While, of course, the biggest thing and the work which stands out from all the rest was the bringing together of the two factions, yet many other things for the future welfare of the exhibitor were put under way before adjournment was taken.

In the short time allotted to them the committees on by-laws and constitution were unable to finish their work but got far enough along to draw up a rough draft of a number of important sections in the constitution.

### Proxy Vote Banned

One of the strongest points in the new constitution is the banning for all time of the proxy vote in national conventions. It is also understood that delegates of state organizations elected by proxy will have no standing in the eyes of the national committee on credentials.

Another important step which the officers of the new body will take as soon as feasible is the plan of arranging for the insuring of theatres of its members. While the details of this were not made plain, it was freely predicted by those who claimed to be in a position to know that fully twenty-five per cent of the premium assessed to exhibitors under the present plan would be saved when the new project is put into effect.

The advance deposit system, which has been the cause of considerable friction, and in some cases open warfare with exchanges, seems on a fair way to oblivion, if another part of the constitution can be carried out which provides for a bonding company guaranteeing the good faith of the exhibitor in the matter of contracts.

### Would Bond Exhibitors

This, it is pointed out, would give the same protection to the exchange man as it would to the exhibitor and would, therefore do away with the big excuse for the advance deposit.

Probably the best description of what the action of the Chicago convention

tion picture exhibitors of America upon the consummation of the most important and vital happening in the history of the Industry, the combining of their two National organizations with the National Association of the Motion Picture Industry, and the welding of all of these great forces into a power that will be able to safeguard the motion picture interests of all branches and especially in furthering the splendid achievements already accomplished in educational and propaganda work for the cause of humanity," said Commodore Blackton.

"The gathering has been the most important, constructive and progressive in the history of the Industry. We are now all together in one great body to work for a greater motion picture, which will prove of inestimable value in furthering the splendid achievements already accomplished in educational and propaganda work for the cause of humanity.

"In the past, various groups of exhibitors, distributors and producers have appeared before Congressional and other committees at Washington to fight unjust taxation, censorship and attacks directed against each other, through lack of union and co-operation.

### Quietest Convention Ever

"The coming year will find every motion picture interest standing solidly together, for the first time united as a complete entity. This has been the quietest convention I have ever attended but I believe that as all great results are obtained, quietly and calmly, so, the events of this historic week in Chicago will become most potent factors in the present and future of our business.

"Mr. Frank and Mr. Rembusch and other officials are to be congratulated for bringing together this great combination.

"Mr. Brady is to be congratulated upon his untiring efforts to bring about the desired union of forces, and all you gentlemen are equally to be congratulated for perceiving that the psychological moment had arrived, and grasping the opportunity, that the situation offered."

### Extensive Membership Campaign

It is not expected that the final report of the committee on constitution and by-laws will be made for several months but in the meantime a determined campaign for membership will be begun. It is planned to appoint committees in all the larger cities to visit exhibitors who have no league affiliations as well as those who, while they are members of one of the organizations, have taken no active part, and urge them to join the new body.

William A. Brady, president of the N. A. M. P. I., the pivot around which amalgamation finally became a reality, has promised to devote two months of his

## CONSTRUCTIVE WORK OF CHICAGO SESSION

UNITED EXHIBITOR ORGANIZATION as a part of the National Association of the Motion Picture Industry, to be known as the Exhibitor branch of the national body.

FIFTY PER CENT REPRESENTATION in the deliberations of National Association of the Motion Picture Industry.

PLANK IN THE CONSTITUTION which calls for investigation of a proposition proposed by a guarantee company to bond all exhibitors, making film contracts iron-clad on both the exhibitor and exchange man which, it is believed, will do away with the advance deposits.

INSURANCE PROPOSITION which promises to save the exhibitor 25 per cent in insuring his theatre.

ADOPTION OF THE PRINCIPLE of arbitration whereby all disputes between the exhibitor organization and other branches of the industry will be settled by the appointment of an arbitrator by each party to the dispute and the appointment of a third by the two, whose word will be final.

ANNIHILATION OF THE PROXY scheme which was greatly abused in conventions of old Motion Picture Exhibitors League.

UNITED INDUSTRY, ACTING as a solid unit to aid the government in the successful culmination of the war.

means in firmly welding the exhibitors of the country into one strong organization, was voiced by Commodore J. Stuart Blackton from the ballroom floor on Friday night when he was asked to address the assembly by Frank J. Rembusch.

### Commodore Blackton's Address

"I want to congratulate the mo-

time to lining up the larger exhibitors of the country and if the enthusiasm manifested at the convention can be taken as a criterion, there will be a monster meeting at St. Louis next June when the new organization convenes to review the activities of the first year.

**Program of Convention**

In brief the activities of the convention day by day follow:

**Tuesday — Noonday Luncheon.** Convention went into session at 2 p. m. William A. Brady addressed the assembly in an urgent plea for unity. He remained practically through the entire session answering questions of exhibitors.

**Wednesday — Noonday luncheon.** Afternoon session at 2 o'clock. Charles S. Hart of the division of films, speaker. Rothacker Film Manufacturing Company's plant visited in morning by visiting exhibitors, producers and members of the press.

**Thursday—Noonday luncheon.** Edgar Lewis, independent producer, principal speaker. A number of others gave short addresses at the afternoon session which convened at 2 p. m.

**Friday—Noonday luncheon.** Afternoon session convened at 2 o'clock and preliminary report of the committee on constitution and by-laws was made. Convention concurred, as far as the A. E. A. is concerned, in the selection of officers and the members of the executive committee for the new organization. Convention adjourned with the singing of "America."

**Local Bodies to Join**

It is believed that the first move to be made will be the amalgamation in each state of the two old organizations into one body as the plan contemplated calls for state, local, and in the larger cities, city organizations, each of which is answerable to its next higher organization.

At only one time during the entire convention was a serious breach threatened. This followed the speech of Dr. Samuel Atkinson, a part of whose talk was taken by some of the exhibitors present to reflect upon the officers chosen for the new organization. Despite Dr. Atkinson's explanation that he meant nothing of this sort the convention waxed warmer until Mr. Rembusch, fearing the worst, put through a motion to adjourn with the singing of "America."

**Hart Had a Message From the Boys Abroad**

Charles S. Hart, director Bureau of Public Information Division of Films, attended the Wednesday session of the convention at Chicago, and delivered one of the most interesting talks of the week.

Mr. Hart came with a message direct from President Wilson urging the exhibitors to co-operate in every way possible with the government to exploit and exhibit the government's war films. He explained that American films are now being shown abroad, since the U. S. government is handling the distribution of all foreign pictures in this country, and in closing he described what our boys are doing "over there" toward combating the Hun.

Mr. Hart described the battle of Chateau Thierry and the part played in the crucial point of the great war by our soldiers in a manner that brought forth applause from everyone present.

Questions regarding the proper distribution of the war films were taken up by Mr. Hart with several exhibitors.

**Affiliated Holds Directors' Meeting In Chicago Hotel**

**Independent Producers Heard—"Lafayette We Come!" Discussed**

In view of the fact that nearly all of its national directors were in Chicago attending the convention of the American Exhibitors Association at the Hotel Sherman, the Affiliated Distributors Corporation held an informal dinner in the College Inn last Tuesday night.

In addition to the directors, Henry A. Brink, president of the company, William J. Clark, one of its prominent stockholders, and C. C. Pettijohn, general counsel, were present.

The chief point of discussion was the first production to be distributed by the association, "Lafayette, We Come!"

**Clark Voices Belief**

Mr. Clark in a speech of considerable length expressed in no uncertain terms his belief in the sincerity of the exhibitors back of the movement. He said that under the same conditions that now exist he was willing to advance any sum of money needed to insure production for the members.

Considerable surprise was expressed by the various directors when they learned of the progress of the different units in the matter of membership and final details preparatory to taking up the actual distribution of features.

"Lafayette, We Come!" it was decided by the directors, should be made the subject of extensive exploitation. Mr. Clark agreed to provide up to \$50,000 for this purpose and said that this would not be the limit if more proved necessary.

**Edgar Lewis Speaks**

Edgar Lewis the independent producer appeared before the directors and told of his method of making pictures. The Affiliated plan was explained to him by Mr. Brink and others and while no business was transacted at the Tuesday night session it is believed that the door is open for further negotiations for Lewis productions which may result in some of the producer's features being distributed under the Affiliated Plan.

Harry Rapf, one of the pioneers in the independent producing field, who has worked hard for some means of dealing direct with exhibitors, in a short talk declared that he had determined to throw his lot with the Affiliated and would henceforth produce his features with the end in view of submitting them to the company first.

Ralph Ince wired one of the directors offering his pictures for review by the national directors committee and the interest of Billy West in the plan was expressed by his brother.

**List of Visitors At the Convention**

The register at the convention last week showed a representation of the industry from coast to coast and from the Canadian to the Mexican border.

Included were the names of producers, distributors, exhibitors, exchange men and members of the press. Following is the complete list:

- |                     |                           |
|---------------------|---------------------------|
| Ernest H. Horstmann | J. D. Williams            |
| Lee A. Ochs         | Harry O. Schwalbe         |
| Louis F. Blumenthal | T. L. Talley              |
| William A. Johnston | Felix Feist               |
| Fred C. Beecroft    | Peter J. Schaefer         |
| Earl Gulick         | William A. Brady          |
| Syd Chaplin         | Alfred Hamburger          |
| Byron Park          | Tom Furniss               |
| L. H. O'Donnell     | William Wright            |
| Nate Ascher         | F. A. Powers              |
| Aaron J. Jones      | Wid Gunning               |
| C. C. Pettijohn     | John R. Freuler           |
| Milton Goldsmith    | R. R. Nehls               |
| Samuel Spedon       | Louella O. Parsons        |
| Ralph O. Proctor    | Grace D. Johnson          |
| F. C. Quimby        | August Zilligen           |
| W. E. Shallenberger | E. T. Beatty              |
| Edgar Lewis         | W. D. Hildreth            |
| W. H. Shurtleff     | J. C. Friedman            |
| Harry Rapf          | H. L. Flory               |
| William Fox         | Guy Fane                  |
| Frank Tichenor      | David K. Niles            |
| James M. Sheldon    | Samuel Atkinson           |
| Paul H. Davis       | Paul Grant                |
| M. E. Smith         | William Moore Patch       |
| Frank J. Rembusch   | Flossie A. Jones          |
| J. A. Berst         | Joseph Hopp               |
| Eddie O'Donnell     | Charles H. Ryan           |
| Si Griever          | E. B. Waldron             |
| Alfred S. Black     | Thomas Johnson            |
| W. R. Rothacker     | Nathan Dox                |
| Watterson R.        | H. N. Arnold              |
| Rothacker           | I. M. Mosher              |
| William L. Sherry   | A. Ostrosky               |
| Hiram Abrams        | C. W. Bunn                |
| Max Goldstine       | Milton Simon              |
| Lewis J. Selznick   | H. Lutz                   |
| Louis H. Frank      | Max Hyman                 |
| M. A. Choyanski     | John Bobeng               |
| Hiram J. Brown      | Harry Linder              |
| H. M. Pasimazoglu   | A. Alperstein             |
| Sam. Bullock        | Mr. and Mrs. John Brennan |

In addition to this number there were many executives of producing and distributing companies present but who did not register.

**HOW IT CAME ABOUT**

When William A. Brady stepped from the speaker's stand after having occupied it for more than two hours the first day of the convention, amalgamation seemed to have vanished into thin air.

On the way from the room following adjournment, the president of the N. A. M. P. I. was stopped by Frank J. Rembusch, and the two engaged in conversation. Other officials of the A. E. A. gathered around, including I. M. Mosher, Sam Bullock and E. Thos. Beatty. To these Mr. Brady explained his plan, and after a long discussion the A. E. A. men agreed that if Mr. Brady could arrange a meeting with Peter J. Schaefer and other officials of the M. P. E. L. they would attend.

Mr. Brady made good, and the meeting was held that night in a room in the Hotel Sherman and did not adjourn until nearly 3 o'clock in the morning. But when it did adjourn the officers had been picked, the members of the executive committee from each of the leagues named and all that was needed to insure unity was the ratification of the acts by the members of the two bodies.

## These Men Control Destiny of New Organization

The officers and members of the executive committee of the exhibitors branch, N. A. M. P. I., are:

**PRESIDENT**—Peter J. Schaefer, Chicago.

**VICE-PRESIDENTS**—Sam Trigger, New York; Percy Wells, North Carolina; H. Trinz, Wisconsin; Peter J. Jeup, Michigan.

**CHAIRMAN EXECUTIVE COMMITTEE**—Frank J. Rembusch, Indiana.

**SECRETARY**—Louis H. Frank, Chicago.

**TREASURER**—Ernest H. Horstmann, Boston.

The members of the executive committee are:

Frank J. Rembusch,  
Dave McGee, Detroit, Mich.,  
A. B. Momand, Oklahoma,  
Sam Bullock, Cleveland, Ohio,  
I. M. Mosher, Buffalo, N. Y.,  
H. B. Varner, Wilmington, N. C.,  
Fred J. Herrington, Pittsburgh, Pa.,  
E. Thos. Beatty, Chicago, Ill.,  
Byron Park, Inter-Mt. Dist.,  
L. H. O'Donnell, Indiana,

Frank Hespy, N. J.,  
Lee A. Ochs, New York City,  
Alfred Hamburger, Chicago, Ill.,  
E. H. Horstmann, Boston, Mass.,  
Frank Eager, Nebraska,  
A. C. Rice, Kansas,  
Daniel Chamberlain, Minnesota,  
Thomas Furniss, Minnesota,  
Alfred A. Black, Maine,  
Hector Pasmazoglu, St. Louis, Mo.

## Affiliated Distributors Select Mutual to Handle Productions Deal Completed In Chicago Last Week Following Numerous Conferences—Henry A. Brink And President Sheldon Pleased

Practically the last detail prior to distributing the first production of the Affiliated Distributors' Corporation was completed last week when Henry A. Brink, president of the Affiliated, and James L. Sheldon, president of the Mutual Film Corporation, affixed their names to an agreement which provides for the shipping and physical service through the exchanges of Mutual of Affiliated product. The first picture is "Lafayette, We Come!" featuring Dolores Cassinelli and E. K. Lincoln.

The decision to use the exchanges of the Mutual company for distribution of the pictures of the new exhibitor owned and controlled service was reached after weeks of negotiation, during which time a number of companies, including a series of independent exchanges bid for the business finally awarded the Mutual company.

### Effects Overhead Saving

Officials of the Affiliated state that the decision to use an established system of exchanges to distribute their product is directly in line with the policy of the company, which is to save the exhibitor money from every possible angle. It was pointed out that the failure of a great many similar ventures could be attributed to the heavy overhead necessary to the operation and maintenance of an independent system of exchanges handling but one product.

"We consider this picture an especially auspicious initial release for our project," observed Mr. Brink. "It combines a particularly topical fitness for the motion picture market of today with its important values strictly as drama."

James M. Sheldon, president of the Mutual Film Corporation, discusses the move as one of special significance to the industry in this period of stress and conservation of dollars and man-power.

### Sheldon Commends Plan

"This is, it appears to me, a most logical step for both sides of the deal," said Mr. Sheldon. "It has largely been the practice heretofore for each new venture in films to add its own physical system of branches with expensive equipment to the already over-supplied machinery of film distribution. Affiliated has saved itself and the motion picture industry the cost of a new system of exchanges, and it has availed itself of the physical services of a concern which has most thoroughly established itself with a high standard of physical service to the motion picture exhibitor."

The Affiliated-Mutual deal is also to be taken as of a special significance in that it is among the first instances of an important recognition of a co-operative booking plan concern by an old line motion picture distributing corporation.

### Officers of Affiliated

The officers of the Affiliated besides Mr. Brink are: H. C. Cornelius, vice-president; William J. Clark, secretary-treasurer and general manager, all of Grand Rapids, Mich., where the home office is located, and C. C. Pettijohn, general counsel, who offices in New York.

It is believed that the headquarters of the Affiliated, now located in Grand Rapids, Mich., which is the home of the backers of the project, will in the near future be moved to Chicago. The head-

quarters of the Mutual Company is now in Chicago, and it is readily seen that it would be of mutual advantage to both concerns to have the principal offices in the same city.

Even if this proves true, the New York office of the company will not be abandoned, and it is believed that the financial offices will still remain in Grand Rapids.

## Ince and Ray Both Deny Report of Star Quitting

Thomas H. Ince, through the Famous Players-Lasky Corporation, last week denied the report that his star, Charles Ray, had signed with another producer. Mr. Ince's statement is confirmed by the star himself in a wire to Adolph Zukor, president of the Famous Players-Lasky Corporation.

The story that Ray had signed to appear under another banner gained wide circulation in the trade and surprised both Mr. Ince and Mr. Ray as much as it did others, according to their statements.

## New Two-Reel Comedies From Vitagraph Due Soon

September 16 will see the inauguration of Vitagraph's new two-reel feature comedy service.

"Misfits and Matrimony" featuring Earle Montgomery and Joe Rock will be the first Big V Special Comedy offered to exhibitors and it will be followed on September 23 by "Huns and Hyphens," featuring Lawrence Semon. Thereafter one Big V Special Comedy, two reels in length, will be issued weekly.

This new unit will place Vitagraph in a class by itself, because it will be the only company releasing a two-reel special feature comedy every week in the year. There are many two-reel comedy brands on the market, but most of them are put out at irregular intervals, varying from two weeks to six weeks.

SCENE FROM "THE KINGDOM OF YOUTH"



MADGE KENNEDY IN A NEW GOLDWYN PLAY, WRITTEN BY CHARLES A. LOGAN. TOM MOORE IS MISS KENNEDY'S LEADING MAN.

**Bookings For Chaplin  
Film "Triple Trouble"  
Exceed Other Essanays**

Essanay announces that its new Charlie Chaplin film "Triple Trouble" has broken all booking records for that company, exceeding all the Chaplin films distributed by Essanay, for the same period it has been on the market.

The greatest number of bookings for a Chaplin film previous to "Triple Trouble" was on the comedy "Police." This had an exceptionally strong run, but the present bookings far exceed the former in number for the first month.

This is attributed partly to the fact that there has not been a new Chaplin film on the market for some time, only one new comedy having been issued in several months, and partly to the excellence of the comedy itself.

Every exhibitor reporting on the comedy has announced that he has had a phenomenal run and scores have arranged for second, third and even fourth and fifth showings.

**Cut Length of Lectures**

Craig Kennedy detective stories will be made by B. A. Rolfe, Inc., in two reels instead of five because of the government request to producers to conserve raw stock of film, according to a statement given out by the Rolfe organization last week.

**"Doug" Gets New Director**

Douglas Fairbanks announces that he has engaged Albert Parker to be a member of his directorial staff, which also includes Allan Dwan and Art Rosson.

**"The Road to France"  
Expected to Set Record**

The demands for pre-showings on the forthcoming World picture, "The Road to France," have assumed such proportions that it has been found necessary to order from the laboratory sixteen more prints than this company has ever issued.

The subject matter is unusually timely, dealing with the gigantic efforts of America to provide sufficient shipping to meet the demands of General Pershing both as regards men and food, together with adequate munitions to make the drive to Berlin.

It is expected by World that Carlyle Blackwell and Evelyn Greeley, the stars, will exceed the high water mark of receipts for any one picture since the inception of the company.

**"The Scarlet Stain"  
Next Mae Murray Film**

Mae Murray, the Universal star, has begun work on a feature entitled "The Scarlet Stain." The photoplay is by Lorine Fontaine and Katherine Robbins, and appeared in the All-Story Magazine. Frank Elliott plays opposite her, and the cast includes Royden Keith, Clarissa Selwynn, Martha Mattox and Willard Louis. Mr. Elliott was formerly with the Smalleys and recently supported Theda Bara.

**Hodkinson Issues Booklet**

"Turning the First Corner" is the title of the first booklet of a new series being issued to exhibitors by the W. W. Hodkinson Corporation. It deals with the work already accomplished by that organization.

**Clever Idea Conceived  
To Boost Business on  
Goldwyn's "Money Mad"**

Goldwyn has formulated a clever idea for the exploitation of "Money Mad," a new picture starring Mae Marsh.

For \$1.50 per 1,000 it is supplying exhibitors with imitation \$10 and \$20 bills, which read on the back: "Don't go money mad. Go to see Mae Marsh in 'Money Mad'—it's a Goldwyn picture." Following is space for the theatre's name and the date of the engagement.

Girls in box-offices hand out one of the bills to each purchaser of tickets several days prior to the showing. On the day or days the picture is run, boys are stationed at street corners to circulate the "money" among passers-by. The boys also crumple the bills and toss them promiscuously along the street. A person walking along sees one and picks it up. Then upon examination of the bill the individual discovers the attractive advertisement and there is a smile, a wink, and a firm desire to see the picture.

**Goldwyn to Distribute  
New Ira M. Lowry Film**

What is said to be the first production showing how Germany was foiled in the Orient and how the Yankee, Japanese and Chinese troops have rescued all of Northern Asia from the grip of Berlin is now ready for distribution by Goldwyn.

Ira M. Lowry, director of "For the Freedom of the World," also directed "For the Freedom of the East." The Betzwood Film Corporation, owned by a group of Philadelphians known throughout the industry, is the producing company.

The picture presents for the first time a Chinese star, Lady Tsen Mei, supported by a cast of well-known Americans.



WILLIAM FAVERSHAM

Who Will Star in the Paramount Production of "The Silver King."

SHORT TAKES AND LONG SHOTS AT CHICAGO

HIRAM ABRAMS celebrated "Paramount and Artcraft Week" by attending the Chicago Convention.

PAUL H. DAVIS, the financial wiz of Mutual, looked in on his many friends of the film world.



LEWIS J. SELZNICK

LEWIS J. SELZNICK, the seer of the cinema, conducted his customary lessons about the green-covered board for those who still think it necessary to have the cards to win.

PETER J. SCHAEFER, chief of the exhibitors' organization, showed the boys he has the keys to his own home town.

EDGAR LEWIS, maker of pictures that live, sprung a little sensation on his own account with the announcement of six new "Edgar Lewis Productions."

FELIX FEIST, debonair and dynamic, kept things in his immediate vicinity moving at airplane speed.

RICHARD R. NEHLS, whose memory of things of the film game goes back to the very beginning of the business, was seen wearing an expansive smile—probably due to the rush of exhibitors to the Pathe exchanges for the new American product.

FRED C. BEECROFT, patriarch of film advertising, mingled convention attendance with the quest for the elusive contract—"N Everything."

J. STUART BLACKTON in an address from the floor of the ball room made a decided impression upon film folk and the public alike. The commodore admitted having been connected with the film business for twenty-two years and carries a spirit of optimism worthy of commendation.

HENRY BRINK and WILLIAM J. CLARK, two of the big forces back of the Affiliated Distributing Corporation, were in town during the convention topping their visit by closing with Mutual for the distribution of the Affiliated product.



W. H. SHURTLEFF, Hodkinson distribution chief and one of the forward-looking young men of the film industry, stopped over long enough to say "Howdy" to the congregation.



JAMES M. SHELDON, chief executive of Mutual, was a frequent visitor to the convention. "Jimmy" has had the punch to put things over ever since the days when with the pigskin under his arm he struck fear into the hearts of the grid-iron gladiators of his day.

SIMEON B. GRIEVER, erstwhile Chicago fillum expert and now a full-bloomed Gotham operator, checked in among those present.

M. A. CHOYNSKI on the convention floor, was there with the customary and famous Choynski wallop. No one questions Moe's sincerity and when he has something to say it usually commands strictest attention.

ALFRED HAMBURGER figured prominently in the great work of putting over the amalgamation. Alfred came to the convention with a very definite idea of what he wanted accomplished and although he did not shout it from the house-tops he managed very nicely to get the word to everyone who was destined to play a part in the big deal.

TOM FURNISS, a one hundred per cent organization man, departed calling it the most constructive convention ever held.

ERNEST H. HORSTMANN, who proved himself possessed of that most gentlemanly attribute of being a good sport at the Boston show was very much in evidence giving constant proof of his great popularity in all branches of the business.

P. A. POWERS, treasurer of Universal, looked in on the convention, pausing only long enough to recite a few of his celebrated stories.

T. L. TALLY journeyed all the way from his own home town—Los Angeles—where he has raised motion picture presentation to the highest standard, affording an example which may be studied with profit by showmen everywhere.

WILLIAM L. SHERRY, who has raised to an art the distribution of the lowly can of film had little difficulty in imparting enthusiasm regarding the future of "Sherry Service" to listeners about the convention foyer.

MAX GOLDSTINE, the Famous-Players Lasky generalissimo in the Middle West who, incidentally, received his baptism of fire in the film game during the days of the nickelodeon was a frequent figure about the Sherman lobby.

WILLIAM A. JOHNSTON, editor of the *M. P. News*, whose convention name is Bill Johnston, overlooked no opportunities to make interesting and memorable the visit of prominent subscribers. "This is a Goldwyn year," says Fred Warren, but "This is a subscribers' year," says "Bill" Johnston.

FRANK TICHENOR, the able presider over the destinies of the G. F. Co., came out for a rest which was not interfered with except with daily conferences at the local office of the company, the closing of contracts for distribution, speech-making and a few other restful activities of the kind.

EARL GULICK (pronounced goulash), the Adonis of the Billboards, sent away happy the fair sex who had come merely to see a Francis X. Bushman or a J. Warren Kerrigan.

SYD CHAPLIN, the J. P. Morgan of the cinema and brother of the well-known petticoat manufacturer of California, was among those present. After Syd had corralled all the money in the world for Charlie he'll probably start in on his own fortune and then we'll get some more Submarine Pirates.

# EXHIBITORS HERALD AND MOTOGRAPHY

LOUIS F. BLUMENTHAL, the *Trade Review* chief, looked after the affairs, diplomatic and otherwise, of that publication.

AARON J. JONES and NATHAN ASCHER, two of the film trade's biggest and best, stopped in for a few minutes and then hurried back to the First National meeting to see that none of the big stars were overlooked when the contracts were being passed out.

FRANK J. REMBUSCH, that good battler for a score of years for real exhibitor organization, needed no artificial stimulus to be happy over the accomplishment of the session.

L. H. O'DONNELL of Washington, Ind., one of the organizers of the A. E. A. and author of the credit insurance plan, was very much pleased with the adoption by all of the harmony tune.



WILLIAM FOX interrupted his important activities in the East long enough to step in and wish the new organization a prosperous career.

HARRY RAPF, producer of many big successes, was busy in conference with prospective purchasers of his newest offerings.

HARRY O. SCHWALBE, MERLE E. SMITH, EDDIE O'DONNELL and MILTON GOLDSMITH were prominent figures about the convention lobby.

WILLIAM A. BRADY, long arch-enemy of star chamber sessions, redeemed that institution in the triumph over the forces of disorganization.



CHARLES C. PETTIJOHN, the able gentleman from Indiana, had the satisfaction of seeing what he started in Chicago last year carried to a successful conclusion. And also see the "Affiliated" blossom-out as a real contender for first-water recognition.

HECTOR M. E. PASEMEZOGLU, the Greek god of the exhibitors' organization, was an ocular treat and delight throughout the week.

HERMAN J. BROWN, the man who put Boise, Ida., on the map, was very busy telling 'em how it was done.

LEE A. OCHS, who accepted his position of more or less an onlooker in a very gracious manner, was the object of an exceedingly complimentary declaration by William A. Brady, who stated that in all the conferences the authorities of the N. A. M. P. I. Lee A. stoutly battled for the welfare of exhibitors.

ALFRED S. BLACK, the film trade's bulwark in New England, mingled business with pleasure, deriving not a little of the latter from an attentive ear to the first faint murmurings of a presidential boom.

WATTERSON R. ROTHACKER, the man who makes motion pictures talk (photographically speaking) via the Rothacker laboratories, added the Chicago meeting to his convention record which has been broken only by non-attendance at the Boston session due to important business negotiations pending elsewhere.

F. C. QUIMBY, general sales manager of Pathe, aided by his capable lieutenant, RALPH O. PROCTOR, division manager, looked after the interests of the House of Pathe.

W. E. SCHALLENBERGER, state rights distributor extraordinary, views the prospect for his end of the game with great satisfaction. "W. E."e has ben able to obtain some remarkable results for recent productions placed through his organization for the foreign as well as the domestic field.



J. A. BERST, that veteran authority on distribution, made a hurried trip from New York to see how things were progressing.



LOUIS H. FRANK, who now qualifies as quite a little convention expert, seemed to be in several different places at the same time during the week and adroitly leaping hurdle and smoothing out difficulty in each place.

JOHN R. FREULER, recently head of Mutual Film Corporation and identified with many other motion picture enterprises, stepped into the convention on the opening morning. John R., while tacitly admitting that he has something big "under cover," declined to announce details at this time. We may expect something of no modest proportions to be sprung by this able executive at almost any moment.

SAM BULLOCK, the Buckeye state's noted exhib. in constant company with one antique briar smoker, was one of the conspicuous features of the meeting. Sam has long been welcome to the inner circle of exhibitors' councils and when wise advice and a level head is the requirement of the moment Sam is doubly welcome.

## Ball Is Brilliant Affair With Many In Attendance

Urged on by the imperative summons of the Great Lakes Naval Training Station dance orchestra, producers, distributors, exhibitors, exchange men and the public mingled in the climax of the American Exhibitors' Association convention—the ball held in the crystal room of the Hotel Sherman last Friday night.

Flags of the allied nations formed a background for the starched white uniforms of high naval officers, which contrasted with the navy blue of the jackies' uniforms. It was a wonderful turnout for the benefit of a worthy cause, the naval relief fund.

### Music Makes All Dance

Many exhibitors who had forsaken the terpsichorian art when the old square



LILLIAN WALKER.

and kindred dances were in vogue found it impossible to resist the lure of the jackie "jazz" music and took the floor to wrestle with the problems of the one-step and fox trot.

Sandwiched in between dances the sailors entertained with monologues, comedy sketches, instrumental and vocal acts, which met with instantaneous approval. A piano and violin act was of the highest merit.

### Lillian Walker Speaks

At the height of the affair Miss Lillian Walker, now head of her own producing company, was introduced from a small balcony at the east end of the dance hall. There is no doubt as to her popularity. A warm welcome was accorded her.

Miss Walker responded with a brief talk, thanking everybody for their kindness, and in conclusion expressed the wish that there "would be enough dances to go around." There were not.

### Miss Cassinelli There Also

Dolores Cassinelli, star of "Lafayette We Come!" which picture is to be the

first on the schedule of the Affiliated Distributors' Corporation, was on the scene early in the evening and mingled with the dancers. While she did not receive a public introduction until the close of the ball, there is no doubt as to her identity being known to everyone present.

J. Stuart Blackton made the only address of any length. He demonstrated his ability to meet the demands of a mixed crowd in a talk which was of broad general interest.

### Navy Relief In Charge

Complete charge of the ball was turned over to officials of the Illinois branch of the Navy Relief Society by the convention committee of the American Exhibitors Association.

Jackies from the Great Lakes publicity staff worked hard and long in making a success of the function and the attendance more than justified their efforts. While the number of stars billed to be present did not materialize, the attendance of Miss Cassinelli and Miss Walker helped greatly.

### National Anthem Sung

At the suggestion of Frank J. Rembusch, newly elected chairman of the executive board of the united exhibitors, "The Star Spangled Banner" was sung as a finale of the ball. Miss Cassinelli appeared in the balcony from which Miss Walker had been introduced and waving an American flag, sang one verse of the national anthem while the entire assembly joined in the chorus, accompanied by the Jackie orchestra.

Just how great a success the ball was from a financial standpoint has not yet been determined, but from unofficial returns it is believed that nearly \$500 was realized for the navy relief fund.

## W. R. Sheehan Recovers From Rheumatic Attack

BUFFALO.—Winfield R. Sheehan, general manager of the Fox Film Corporation, who was stricken with inflammatory rheumatism here on his way to the Chicago convention of the American Exhibitors Association and compelled to go to the hospital, has fully recovered and has departed for New York.

## Edgar Lewis Announces Completion of Six Films

Edgar Lewis, while in Chicago last week attending the American Exhibitors Association convention, announced the completion of six new subjects. This is something new for Mr. Lewis, as he seldom presents more than one or two pictures at the same time.

The new pictures are "Caliber 38," "The Troop Train," "Work or Fight," "The Sage Hen," "The Golden Woman" and "Holier Than Thou."



DOLORES CASSINELLI

## Suspect Stolen Films Contained Code Words for Germans in Mexico

NEW YORK—More arrests are expected in the film theft cases bared through the seizure and indictment of Barnet Albin, manager of the Savoy Theatre, Madison, N. J., and William C. Thompson, who has an office in West Forty-fifth street.

Assistant District Attorney Alfred J. Talley says the inquiry has been widened and that every clew will be run down. It is impossible now to say how extensive the film thefts have been, he declares, but complete information probably will be obtained soon.

The films were stolen, it is said, "duplicates" made and shipped to China, the Philippines and elsewhere abroad without being submitted to the censor, usually by way of Mexico.

Customs officials have expressed anxiety as to whether the subtitles contained code words for the enlightenment of German spies, and the investigation is expected to cover this ground also.

Representatives of producers met in the offices of District Attorney Swann during the week and discussed plans with him for co-operation.

## Randolph Lewis Added to Pathe P. A. Staff

Randolph Lewis, well known in the motion picture business, has been added to the Pathe publicity staff by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Mr. Lewis becomes manager of the publicity department.

Mr. Lewis was formerly national publicity manager of the Fox Film Corporation and prior to that was a New York newspaper man for a number of years.

P. A. Parsons remains in general charge of the Advertising, Publicity and Poster departments, this being his sixth year in that capacity.

# Regulations for Export of Film Announced by War Trade Board

## Shipments to Europe Will Be Watched Closely With Aid of Committee on Public Information

WASHINGTON, D. C.—The War Trade Board has just made public the following regulations for the exportation of film and the conditions under which individual licenses may be had:

(1) Exposed but undeveloped film may not be exported to any destination.

(2) Exposed and developed film may be exported to Canada and Newfoundland until further notice without obtaining an individual export license.

(3) Unexposed film may be exported to Canada and Newfoundland, but it will be necessary to obtain an individual license therefor from the War Trade Board.

(4) Unexposed film may not be exported to any destination, other than Canada and Newfoundland, beyond a limited amount necessary for making foreign-language "titles" to be used in the exhibition of exposed and developed film, the exportation of which has been authorized by the War Trade Board.

### Creel O. K. Needed

(5) Exposed and developed film, and unexposed "title" film to be used therewith, may not be exported to any destination, except Canada and Newfoundland, unless the shipment is approved by the Committee on Public Information and has been censored and passed by the Customs Division of the Treasury Department. Film so approved and passed must be consigned to such individual or organization at the point of destination as the War Trade Board shall designate as their representative for this purpose, and it will not be released to the intended recipient until the latter has executed, an agreement with such representative of the War Trade Board, substantially as set forth on the reverse side of Supplemental Sheet X-20, or on sheet annexed thereto, such agreement relating to the terms upon which the said film may be exhibited.

(6) In addition to the conditions set out above, any application will be subject to the special regulations of the War Trade Board concerning exports to the country to which it is proposed to make the particular shipment.

(7) The procedure to be followed in applying for a license to export such film is as follows:

(8) Persons desiring to export moving picture film to any country excepting the Dominion of Canada and Newfoundland are advised to familiarize themselves in advance with the terms on which the Committee on Public Information (223 West Twenty-third street, New York, N. Y.) are prepared to approve the exportation of such film.

### How to Get Licenses

(9) Applicants should file their applications for export licenses on War Trade Board Form X, attaching thereto Supplemental Information Form X-20,

duly executed, and should then, or subsequently, file with the War Trade Board a certificate from the Committee on Public Information setting out the formal approval by the committee of the proposed shipment.

(10) The War Trade Board will consider the application, and when it is prepared to issue an export license will advise the applicant to that effect, instructing him to present the film to one of the collectors of customs listed below for inspection. Film which passes below for inspection of a collector of customs will be sealed and retained by him in customs custody until an export license is presented and the film is actually laden for exportation or for transportation to the collector of customs at the point of exit. If the film passes the censorship of the collector a certificate of approval will be issued by him to the applicant.

### Filing of Certificates

(11) Both the certificate of the Committee on Public Information (in case it has not already been filed) and the certificate of the collector of customs should be forwarded to the War Trade Board (attention X-228), Washington, D. C., where applications for the exportation of such film will be finally considered.

(12) In case an export license is refused by the War Trade Board or in case the applicant abandons his application for a license, he may regain possession of the film by submitting to the collector sufficient evidence of ownership. In such event the collector will destroy the seal of approval placed on the film.

(13) The collectors of customs in the following cities are authorized to inspect and seal film: New York, Chicago, New Orleans, Los Angeles, San Francisco, Seattle, Laredo, Tex.; El Paso, Tex.; San Juan, Porto Rico; Honolulu, Hawaii.

The regulations represent several months' work by the War Trade Board in investigating the film exporting business and are less stringent than originally planned as the result of the exporters stating their case frankly through a committee from the National Association of the Motion Picture Industry, which was sent to Washington early in the summer.

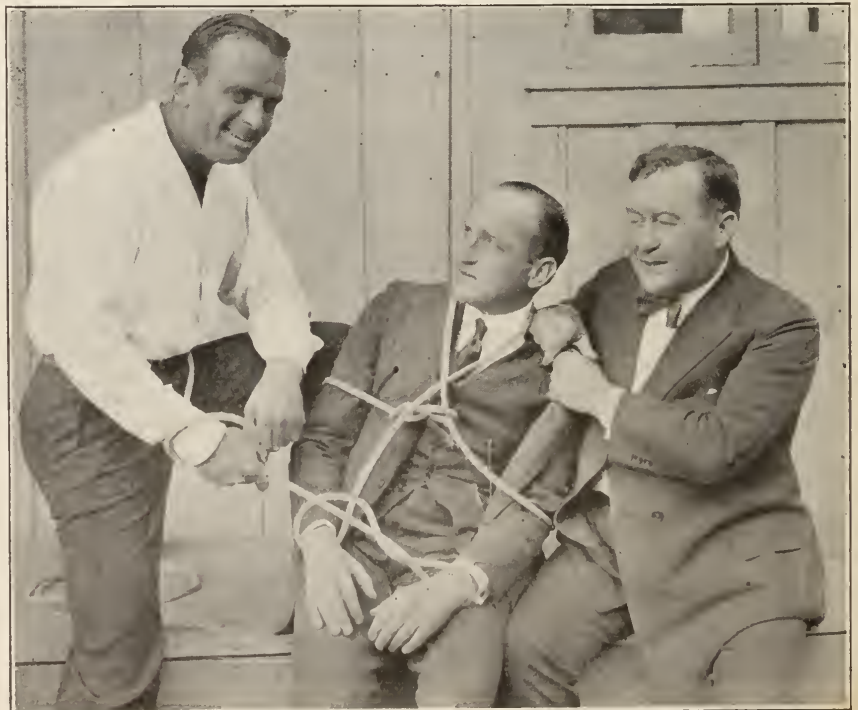
## Screen Classics Offers "Pals First" in Six Reels

"Pals First," a Screen Classics feature to be issued this month, will be presented as a six reel production.

The picture is a screen version of the stage success of the same name adapted by Lee Wilson Dodd from Francis Perry Elliott's novel.

Harold Lockwood is starred and is supported by Ruby de Remer, James Lackaye, Richard R. Neill, Franke de Vernon, Anthony Byrd, Pauline Dempsey, Walter P. Lewis and Rollo Lloyd. Edwin Carewe directed.

### "DOUG" ROPES A NEW DIRECTOR



FAIRBANKS HAS CAPTURED ALBERT PARKER AS HIS LATEST DIRECTOR, WHILE BUSINESS MANAGER JOHN FAIRBANKS DOES HIS BIT.



## New Tax Bill Hits Exhibitors Hard; Must Even Pay on Ushers' Uniforms

### Five-Cent Shows No Longer Exempt If Measure Is Finally Approved—Full Details Are Given

Washington, D. C.—The correspondent of Exhibitors Herald and Motography is enabled to present full details of the new revenue bill now before the House of Representatives inasmuch as they affect the motion picture industry.

As expected, the measure provides for a doubling of the tax on admissions, making it two cents on every ten cents or fraction thereof. Admission to five-cent shows no longer will be tax free as a rate of one cent is provided for all houses having an admission of seven cents or less. Tickets sold by speculators, news stands and other middlemen at an advance over the price charged at the box office are to be taxed on the excess.

A feature of the admission tax is the provision that men in the naval or military service of the United States, in uniform, admitted without charge by the theatre, are to be exempt from the war tax.

#### Stiff Rental Tax

As a result of the appeal of the motion picture men who appeared before the ways and means committee some time ago, the taxes on raw and positive film have been eliminated and a tax of ten per cent of the price at which film is sold or leased is provided.

This tax, it is feared, will have a serious effect upon many theatres as the tax undoubtedly will be passed on to the exhibitors and may result in a general increase in the scale of admission. In many sections of the country the minimum admission is no longer five cents but ten and it is believed that the imposition of this ten per cent tax, in conjunction with the other new and increased levies, will make it necessary to raise the minimum to fifteen cents.

The capacity taxes also, have been doubled, the new rates running from \$50 per year for houses seating not more than 250 persons, to \$200 for theatres seating more than 800. A provision has been inserted in this section, however, that theatres in cities, town or villages with a population of 5,000 inhabitants or less will be required to pay only 50 per cent of the published tax, so that theatres in such places will be taxed \$25 on a seating capacity of not more than 250, and \$100 if their capacity exceeds 800.

#### General Taxes Also

A number of new taxes have been written into the bill, some of which will affect every exhibitor in the country. Among these are the taxes on conducting business, one of which calls for the payment of \$10 annually by the proprietor of every business, the gross receipts of which, during the fiscal year ending last June 30, exceeded \$2,000. Producers, however, will be called upon to pay \$25 under this section, it being provided that if gross receipts from sources other than sales directly to the consumer exceed \$100,000 an additional \$15 must be paid.

Another tax provides that every domestic corporation shall pay \$1 for each

\$1,000 of its capital stock in excess of \$5,000. In estimating the value of the capital stock, the surplus and undivided profits must be included. Foreign corporations will be taxed at the same rate, but only upon the amount of capital actually invested in the business in the United States.

#### Transportation Taxes Same

The taxes on freight and express matter remain unchanged, the former staying at three per cent of the freight charges and the latter at one cent for each 20 cents or fraction thereof of the express charges. A new tax, however, is imposed on parcel post matter requiring more than 25 cents postage—one cent for each 25 cents or fraction thereof in excess of that amount.

Exhibitors uniforming their ushers and other attendants will be required to pay a tax of ten per cent upon all new liveries. There is also a ten per cent tax on all photographs, whether productions or reproductions.

### James F. Clancy To Run Hildinger Houses

Trenton, N. J.—James F. Clancy has been engaged by Charles C. Hildinger to become manager of the latter's enterprises, including the Strand, Park, Princess, Bijou and Majestic Theatres in this city and others outside of Trenton.

Mr. Clancy will come to Trenton from the New York office of the Famous Players-Lasky Corporation, where he went recently after being manager of the Dominion Theatre in Ottawa, Canada, for five years, and for some time in charge of General Film's Canadian interests.

Trenton is Mr. Clancy's home town, He resided here before he went to Canada.

### Success Series Launched

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

This catch-phrase, according to Walter E. Greene, Managing Director of the Famous Players-Lasky Corporation, in charge of distribution, tells the story of the Success Series of photoplay masterpieces which have stood the test of time and which will be distributed, one each week for one year, beginning September 1 by the Famous Players-Lasky Corporation.

In September five of these pictures will be put out. They are Mary Pickford in "Eagle's Mate," Marguerite Clark in "Wildflower," Pauline Frederick in "Zaza," Cecil B. DeMille's "The Girl of the Golden West," and Geraldine Farrar in "Carmen."

### Award Lieutenancy to Vic. Eubank of Essanay

VICTOR EUBANK, supervising director of the Essanay Film Manufacturing Company, has been selected by the Government for important work in the photographic section of the Signal Corps. Mr. Eubank has been named first lieutenant and expected to enter the service this week.

For several years Mr. Eubank was one of the best known newspaper writers in Chicago, having been associated with the Chicago Inter-Ocean and later the Chicago Examiner. Mr. Eubank has been connected with Essanay for some time in charge of advertising and publicity, the scenario department and recently supervising director and assistant to the president, George K. Spoor.



VICTOR G. C. EUBANK

Mr. Eubank has been identified with several notable advances in production detail and under the directorship of Mr. Spoor has conducted many exhaustive investigations with reference to improvement of photographic and development processes.

Mr. Eubank was the author of scenarios for many successful Essanay productions and also adapted many novels and stage plays for the screen.

Mr. Eubank has a brother in the service, an infantry officer who won a commission recently at an officers' training camp.

### New District Managers Named by General Film

In connection with the regrouping of General Film branches, two new district managers have been appointed. They are H. L. Orear for the central district and H. E. Elder for the Atlantic district.

Mr. Orear will have headquarters at Cincinnati and supervise the Cincinnati, Cleveland, Detroit and Indianapolis offices.

Mr. Elder will have headquarters at Philadelphia and supervise the Philadelphia, Baltimore, Washington, Wilkes-Barre and Pittsburgh exchanges.

## Only Theatres That Do Not Raise Prices To Get War Films

### Dennis J. Sullivan Outlines Plan for Handling "America's Answer"

Dennis J. Sullivan, manager of domestic distribution for the war pictures of the Division of Films, Committee on Public Information, makes an announcement that is of considerable interest to exhibitors as well as to the public throughout the United States.

"America's Answer," the second of the "Following the Flag to France" series, will be ready for distribution to theatres early in October, and is to be issued, it is officially announced, under conditions that will permit the public to see this important war film at regular motion picture theatre prices, and at the same time give the exhibitors a fair profit without raising their admission fees. Only theatres that agree not to raise their prices will be given the privilege of booking the Government's feature film.

"One thing must constantly be borne in mind by all concerned," says Mr. Sullivan. "The government pictures are not issued as a money-making proposition. It is, of course, necessary that they should produce at least sufficient income to meet the heavy expense entailed in their production. The real purpose of the war films is to stir up interest in the war, and by showing what is being accomplished by our armies on the other side, to stimulate war production and a generally helpful interest in all the government's war activities.

"To accomplish this it is not only necessary to secure the largest possible public for the pictures, but also to obviate any possibility of ill-feeling growing out of apparent overcharges. The aim of the government picture is defeated when picture houses raise their prices, during the showing of the official war films, above their regular and recognized schedule. Naturally, if the exhibitor is compelled to pay a high price for the picture, he is going to pass the cost up to the public. And that is just what the Division of Films wants to prevent.

"It is proposed that 'America's Answer' shall have practically a 100 per cent showing in the motion picture houses of the United States, and to in-

## Thank You, Mr. Powers

One of the little things that makes life worth living are letters such as the following. C. H. Powers, Orpheus Theatre, Klamath Falls, Oregon, has put his opinion of EXHIBITORS HERALD AND MOTOGRAPHY on paper and here it is:

"You are sending me two copies of EXHIBITORS HERALD AND MOTOGRAPHY each week. One is enough. No use to waste such a valuable book as it sure is."

Thank you, Mr. Powers, thank you.

sure that the price to the exhibitor will be based on a figure that will permit him to make a profit and at the same time show the picture at his regular prices."

The details of the new plan of handling the official war films is being worked out and will shortly be announced.

## Claims Feature Film "Mothers of Liberty" Was Stolen and Duped

An action has been brought in the United States District Court by the Royal Cinema Corporation against Fred Beck, Charles H. Streimer, Modern Feature Photo Plays, Inc., and others, for an alleged infringement and duping of the feature known as "Mothers of Liberty."

The Royal Cinema Corporation, Inc., owners of "Mothers of Liberty," has retained Harry G. Kosch to represent them in the action. Mr. Kosch made the following statement relative to the case:

"A writ of seizure was granted in this matter whereby the plaintiffs seized a duped negative and positive print of the same, and an injunction *pendente lite* was granted by Justice Julius M. Mayer of the United States District Court on August 30, restraining the defendants from interfering with the plaintiff's picture or from showing or distributing any prints thereof. The case has been set for trial for September 16. The prints taken from the duped negative were being distributed in this territory by the Modern Feature Photo Plays, Inc. The print was seized at the Westchester theatre, Mt. Vernon."

The plaintiffs are being represented in the proceedings by Charles H. Griffiths.

## Shipman Will Handle Edwin Frazee Pictures

Edwin Frazee, who has just completed the first of his "mystic" two-reel comedies, entitled "The Haunted House," has decided upon the open market as the best field of exploitation, and after considering propositions of various New York firms, signed contracts with Ernest Shipman, who will hereafter be sales manager for the entire Frazee output.

"The Haunted House" is now available for September sales and a Frazee "mystic" comedy will appear once a month hereafter.

## Call Lockwood Film "The Great Romance"

"The Great Romance" has been chosen as the title for Harold Lockwood's newest Metro starring vehicle now in course of production under the direction of Henry Otto. The story is a romantic drama written especially for the star by Finis Fox and has a big patriotic subject for its theme.

Prominent in the cast is Ruby de Remer, who will play the leading feminine role. Miss de Remer was Mr. Lockwood's leading woman also in "Pals First," which Metro will issue this month as a Screen Classic.



EDNA GOODRICH  
In a scene from her next Mutual play, "Treason."

## First National Holds Important Session

### Discuss Contemplated Contracts and Plan Extension Of The Circuit

At a meeting of the First National Exhibitors' Circuit, Inc., held in Chicago during convention week, plans were adopted for several important expansions.

It is learned that contracts with several stars of first water importance were under discussion and from indications at the time of the meeting several big names will be added to the First National list in the near future.

The following members of the First National were either present or represented at the meeting: Robert Lieber, president, Indianapolis; Harry Schwalbe, treasurer, Philadelphia; J. D. Williams, manager, New York; Aaron Jones, Nathan Ascher and Peter J. Schaefer, Chicago; Fred Dahnken and J. T. Turner, San Francisco; Jacob Fabian, New Jersey; R. A. Rowland, Pittsburgh; N. H. Gordon, Boston; Tom Moore, Washington; Jake Wells, Norfolk; Thomas Saxe, Milwaukee; T. L. Tally, Los Angeles; Wm. Sievers, St. Louis; Fred Levy, Louisville; A. H. Blank, Des Moines; E. B. Johnson, San Francisco; C. S. Jensen, Butte; Henry Brouse, Ottawa; E. V. Richards, New Orleans; W. P. Dewees; F. V. Fisher, Seattle; Geo. W. Trendle, Detroit; J. B. Clark, Pittsburgh; E. M. Mandelbaum, Cleveland; J. H. Kunsky, Detroit; H. T. Nolan, Denver; W. H. Swanson, Salt Lake City, and E. H. Hulsey, Dallas.

## Arrow Sells Rights

The Arrow Film Corporation announces the disposition of the Ohio rights to "The Finger of Justice" to the Ohio-Ivan Film Service. The picture will have its Ohio premiere at the Standard Theatre in Cleveland.

## Big M. P. Exposition to Be Held In Madison Square Garden Oct. 5

### Change From Grand Central Palace, New York Made Necessary by Government Hospital Needs

Arrangements have been completed for the holding of the National Motion Picture Exposition at Madison Square Garden, New York City, October 5 to 13.

The change from the Grand Central Palace to Madison Square Garden was made necessary by the fact that the Government has taken over the Palace for use as a hospital. As the Government takes actual possession on October 1 it was necessary to make other arrangements for the exposition of the motion picture industry.

As soon as it was definitely decided that the Palace was not available, Frederick H. Elliott, general manager of the exposition, obtained an option for the use of Madison Square Garden for the same dates. This option was taken up last week and the lease signed.

#### Much Space Sold

From present indications this will be the most successful exposition ever held by the motion picture industry. Nearly \$30,000 worth of space has already been disposed of to a majority of the largest companies in the business and additional inquiries are coming in every day.

When William A. Brady, president of the National Association, was informed that the lease for Madison Square Garden had been signed he announced that he would actively supervise all arrangements and make this the biggest show in the history of the industry.

In addition to the companies in the motion picture business, who naturally would subscribe for space, a large part of the main auditorium of the Garden will be taken up by the exhibits of the various administrative departments of the United States Government. For this reason the exposition will in reality be a war service exposition of the motion picture industry, as every attempt will be made to show in detail the work of the motion picture in the war and the importance it has in the winning of the war.

#### Creel's Committee Display

One of the largest exhibits in the whole exposition will be that of the Division of Films of the Committee on Public Information. The material for this exhibit consists of three carloads of war relics that have been captured from the Germans on the battlefield of France. There are two or three battle-scarred aeroplanes and a wealth of other relics.

In addition to the mammoth exhibit of the Committee on Public Information there will be exhibits by the Army, the Navy, the Aircraft Board, the Fuel Administration and the Food Administration. The War Savings Stamps Committee has likewise requested space and it is very probable that there will be exhibits from the Red Cross, the Y. M. C. A. and other organizations closely allied with the war work of the Government.

One of the most interesting exhibits will be that covering the projection and publicity of Ye Olden Times. This will consist of a collection of all the old projection machines that can be obtained. It is also expected that there will be an exhibit of a complete collection of the old bill-board paper used in the early days of the industry and an opportunity will be afforded to compare it with the paper that is being used today.

#### To Have Antique Exhibit

The arrangements and details for this exhibit have been placed in the hands of a committee of which Sam Spedon is the chairman. The other members of the committee are William Wright of the Kalem Company, Will C. Smith of the Nicholas Power Company, Paul Gulick of Universal and A. E. Smith of Vitagraph.

This is the first time in the history of the industry that a National Exposition has been held by the whole industry. In former years expositions were held by the exhibitors, but this Exposition is being held under the joint auspices of the National Association and what was formerly the Motion Picture Exhibitors League of America. Any profits that may accrue as a result of the Exposition will be equally divided between those two organizations.

## Al Jennings' Outlaw Film Declared Something New

A new note promises to be struck by producers when Al Jennings' first outlaw story, "The Lady of the Dugout," is flashed upon the screen. This effort of the Jennings brothers bids fair to rank as a historic document of outlaw days.

The Jennings brothers are all who are left of the western holdup men, who by their wild range of lawlessness, received the penalty of life sentences from the governor of Oklahoma. Presidents McKinley and Roosevelt, believing in their reformation, pardoned them.

Since then Al Jennings has reached the pinnacle of oratorical fame by lecturing in almost every western city and making a near-successful run for the governorship of Oklahoma.

D. Appleton and Company published his first book and the Saturday Evening Post was glad to publish his stories.

## New Mutual Manager

H. H. Brownell has been selected by Mutual as branch manager at Portland, Ore., succeeding F. M. Hamburger, who has resigned to take the management of a big Portland theatre. Ted L. Serr will assist Mr. Brownell as chief road man.

## Bessie Love Feature Started

Director David Smith began the production of Bessie Love's first Vitagraph feature this week at the Hollywood studio. The story is "The Dawn of Understanding" and is taken from Bret Harte's novel entitled "The Judgment of Bolinas Plain."

### A SCENE FROM "THE LADY OF THE DUGOUT."



FRANK JENNINGS, AL JENNINGS, CORENE GRANT AND BENNIE ALEXANDER IN A SCENE FROM AL JENNINGS' FIRST PRODUCTION TO BE DISTRIBUTED BY ERNEST SHIPMAN.

## DIGEST OF PICTURES OF THE WEEK

A CAREFUL study of the pictures of the week discloses a very high average. Here are pictures that should please in almost any house. Two of them, "Lafayette—We Come" and "The Road to France" have the world war and America's part in it as a background.

Leonce Perret's play, "Lafayette—We Come," makes a strong patriotic appeal, not so much by reason of the love story interwoven through it, but for the side-lights on the great conflict. It has been carefully directed, possesses beautiful photography and undoubtedly will find favor by reason of its timeliness.

"The Road to France" is another angle of the war—the shipyards of the U. S. A. and the workers who are doing their bit toward combating the U-boats. Carlyle Blackwell and Evelyn Greeely are at their best in this patriotic spectacle.

Paramount's first vehicle for little Lila Lee, the former vaudeville actress, makes pleasing entertainment and was an ideal choice as regards story. "The Cruise of the Make-Believes" tells a pathetic little tale of a poor child who is befriended by a wealthy author. The character drawing in this play is excellent.

Vitagraph presents Gladys Leslie, the golden-haired ingenue in "A Nymph of the Foothills," a melodramatic tale, in which a city youth married an uncouth mountain maiden. A trial scene takes up the last few feet of the picture. Not a new theme, but very well done in the present instance.

Another child's play, one of the Oakdale series made at the Balboa plant, offers Gloria Joy in the role of a baby who befriends a half-witted man. "Little Miss Grown-Up" is up to the standard set by Miss Joy's other plays.

"The Silent Woman," Metro's play of the week, presents Edith Storey in a role particularly well fitted to her quiet manner. She appears as the wife of a man who has buried his love with his first wife, and "the silent woman" holds her counsel until forced to tell the truth.

Triangle's "Wild Life," with William Desmond in the role of a misunderstood cowboy, holds the interest

throughout. It is a typical western picture, with hold-ups, hangings, dance hall scenes, etc.

Another pleasing little story featuring Roy Stewart, is "Untamed." It is western in theme and atmosphere with much beautiful scenery and some stirring pistol battles. Ethel Flemming, a new screen star, appears opposite Stewart and has a very pleasing personality.

Constance Talmadge scores again in her latest select play, "Sauce for the Goose." With an exceptional cast in her support the little star plays a difficult part very well indeed and the clever story has been very well produced.

J. Warren Kerrigan and Lois Wilson appear to advantage in "Prisoners of the Pines," a story of the Canadian north woods. Lovers of the great out-of-doors will find much that is pleasing in this Hodgkinson drama in five reels.

Another Vitagraph play, "The Green God," with Harry Morey and Betty Blythe in the leading roles, offers an especially good program feature. There is mystery and suspense enough in the five-part drama to satisfy the most blasé picture goer.

Edmund Breese, supported by Alma Hanlon, appears in a screen version of a stage play popular some years ago. As a character study the role Breese assumes is interesting, but the story does not hold because of its improbability.

Ethel Clayton's first starring vehicle under the Paramount banner bids fair to win her many more followers. It is a crook drama, in which a "salamander" is regenerated and marries a social reformer. An excellent cast, including Theodore Roberts, Elliott Dexter and James Neill, renders good support.

Zane Grey's story, "Riders of the Purple Sage," made an ideal play for William Farnum. No expense was spared in securing locations, as most of the scenes were taken in the Grand Canyon of Arizona and surrounding country. Farnum looks and acts the virile, big-hearted westerner who is seeking the man responsible for his sister's death. A very well produced picture and a credit to director Frank Lloyd.

# REVIEWS

## Constance Talmadge in "SAUCE FOR THE GOOSE"

Select comedy drama; five parts; directed by Walter Edwards.

As a whole.....	Entertaining
Story.....	Good
Star.....	Very good
Support.....	Very good
Settings.....	Excellent
Photography.....	Very good

Presenting a marital problem from a comedy angle, this production contains the elements necessary to please. Women, particularly, will be attracted because it is a story of a neglected wife who turns the tables on a thoughtless husband, while the men probably will be interested because they are bound to see a counterpart of themselves in the course of the action.

Constance Talmadge has a difficult part to play, one that might be spoiled by over- or under-acting, but she meets all difficulties and comes up to her average work. Harrison Ford, Vera Doria and Harland Tucker are her chief supports, and each one does well.

The settings and photography are very good, while the story is cleverly put together. The piece was written by Geraldine Bonner and Hutcheson Boyd. Julia Crawford Ivers prepared the scenario.



CONSTANCE TALMADGE, IN A SCENE FROM "SAUCE FOR THE GOOSE." (Select.)

*The story:* Kitty Constable, pretty and young, is neglected by her husband, John Constable, as a result of the flattery of Mrs. Margaret Alloway, a designing widow. Mrs. Constable decides what is sauce for the goose is sauce for the gander, so avails herself of Harry Travers' fondness for lonely wives to go to the theater with him, then to a supper in his apartment, just above the one occupied by Mrs. Alloway. She leaves a note for John. Returning from Mrs. Alloway's apartment, where the two have been working on a book together, he discovers the note and rushes off to Travers' rooms. Travers flees and Kitty cleverly locks her husband in the pantry. Then by a ruse she calls Mrs. Alloway and locks her in another room together with Teddy Sylvester, who is ardently in love with her, but whom she scorns. Meekly the husband returns home in the morning when a servant lets the prisoners out, and vows to pay attention to his wife, while Mrs. Alloway, compromised by the night's happenings, decides to marry Sylvester, thus removing the single obstacle to the happiness of Kitty and John.

## "Love's Law" to Be Published Sept. 15

Owing to a change in schedule of subjects "Love's Law," Gail Kaine's first special production, will be published by Mutual September 15.

## Harry Morey and Betty Blythe in "THE GREEN GOD"

Vitagraph drama; five parts; directed by Paul Scardon; published September 2.

As a whole.....	Excellent
Story.....	Gripping
Star.....	Very good
Support.....	Good
Settings.....	Good
Photography.....	Good

This is the kind of a picture an exhibitor can advertise strong and then take the money with a feeling that he has given his patrons extra value, for it is a cracker-jack in most every respect.

There isn't an audience anywhere that doesn't like mystery, and this is full of it, from start to finish. Moreover the mystery is out of the ordinary, with an Oriental flavor.

Both Mr. Morey and Miss Blythe do good acting, individually and in team work. The supporting cast is adequate, but the production would have been considerably improved if the part of Li Min had been played by a real Chinese instead of an American made up to resemble one.

*The story:* Major Temple is slavishly devoted to the collection of curios. So desirous is he of an Oriental gem in a Buddhist temple in China called "the Green God," that he agrees to give Robert Ashton his beautiful daughter, Muriel, in marriage if he can acquire it for him. Ashton does, bringing the gem to America, and insists that the major pay him \$50,000 as well as give him his daughter. The major refuses and they quarrel. Owen Morgan, an artist, visiting in the home, overhears the quarrel. Later he sees Muriel visit Ashton's room. The next morning Ashton is found dead from a blow on the head. Suspicion points at Muriel, the major and Li Min, the Chinese servant. Morgan, believing Muriel guilty, seeks to shield her and draws suspicion on himself. He is arrested. At the inquest Muriel testifies that she saw her father on the porch peering into Ashton's room. Li Min clears up the mystery by explaining that it was he dressed up in the major's clothes and that Ashton was killed by a piece of wood from the canopy over his bed. Li Min had been seeking the Green God. Cleared, Morgan and Muriel become engaged.

## J. Warren Kerrigan and Lois Wilson in "PRISONERS OF THE PINES"

W. W. Hodkinson drama; five parts; directed by Ernest C. Warde; published September 9

As a whole.....	Good
Story.....	Excellent
Stars.....	Good
Support.....	Good
Settings.....	Appropriate
Photography.....	Good

A story of the North Woods, filled with human interest, "Prisoners of the Pines" makes a very acceptable program offering. J. Warren Kerrigan and Lois Wilson appear to better advantage in roles of simple Canadian folk than in some of their pictures where they have had a society background.

Kerrigan appears as a French Canadian and with the aid of cleverly written subtitles puts the character over with a punch. Incidentally there are quite a few fistic punches, as a result of which the hero smashes his way to happiness.

Lovers of the outdoors will find much to please them, for the scenery is typical of the North country and the photography is well done. Add to this a good story and good acting and you have an attraction that will please practically everyone.

*The story:* Hillaire Latour, a trapper, marries Rosalie Dufresne, then goes to the timber country to make his "lectle wad." Spring comes and Hillaire goes down to civilization. He wakes up in the morning without a cent, having fallen victim to the thieving harpies that infest the timber town. He realizes then why woodsmen "always go back." He works hard for another year, but misfortune overtakes him again the same way. A third year the result is the same. When he goes down for the fourth time he determines to get away and return to his wife at any cost. He escapes from his old haunts, but only after a big fight. Officers seize him and take him to a police station, where he finds his wife, who with a son he has never seen, had come for him.

William Desmond in  
**"WILD LIFE"**

Triangle drama; five parts; directed by Henry Otto;  
 published August 25

As a whole.....	Good
Story .....	Fair
Star .....	Excellent
Support .....	Good
Settings .....	Very good
Photography .....	Excellent

The outstanding points of this Triangle feature are the wonderful mountain scenery and William Desmond's performance. Views of great mountain passes, winding roads and dusty prairies give this western tale plenty of atmosphere.

Desmond has the role of a young rancher who is accused of robbing a stage coach, and while trying to make his escape ministers to the victims of the hold-up. Josie Sedgwick appears as Helen Martin, a dance hall entertainer, who is saved from the village bad-man's embraces by the rancher and eventually the two wed and adopt a homeless youngster. A typical western story, with much rough riding, gambling and drinking.

*The story:* Chick Ward prevents a stage hold-up, but later, when the same coach is robbed and wrecked in a ditch, evidence points to Chick having had a hand in it. He is in love with Helen Martin, a dance hall habitue, but when he shoots Steve Barton in self-defense, Helen scorns him. Mae Garcon, another dance hall girl, befriends Helen and defends Chick. He is pursued by a posse, and while passing the wrecked stage coach rescues a passenger and child. He is captured while taking them to Helen's cabin. The passenger recognizes Steve as the robber and the crowd hangs him. Chick and Helen decide to get married and adopt the baby found beneath the stage coach.

Edmund Breese in  
**"THE MASTER CROOK."**

Harry Raver drama; five parts; directed by Henry King; published state rights

As a whole .....	Fair
Story .....	Improbable
Star .....	Very good
Support .....	Good
Settings .....	Good
Photography .....	Good

"The Master Crook" is a serial-type photoplay, in that it is full of action and contains many thrilling situations.

The story, however, was evidently designed to give Edmund Breese an opportunity to enact impersonations of difficult characters and requires too great a stretch of the imagination to be possible, let alone probable.

Nevertheless, where patrons overlook these discrepancies the picture should please, and it is quite likely that even the critical will find the impersonations sufficient to make up for the deficient narrative.

Breese is supported by Charles Hutchinson and Alma Hanlon, both of whom work hard and create a good impression.

*The story:* Edmund Breese, leading man in the speaking play, "The Master Crook," is accidentally hit on the head with a brick and his subconscious mind leads him to assume the character in real life that he has been portraying in the theatre. Through his knowledge of make-up he is enabled to commit some daring robberies, which baffle the police. Billy Baster, a detective, and his sweetheart, Edith Robertson, a newspaper woman, wound and capture him. The wound restores his mind and the detective and his fiance, flushed with real accomplishment, feel that they can wed.

Ethel Clayton in  
**"THE GIRL WHO CAME BACK"**

Paramount drama; five parts; directed by Robert G. Vignola; published Sept. 1

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Very good
Settings .....	Elaborate
Photography .....	Very good

"The Girl Who Came Back," adapted from C. M. S. McClellan's book, "Leah Kleschna," and in which Mrs. Fiske appeared several years ago upon the speaking stage, serves as an excellent vehicle to introduce Ethel Clayton as a Paramount star.

The story concerns a young girl thief and "salamander" who is regenerated when the latent good in her is awakened by the interest and love of a young social worker. Miss Clayton plays the emotional role of Lois Hartner with finesse and understanding, and was particularly fortunate in having Elliot

Dexter in support. Theodore Roberts plays the part of her father and gives an excellent characterization. Others in the cast are James Neill, Charles West, Marcia Manon, Jack Brammall and Jane Wolff.

*The story:* Lois, daughter of "old Hartner," a thief, is saved from death in a shipwreck by George Bayard, a senator and social reformer. Her father plans to rob Bayard's home of a string of valuable pearls. Lois is charged with the duty of obtaining the pearls, but while at work Bayard surprises her. Ralph Burton, a scapegrace brother-in-law of Bayard's takes the pearls while Bayard is absent from the room, and Bayard thinks Lois has stolen them. She, in the meantime, has determined to give up the life she is leading and leaves for the West. Bayard finds her and makes her his wife.

William Farnum in  
**"RIDERS OF THE PURPLE SAGE"**

Fox drama; five parts; directed by Frank Lloyd; published September 1

As a whole.....	Very good
Story .....	Good
Star .....	Excellent
Support .....	Good
Settings .....	Very good
Photography .....	Excellent

Zane Grey wrote this story with a purpose—to expose the heinous methods of the Mormons, and director Frank Lloyd has brought out this phase of the tale with relentless realism.



WILLIAM FARNUM, IN A DRAMATIC SCENE FROM "RIDERS OF THE PURPLE SAGE." (Fox.)

William Farnum as Lassiter, the rider of the planes, quick on the trigger, who finally meets the Mormon responsible for his sister's death, was a perfect type for the powerful westerner who faced many dangers to avenge a wrong. Fine support was accorded Farnum throughout.

The rugged mountain scenery taken in the Grand Canyon of Arizona and snatches of picturesque ranch country brings to the story the proper atmosphere and the climax, where Lassiter overturns an immense rock and forever seals the entrance to the deserted valley, forms one of the big climaxes of this gripping, convincing tale.

*The story:* Lassiter, in search of his sister, befriends Venders, a gentile, who works for Jane, the owner of a large cattle ranch in Utah, thereby earning the enmity of the Mormon church. In an attempt to force Jane to marry a Mormon, members of the church drive off her cattle, steal her horses and almost leave her destitute, despite Lassiter's help. Venders, while in search of the cattle, shoots and wounds a masked rider. He discovers it is a young girl and takes her into the mountains, and nurses her back to health. Lassiter is taken to the spot and recognizes the girl as closely resembling his dead sister. He finds the Mormon with whom she had been living and learns that it is his sister's child. After settling scores with the ringleaders of the church he burns the farm house, and with Jane takes up life in the deserted valley, having effectually shut off retreat.

Carlyle Blackwell and Evelyn Greeley in

**"THE ROAD TO FRANCE"**

World drama; six parts; directed by Dell Henderson; published September 9

As a whole.....	Excellent
Story.....	Excellent
Stars.....	Excellent
Support.....	Very good
Settings.....	Great
Photography.....	Very good

Here is a program picture that is as good as many specials. The theme is patriotic and not new, but it is treated from a new angle and cleverly worked out. It deals with Uncle Sam's great strides in shipbuilding, showing how the Government is bridging the Atlantic ocean with a fleet of ships that will defeat the U-boats and put enough American soldiers in France to win the war.

The settings are chiefly in one of the great new shipyards on the eastern coast, and hundreds of workmen are seen in the actual work of shipbuilding. Interwoven is a story of patriotism and German intrigue, with the stars, Carlyle Blackwell and Evelyn Greeley, at their best.

The picture cannot fail to please even the most critical audiences. It will stand a lot of advertising and should add prestige to any theater that shows it.

*The story:* Tom Whitney, son of a wealthy father, comes home after a night of debauchery with a wife. His father turns him out. The wife, who had married only to share in the Whitney millions, leaves Tom on the spot. Tom determines to make a man of himself. Unable to get into the military service, because of a football injury, he goes to work in the shipbuilding yards of a man whose daughter he loves. By merit he is promoted to the job of foreman, but his employer discovers his identity and discharges him. That night the employer is slain. Suspicion points to Tom, but Tom and the girl fasten the crime on Burns and Hector Winter, German propagandists who have been spreading discontent among the workers. Tom then learning that his wife was married before she married him and with the crime solved, Tom and the girl he loves become engaged.

E. K. Lincoln and Dolores Cassinelli in

**"LAFAYETTE--WE COME"**

Perret drama; six parts; directed by Leonce Perret; distributed through Mutual by Affiliated

As a whole.....	Very good
Story.....	Good
Stars.....	Excellent
Support.....	Very good
Settings.....	Very elaborate
Photography.....	Superb

To Leonce Perret must go the credit for this big feature, for it is a director's picture through and through. In settings, lighting effects and beautiful locations nothing finer has been done upon the screen. Add to this some wonderfully realistic war-torn battle field scenes, bits of views taken amidst the ruins of beautiful cathedrals, and stirring pictures of our boys marching down the boulevards of Paris, as well as close-ups of President Wilson and the men at the head of the allies' fighting forces—Foch, Haig and Pershing, and you have a most complete review of the war.

There is a love story woven through it and several striking tableaux and allegorical effects are used to emphasize the point that America has not forgotten its moral obligation to France in her hour of need.

E. K. Lincoln was an excellent choice for the stalwart American youth who goes to fight for democracy, and in Miss Cassinelli, Mr. Perret has a most beautiful as well as talented actress. In the role of a secret service operative Miss Cassinelli made the most of a different role. The support given the two principals was excellent.

*The story:* An American youth becomes interested in a nearby neighbor whose fascinating eyes haunt him wherever he goes. He attends an entertainment given by the Princess Silvia, where he again encounters the same pair of eyes. The lady suddenly leaves and suspecting that she is a German spy, he determines to forget her and enlists. In France he is wounded and his eyesight impaired. The lady of his dreams comes back as a Red Cross nurse and ministers to his wants. She leaves again on a mysterious errand, and when he has fully determined to have nothing further to do with her, convinced she is a spy, he discovers she was working in the interests of the French government and they are reunited. His letters home to his parents reassure them that there's a home open in France to every boy who has left one in America and that hereafter every American will have two countries—"France and the U. S. A."

Lila Lee in

**"THE CRUISE OF MAKE-BELIEVES"**

Paramount comedy-drama; five parts; directed by George Melford; published September 6

As a whole.....	Very good
Story.....	Good
Star.....	Pleasing
Support.....	Very good
Settings.....	Convincing
Photography.....	Excellent

"The Cruise of the Make-Believes" is a fanciful little story, such as might be found between the covers of a child's book. Sentiment and comedy are uppermost, and there are one or two pieces of excellent character drawing. Raymond Hatton's "Dan. Meggison" was an artistic touch and stood out as one of this fine actor's best bits. Harrison Ford made an ideal opposite for the pretty little vaudevillian.

"Cuddles" Lee, as she was known upon the stage, was quite a relief from the golden-haired ingenues of other screen stories and as Bessie Meggison, she was "all wool and a yard wide." Others who appear in her support are Spottiswoode Aitken, Parks Jones, William Brunton, Bud Duncan, Mrs. Eunice Moore, Maym Kelso, Nina Byron, Jane Wolff, William McLaughlin and John McKinnon.

Effective staging has been used, the unique contrasting of Bessie's lowly slum home with the beautiful Byfield Dream Valley estate being especially good and her dream-ship of burlap and wonderful voyages in the backyard offered interesting phases.



LILA LEE IN A SCENE FROM "THE CRUISE OF THE MAKE-BELIEVES" (Paramount.)

*The story:* Bessie lives in the slums with her drunken father and presides over a boarding house. Gilbert Byfield, a wealthy youth who is writing a book, lives nearby in a cheap room. He becomes acquainted with Bessie and together they sail on many an imaginary voyage on her improvised yacht in the back yard. Byfield gives her father permission to take Bessie to his estate in the country for a month's vacation. Meggison invites his slum friends and drinks to his heart's content while Bessie entertains dozens of little urchins. Byfield returns and learns that Meggison has told Bessie the estate belongs to him. He is confronted also by his fiance, and Bessie realizes that her wealth is all a sham. Heartbroken she returns to her slum home, but Byfield finds her sobbing on her "good ship" Make-Believe and promises that her dream of riches will come true.

**Five Goldwyns In September**

Goldwyn issues five features in September. Following the first Geraldine Farrar picture, "The Turn of the Wheel," comes "Peck's Bad Girl," with Mabel Normand, in which Miss Normand returns to the field of broad comedy. The next picture will be Tom Moore's first starring vehicle, "Just for Tonight." Madge Kennedy will follow in "The Kingdom of Youth." The last production will be the first of the new Rex Beach features, "Laughing Bill Hyde," starring Will Rogers, the cowboy comedian. Goldwyn's first October feature will be Mae Marsh in "Hidden Fires."

Gladys Leslie in  
**"A NYMPH OF THE FOOTHILLS"**

Vitagraph drama; five parts; directed by Frederick A. Thomson; published Sept. 9

As a whole.....	Very good
Story .....	Good
Star .....	Good
Support .....	Excellent
Settings .....	Adequate
Photography .....	Very good

A melodramatic story has been woven about the situation of an untutored mountain girl who marries a wealthy city chap, the tragic death of her father and the accusation of the mountain girl's husband as the murderer. Beautiful settings, much out of doors photography, and good direction make of this conventional plot an hour's worth-while entertainment.

Pretty little Gladys Leslie and Alfred Kappeler, her viz-a-viz, give good performances and are accorded able assistance by Walter Heirs and C. A. Stevenson.

*The story:* Emmy Chaney meets and falls in love with Ben Kirkland, who is camping near her mountain hut. Emmy's father expresses his hatred for the "city feller" and threatens him with a shotgun if he comes around. One of Ben's companions is a minister. Emmy steals away from home and she and Ben are married in the camp. They leave at once for Ben's city home. Old Chaney is found slain in the woods, and suspicion rests on Ben. Emmy is coldly received by her husband's parents, and during Ben's absence she is made to believe they are not married at all. She returns to her mountain home to learn that her father was killed and Ben is sought as the murderer. He is arrested, tried, and would have been hanged but for the testimony of a hermit who witnessed the killing of Chaney by a hired hand. Ben is freed and shows Emmy their marriage certificate.

Gloria Joy in  
**"LITTLE MISS GROWN-UP"**

Oakdale-General comedy drama; five parts; directed by Sherwood McDonald

As a whole.....	Fair
Story .....	Weak
Star .....	Very good
Support .....	Very good
Settings .....	Good
Photography .....	Good

Gloria Joy does some of her best work in this picture, but unfortunately the story is not a strong one and the production does not come up to the standard of the others in the series. Children are not apt to see technical faults, however, and there is enough juvenile fun in it to please them immensely. The picture will be a good offering for a children's matinee.

There is objection to it from an adult point of view in the fact that the story devolves upon Little Miss Grown-up's care of a male playmate, who, although a grown man, is feeble-minded and acts like a child. The character of the half-wit will be resented.

Mary Morthmore and Neil Hardin as Little Miss Grown-up's mother and father, Mollie McConnell and Daniel Giffether as her grandparents, and Charles Dudley as the simple boy are the principal supports. All play their roles well.

*The story:* Nan Griffing goes to the city to visit her wealthy grandparents and takes Simple Simon along, secreting him in the garden. While Simple Simon's mother is frantic and the little town where the boy and Little Miss Grown-up live is searched from cellar to garret, the two have many adventures, much to the amusement of the grandparents and others. Nan's secret is discovered and both she and Simple Simon are sent home.

Edith Storey in  
**"THE SILENT WOMAN"**

Metro drama; five parts; directed by Herbert Blache; published Sept. 2

As a whole.....	Good
Story .....	Good
Star .....	Excellent
Support .....	Very good
Settings .....	Excellent
Photography .....	Splendid

There is every reason to believe that "The Silent Woman" will satisfy the average theatre patron. It has an interesting story, good acting, excellent photography and direction, and gives Edith Storey every opportunity to display her histrionic ability. The picture pleased at the Boston Theatre, Chicago, where it was shown last week.

Frank Sills and Joseph Kilgour gave finished performances

in Miss Storey's support. Kilgour as the villain of the piece is especially good.

It is a "society drama" in which a loveless marriage ends in a tragic manner, and later, when the truth is made known, a greater and stronger love enters the heart of the disillusioned man.

*The story:* John Lowery and wife, and son Billy, visit a wealthy lumberman, Clifford Beresford. Beresford makes violent love to Mrs. Lowery and, when keeping a tryst with Beresford, she falls headlong downstairs and is killed. Later Lowery marries Nan McDonald, who has become warmly attached to Billy, but with brutal frankness he tells her he married her to protect her name. Beresford pays them a visit and he attempts to make love to Nan. She repulses him, but a note from Beresford found in some old clothes of the former Mrs. Lowery falls into Lowery's hands, and he suspects Nan is untrue. He confronts Beresford with the evidence as Nan arrives upon the scene. She prevents Lowery from throttling Beresford and tells him the truth. He asks Nan's forgiveness and all ends happily.

Roy Stewart in  
**"UNTAMED"**

Triangle drama; five parts; directed by Cliff Smith; published September 1

As a whole.....	Very good
Story .....	Good
Stars .....	Good
Support .....	Good
Settings .....	Fine
Photography .....	Excellent

Although the standard of Roy Stewart attractions is high, this picture is above the standard. It is a cracking good subject and will please all who like westerns.



SCENE FROM "UNTAMED," FEATURING ETHEL FLEMMING  
 (Triangle)

There is a human touch in it that is not found in many pictures. Tina Rossi, a child player, is largely responsible. She is a fascinating little girl and will win the hearts of all.

Mr. Stewart has strong support in Ethel Flemming, a new "leading woman. Miss Flemming will find many admirers as she is sincere and good to look at.

There is some beautiful scenery in which the ruins of the famous old mission, San Juan de Capistrano, are shown. The climax occurs here, where there is a pistol battle between Americans and Mexicans.

*The story:* Jim Jason enters into a contract with Don Felipe Arrello to run his ranch. The contract specifies that if one dies the other inherits his interest. Jason makes a success of the ranch by the employment of American cowboys. Incidentally he gains the love of Carmelita, a child who lives in a hut nearby. When Prof. Allen, a delver into things antique, comes to inspect the ruins of old missions, in the company of his daughter, Carmelita decides Jim and the girl should marry. She brings them together finally, but not until Arrello nearly succeeds in ending Jim's life and is killed by the hand of a girl he has wronged.



# "What the Picture Did For Me"

VERDICTS ON FILMS IN LANGUAGE OF EXHIBITOR

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## Artcraft

**Heart of the Wilds**, with Elsie Ferguson—Good picture. Class this as Miss Ferguson's best production. Wonderful scenery and plenty of action. Played to week's satisfactory business.—M. J. Weil, Castle Theatre, State street, near Madison, Loop, Chicago. (Busiest corner of the world.)—Transient patronage.

**M'liss**, with Mary Pickford—Although 60 to 75 per cent of our patrons tell us they are getting tired of this star, yet she always draws good houses. This picture is fully up to her average productions.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

**The Tiger Man**, with William S. Hart—Good. Big drawing power.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**How Could You Jean?** with Mary Pickford—Well liked. Extra big business.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

**The Lie**, with Elsie Ferguson—Easily this star's best yet. Good support. Wonderful acting and direction.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

**The Tiger Man**, with William S. Hart—About the same as the others. Nothing new about Hart. If we don't get something real good soon Hart won't draw anything.—F. Vesely, Brown Theatre, Salinas, Cal.—Mixed patronage.

**Selfish Yates**, with William S. Hart—Star waning in popularity. Business poor. So many patrons say "too much the same; can always tell what the ending will be."—M. C. Kellogg, Homestake Theatre, Lead, S. D.

**Selfish Yates**, with William S. Hart—Usual Hart. Same old story and sombre star, yet it seemed to please.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Family patronage.

## Essanay

**Men Who Have Made Love to Me**, with Mary MacLane—Rotten picture. Good business.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

## First National Exhibitors Circuit

**My Four Years in Germany**—Extra big. Best of them all. Big business two days.—William Woodie, Opera House, Towanda, Pa.—Mixed patronage.

**Pershing's Crusaders**—Played two days to capacity in town of 1,000, drawing 15 and 20 miles for this.—P. G. Estee, Star Opera House, Alexandria, S. D.

**A Dog's Life**, with Charlie Chaplin—I was late in playing this, for patrons were sick of star. However, this packed them in and put the only Charlie in good again.—R. F. Relf, Star Theatre, Decorah, Ia.

**Pershing's Crusaders**—To infrequent show goes this was fine. But to regulars who are used to seeing weeklies it was a disappointment.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**Pershing's Crusaders**—Played this first three days of our Fair week. Paid too much for the film to make a profit in cash, but if it helped spread the good word along I feel that the three days were well given. I have heard that the government is to work with a scenario on future films and I firmly believe some kind of a story at least, worked in with the facts, would bring more people out and that's what counts.—R. J. Relf, Star Theatre, Decorah, Ia.

**Pershing's Crusaders**—Everyone pleased. However, some expected fighting. A patriotic duty for every exhibitor to show this.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

## Fox

**The Clemenceau Case**, with Theda Bara—Star always draws. Packed them in all night.—C. F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Neighborhood patronage.

**Her Debt of Honor**, with Peggy Hyland—Up to Fox standard. Fox is losing out with my people. He only makes a money-getter now and then.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**A Daughter of the Gods**, with Annette Kellerman—Many compliments. Good business.—C. A. Runyon, Gem Theatres, Bigheart and Avant, Okla.

**Her One Mistake**, with Gladys Brockwell—One of the regular Fox spicy kind.

Some picture.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

**The Kid Is Clever**, with George Walsh—Don't play this unless you have to. Poorest film I have shown in months. One more like this and good night, George.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**The Spy**, with William Farnum—More compliments than on some pictures costing four times the money.—C. A. Runyon, Gem Theatres, Bigheart and Avant, Okla.

**The Fallen Angel**, with Jewel Carmen—No drawing power, but good picture.—C. F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Neighborhood patronage.

**Alladin and the Wonderful Lamp**, with Jane and Katherine Lee—If Fox doesn't get it out of his head that people want to see kids in fairy tales he is going to lose some contracts. This is as good as any of the others he made.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**Durand of the Bad Lands**, with William Farnum—A great picture with a big star who always draws and pleases.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**The Soul of Satan**, with Gladys Brockwell—Good.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

**Blue-Eyed Mary**, with June Caprice—Not as good as some we have had of this star. My patrons didn't seem to like it.—George H. Donc, Gayety Theatre, Payson, Utah.—General patronage.

**Six-Cylinder Love**, with Tom Mix—Great. Best comedy of the year.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

**Betrayed**, with Miriam Cooper—Very fair. Pleased most patrons.—H. C. Jones, Bijou Theatre, Laurel, Ind.—General patronage.

## Goldwyn

**The Cinderella Man**, with Mae Marsh—Patrons pleased.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—Mixed patronage.

**Dodging a Million**, with Mabel Normand—Excellent picture. Big business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

**The Fair Pretender**, with Madge Kennedy—Good comedy drama. Entirely satisfactory to patrons. Good business, despite intense heat.—Crystal Theatre, Little Rock, Ark.

**Dodging a Million**, with Mabel Normand—Went big. Patrons very fond of Mabel Normand. Good picture and well directed.—Hunt's Theatre, Wildwood, N. J.

**The Floor Below**, with Mabel Normand—Sure-fire money-getter. Played to capacity business at nearly every performance of two-day run.—K. of P. Theatre, Greensburg, Ind.

**The Cinderella Man**, with Mae Marsh—Surely was a winner for two-day run.—Traco Theatre, Toms River, N. J.

**The Face in the Dark**, with Mae Marsh—Good story, well produced and acting is fine.—Venetian Theatre, Coldwater, Mich.

**The Danger Game**, with Madge Kennedy—Recommend to all exhibitors. Capacity business at nearly every performance during run.—Rex Theatre, Virginia, Minn.

**All Woman**, with Mae Marsh—Business excellent. Star drawing better with each attraction. Audiences well pleased.—Auditorium Theatre, Holdrege, Neb.

**Spreading Dawn**, with Jane Cowl—A good picture. Business fair. Star unknown here.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**Back to the Woods**, with Mabel Normand—A dandy comedy. Drew big business. The kind of entertainment people like everywhere.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Joan of Plattsburg**, with Mabel Normand—A very good picture but did not make a decided hit with patrons. The story is great. It seems that star lacks the punch. Good at posing.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**The Service Star**, with Madge Kennedy—This is better than the average Goldwyn.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

**For the Freedom of the World** (Ira M. Lowry production)—A good patriotic picture. Played a return date to very good business.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**Polly of the Circus**, with Mae Marsh—The best picture Goldwyn ever made. This was our second showing. Drew big business. A sure feature.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Back to the Woods**, with Mabel Normand—Good picture. Lots of drawing power.—C. F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Neighborhood patronage.

**Thais**, with Mary Garden—Fine. These high class pictures please my patrons.—



VIRGINIA PEARSON  
In a Scene from the Fox Production, "Queen of Hearts."

A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—General patronage.

**All Woman**, with Mae Marsh—Good story and good acting. Went over big at every show. Mae Marsh is a big favorite.—Liberty Theatre, Hugo, Okla.

**The Fair Pretender**, with Madge Kennedy—Not as big an attraction as **Baby Mine** but seemed to please big crowds.—Zoe Theatre, Houston, Tex.

**Dodging a Million**, with Mabel Normand—Very good show. Pleased large audiences. Mabel Normand splendid in her role.—Palm Theatre, Collingswood, N. J.

**The Cinderella Man**, with Mae Marsh—Big business. Expect to repeat on it soon.—Angelus Theatre, Spanish Forks, Utah.

**The Face in the Dark**, with Mae Marsh—Brought big crowds. Good picture. Mae Marsh has big following.—Capital Theatre, Frankfort, Ky.

**Blue Blood**, with Howard Hickman—Fine picture for high class audience. Too deep for any other kind, but will make hit in the right house.—Ed Kunz, Princess Theatre, Springfield, Ill.—High class patronage.

**Jewel**

**The Geezer of Berlin**—We have had much better two-reel comedies. It is a burlesque on **The Kaiser, the Beast of Berlin**. Do not pay big money for it, as it was not a box office attraction for us and we advertised it on signs, 3,000 programs and three slides. It is not a feature and it is worth per reel as much as you pay for ordinary comedies. Ran it with a Dorothy Dalton-Paramount feature to average business on a cool night. Admission 15 and 10 cents.—Charles M. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Smashing Through**, with Herbert Rawlinson—An old-fashioned melodrama put over with a bang. Will please everybody. Drew big business.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**The Kaiser, the Beast of Berlin**, with Rupert Julian—Great. Record-breaking crowds two days.—William Woodie, Opera House, Towanda, Pa.—Mixed patronage.

**The Kaiser, the Beast of Berlin**, with Rupert Julian—Drew good business. Very good picture.—Louis Frana, Olympic Theatre, Calmar, Ia.—Middle class patronage.

**The Geezer of Berlin**—About as funny as a cry for help. Too much money.—C. F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Neighborhood patronage.

**The Kaiser, the Beast of Berlin**, with Rupert Julian—Packed them in for two nights and 15 and 30 cents admission. A good picture and gave satisfaction.—P. R. Matson, Crystal Theatre, Flandreau, S. D.

**Kleine**

**The Warrior**, with Maciste—A real novelty. For feats of strength this has them all beaten. Besides the many clever stunts the picture has fine photography and beautiful scenery. Packed the house for me and made patrons talk.—R. J. Relf, Star Theatre, Decorah, Ia.

**Metro**

**To Hell with the Kaiser**—Did a big business in a terrific rainstorm. Liked by my patrons.—C. A. Runyon, Gem Theatres, Bigheart and Avant, Okla.

**The Only Road**, with Viola Dana—Very good subject. Photography fine. M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**The House of Gold**, with Emmy Wehlen—Not as good as this star's former work.—Business average.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

**Riders of the Night**, with Viola Dana—Best regular program picture in some time. Business good.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**Revenge**, with Edith Storey—A good western.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

**Lend Me Your Name**, with Harold Lockwood—Star great. Support fine. A wonderfully clever comedy drama of the kind that makes you want more like it.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**A Pair of Cupids**, with Bushman and Bayne—Stars' recent marriage stirred up curiosity and I talked to patrons who said they do not care for stars any more, yet they came to see this picture. It contains many bits of humor and business was good on a rainy night.—Charles H. Ryan, Garfield Theatre, 2844 West

# EXHIBITORS HERALD AND MOTOGRAPHY

Madison street, Chicago.—Middle class neighborhood.

**No Man's Land**, with Bert Lytell—Good story, but star does not mean anything.—C. F. Reynolds, Clifton Theatre, 1136 Wilson avenue, Chicago.—Neighborhood patronage.

## Mutual

**Impossible Susan**, with Margarita Fisher—Fair. Not as good as usual.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

**A Hoosier Romance**, with Colleen Moore and Thomas Jefferson—One of the best. Good business.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

## Paralta

**Wedlock**, with Louise Glau—Business good on a lightless night. Star does not assume the "vamp" role in this picture. It will please your patrons. I heard no complaints on it. Admission 10 cents. Children 5 cents.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Within the Cup**, with Bessie Barriscale—Very good picture but requires a whole lot of extra advertising to bring the crowd. A clever advertiser can make money with this.—F. Vesely, Brown Theatre, Salinas, Cal.—Mixed patronage.

**An Alien Enemy**, with Louise Glau—Good picture. Business good. Star doesn't draw very well.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

**Blindfolded**, with Bessie Barriscale—A crook story. Just the kind that majority of our audiences don't care for.—A. R. Anderson, Orpheum Theatre, Twin Falls, Idaho.—Critical patronage.

**Madame Who?** with Bessie Barriscale—A good picture. Business good. Fine photography.—George W. Smith, Royal Theatre, Ashdown, Ark.—Mixed patronage.

## Paramount

**The Kaiser's Shadow**, with Dorothy Dalton—Spy picture. Patriotic in its appeal. Public is tiring of these pictures bearing on the international conflict. Star plays her part well. Business average.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**Out West**, with "Fatty" Arbuckle—Something new for "Fatty" to get away from Coney Island and dining-room stuff. A good comedy, with many clever stunts.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

**The Biggest Show on Earth**, with Enid Bennett—Good.—H. H. Sullivan, Sherman Theatre, Sullivan, Ind.—High class patronage.

**Joan the Woman**, with Geraldine Farrar—Stands next to **Hearts of the World**. Large house two days.—A. S. Widaman,

Centennial Theatre, Warsaw, Ind.—High class patronage.

**The Firefly of France**, with Wallace Reid—Drew an extra large house and all were well satisfied.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

**The World for Sale** (Blackton production)—Did not please the majority. Just a picture. Too bad Blackton made so many bloomers for Paramount.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

**Still Waters**, with Marguerite Clark—A repeat of Marguerite Clark's best pictures. Pleased 'em just as much as ever. Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**Jack and Jill**, with Jack Pickford—Feature deserved better title. A rousing good program offering.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Neighborhood patronage.

**Antics of Ann**, with Ann Pennington—This is good and will get many laughs and go over with any audience. My people thought it great.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**Bab's Matinee Idol**, with Marguerite Clark—Very mediocre Clark and one would do but three would kill.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

**Mysterious Miss Terry**, with Billie Burke—A return date. Did more business than on four-fifths of the new ones.—R. J. Relf, Star Theatre, Decorah, Ia.

**The White Man's Law**, with Sessue Hayakawa—This star does not appeal to our patrons, although this subject interested them very much. A good

average entertainer.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**Jules of the Strong Heart**, with George Beban—Fine. Pleased.—Wm. Woodie, Opera House, Towanda, Pa.—Mixed patronage.

**Huck and Tom**, with Jack Pickford—Another good one. Capacity business.—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

**Prunella**, with Marguerite Clark—Business poor. People walked out on this.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

**Keys of the Righteous**, with Enid Bennett—Good. Pleased a fair house.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

**Rimrock Jones**, with Wallace Reid—Wallace Reid does not draw here.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

**The Seven Swans**, with Marguerite Clark—Shelved this and played a real picture. Cancelled Clark contract since they insist on putting her into fairy stuff and "Uncle Tom's Cabin."—F. Vesely, Brown Theatre, Salinas, Cal.—Mixed patronage.

**The Firefly of France**, with Wallace Reid—Well received and a good drawing card.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

**Keys of the Righteous**, with Enid Bennett—Extra fine. Everybody pleased.—William Woodie, Opera House, Towanda, Pa.—Mixed patronage.

**The Call of the East**, with Sessue Hayakawa—Wonderful production.

## SCENE FROM "THE ROMANCE OF TARZAN"



ELMO LINCOLN AND ENID MARKEY IN A SEQUEL TO THE FIRST NATIONAL SUCCESS, "TARZAN OF THE APES," A JUNGLE NOVELTY WITH MANY DRAMATIC SCENES.

# EXHIBITORS HERALD AND MOTOGRAPHY

Splendid acting. Good staging. Money-getter.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

**Sunshine Nan**, with Ann Pennington—Not as good as **The Antics of Ann**, but a good program offering.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Family patronage.

**The Kitchen Lady** (Sennett comedy)—A real comedy and will please all classes. Wish we could get more like this.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**The Fair Barbarian**, with Vivian Martin—A dandy comedy that drew well. Star's pictures show great improvement.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Family patronage.

**The Price Mark**, with Dorothy Dalton—Dalton is a better actress than Frederick ever thought of being and will soon be a better drawing card.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**Jack and Jill**, with Jack Pickford and Louise Huff—This is better than usual for Pickford and Huff. It will stand a little extra advertising.—Steve Farrar, Orpheum Theatre, Harrisburg, Ill.

**Good Night Nurse**, with "Fatty" Arbuckle—Great. Kept them laughing nearly all the time. "Fatty" is a big drawing card here.—George H. Done, Gayety Theatre, Payson, Utah.

**Resurrection**, with Pauline Frederick—Did not please. Picture handled well, but these stories do not get by any more. Poorest Saturday business in months.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.—General patronage.

## Pathe

**The Hillcrest Mystery**, with Irene Castle—Pleased large houses.—Joe Hewitt, Strand Theatre, Robinson, Ill.—Mixed patronage.

**Hearst—Pathe News**—One reel that would be a credit to any program.—Clifford L. Niles, Grand Theatre, Anamosa, Ia.—Small town patronage.

**The Yellow Ticket**, with Fannie Ward—Good drawing card. Fair picture.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

**Allies Official War Review**—These government films are truly wonderful. Every exhibitor should use them.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Family patronage.

**Little Miss Nobody**, with Gladys Hulette—A good picture and pleased, as Miss Hulette is a favorite.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

## Select

**Sauce for the Goose**, with Constance Talmadge—Fair picture. Have seen better of this star. As a money-getter only ordinary.—B. Anderson, Bijou Dream Theatre, State street, near Monroe, Loop, Chicago.—Transient patronage.

**Scandal**, with Constance Talmadge—Fair. Star not known.—H. H. Wilson, Sherman Theatre, Sullivan, Ind.—High class patronage.

**The Claw**, with Clara Kimball Young—A poor one. Clara is slipping fast. Makes no difference what you were. It's what you are today.—Leo Peterson, Iris Theatre, Belle Fourche, S. D.

**The Studio Girl**, with Constance Talmadge—A favorite type of picture. Will surely please any audience. It is refreshing.—F. Vesely, Brown Theatre, Salinas, Cal.

**Ghosts of Yesterday**, with Norma Talmadge—Fine production.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—Mixed patronage.

**The Marionettes**, with Clara Kimball Young—Very good picture. Star is drawing card.—Louis Frana, Olympic Theatre, Calmar, Ia.—Middle class patronage.

**The Studio Girl**, with Constance Talmadge—An unusually clever story. Cast and photography worthy of special boosting.—M. C. Kellogg, Homestake Theatre, Lead, S. D.—Mixed patronage.

**De Luxe Annie**, with Norma Talmadge—A splendid picture that drew in spite of extreme heat.—C. F. Hansen, New Lyric Theatre, Redfield, S. D.—Family patronage.

**Ghosts of Yesterday**, with Norma Talmadge—Very good. Large house.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

**The Public Be Damned**, with Charles Richman—Good food picture which can be put over well at the present time.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**The Wild Girl**, with Eva Tanguay—Fair picture. Good business.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

## Triangle

**Faith Endurin'**, with Roy Stewart—Very good picture. Well liked.—J. J. Fitzgibbons, Regent Theatre, Bay Shore, L. I.—Select patronage.

**Master of His Home**, with William Desmond—Fine in every way.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Hell's Hinges**, with William S. Hart—The best Hart picture I ever ran. Packed them in.—C. A. Runyon, Gem Theatres, Bigheart and Avant, Okla.

**The Half Breed**, with Douglas Fairbanks—These pictures will soon kill "Doug."—C. Everett Wagner, Dreamland Theatre, Chester, S. C.

**Betty Takes a Hand**, with Olive Thomas—Clean, clever comedy drama. Star draws.—P. G. Estee, Star Opera House, Alexandria, S. D.

**Closin' In**, with William Desmond—Acting very good. Story is one of the best. Book this.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**The Marriage Bubble**, with William Desmond—Apparently five reeler cut down to three reeler. Good picture.—Joe Hewitt, Strand Theatre, Robinson, Ill.—General patronage.

**Heiress for a Day**, with Olive Thomas—A coming star with very good acting ability. Story interesting.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**Boss of the Lazy Y**, with Roy Stewart—Very good acting with an average western story.—Harvey G. Thorpe, New Grand Theatre, Crosby, Minn.

**An Even Break**, with Olive Thomas—Very good. The people spoke well of this. The star is popular.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

## Universal

**The Bride's Awakening**, with Mae Murray—Fair picture. Good business.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

## Vitagraph

**Baree, Son of Kazan**, with Nell Shipman and Alfred Whitman—Fine picture. Poor lobby. Rotten business.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

**The Question**, with Alice Joyce—Star at her best. Play interesting. Good healthy subject for theatres.—Walter Coddington, Home Theatre, Rantoul, Ill.—Rural and soldier patronage.

**The Stolen Treaty**, with Earle Williams—Good picture. Williams well liked. Good attendance.—F. M. Edgett, Lyric Theatre, Earlville, Ill.

**Message of the Mouse**, with Anita Stewart—A good picture, but poor crowd on account of storm.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.—Mixed patronage.

## World

**The Power and the Glory**, with June Elvidge—Mountain story. Star good. Patrons liked the play and did good business.—E. Kunz, Princess Theatre, Springfield, Ill.—High class patronage.

**The Cross Bearer**, with Montagu Love—Play this big. Poor title but a great picture; right up in the class with the big ones. It will make good.—William Woodie, Opera House, Towanda, Pa.—Mixed patronage.

**Merely Players**, with Kitty Gordon—The female sex will like to look at the wardrobe star exhibits in this picture. Good supporting class, including Johnny Hines, Irving Cummings, and Muriel Ostriche. For box office value it is average. Picture is O. K. Admission 10 cents; children 5 cents.—Charles H. Ryan, Garfield Theatre, 2844 West Madison street, Chicago.—Middle class neighborhood.

**The Cabaret**, with Carlyle Blackwell—Pleased. An all-star cast.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

Friday the 13th, with Robert Warwick—Business good against strong opposition.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

The Whip—Fine. Big drawing card two days.—William Woodie, Opera House, Towanda, Pa.—Mixed patronage.

The Tenth Case, with June Elvidge—Pleased, as do nearly all Brady-made pictures. Ordinary business.—Brockhouse and Weeks, Electric Theatre, Arenzville, Ill.—Rural patronage.

Rosputin, the Black Monk—Film in too poor condition to go over.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa.

Journey's End, with Ethel Clayton—An average picture.—R. J. Relf, Star Theatre, Decorah, Ia.

Spurs of Sybil, with Alice Brady—Good. Played to full house. A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Vengeance, with Montagu Love—Oriental stuff and fell flat.—R. J. Relf, Star Theatre, Decorah, Ia.

State Rights and Specials

Hearts of the World (D. W. Griffith Special)—Go the limit. You'll make the limit. We did. Surpassed all expectations. Population 3,000. Attendance 2,100.—F. Vesely, Brown Treatre, Salinas, Cal.—Mixed patronage.

Over the Top, with Arthur Guy Empey (Vitagraph)—Played this last three days of Fair week and went over the top with all records broken for business. The weather was in my favor and this, with a production that pleased all, kept the house filled.—R. J. Relf, Star Theatre, Decorah, Ia.

The Cast-off, with Bessie Barriscale—(Foursquare)—Very good. Big house.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

Ford Weeklies (Ford Motor Company)—Good fillers for any program.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

Mothers of Liberty, with Barbara Castleon (Monopol)—Fair picture, but too much war stuff. Patrons do not want to see it.—E. Kunz, Princess Theatre, Springfield, Ill.—High class patronage.

Over the Top, with Arthur Guy Empey (Vitagraph)—Great. Turn-away business two days.—William Woodie, Opera House, Towanda, Pa.—Mixed patronage.

Over the Top, with Arthur Guy Empey (Vitagraph)—Played this five days. Hundreds turned away. Necessary to run extra show 11 p. m. to 1 a. m.—C. D. Wells, Isis Theatre, Cedar Rapids, Ia.—Downtown patronage.

A Romance of the Underworld, with Catherine Calvert (Keeney)—Star beautiful. Does fine work and the play is an extra good melodrama. Drew well.—

Ed. Kunz, Princess Theatre, Springfield, Ill.—High class patronage.

The Unbeliever, with Raymond McKee and Marguerite Courtot (Kleine-Edison)—Wonderful. Best patriotic picture. Personal touch. Closeups of trench life. Big crowds.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Berlin via America, with Francis Ford—Not as good as To Hell with the Kaiser. Average business on a two-day showing. It gets the children. Plenty of patriotic punches in it. Chicago Daily News roasted it, which hurt its drawing power. It will get over if rented reasonably.—Charles H. Ryan, 2844 West Madison street, Chicago.—Middle class patronage.

Berlin via America, with Francis Ford—Have heard no complaints and business was more than usual. For a cheap production with a thin plot and mixture of cheap action, this is one that gets by somehow.—B. C. Brown, Star Theatre, Viroqua, Wis.

The Frozen Warning, with Charlotte (Commonwealth)—Very good picture. Wonderful skating scenes. Pleased.—F. M. Edgett, Lyric Theatre, Earlville, Ill.—Good patronage.

The Unbeliever, with Raymond McKee and Marguerite Courtot (Kleine-Edison)—Great picture. Big houses and pleased patronage.—A. S. Widaman, Centennial Theatre, Warsaw, Ind.—High class patronage.

The Fringe of Society, with Ruth Roland (Foursquare)—Fine. Will stand repeating. Business good.—H. A. Sylvester, Liberty Theatre, Kankakee, Ill.—General patronage.

The Bar Sinister, with Mitchell Lewis (U. S. Exhibitors Booking Corporation)—This is very good. All were well pleased. Drew a big crowd.—George H. Done, Gayety Theatre, Payson, Utah.—General patronage.

Berlin via America, with Francis Ford—Crackerjack picture.—B. A. Cannon, Crossett Picture Theatre, Crossett, Ark.—Small town patronage.

Idle Wives, with Dorothy Phillips (Universal special)—Great picture. Hot night, but business was very good. Get this one.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb).

The Benefactor (General Electric Company)—One of the best educational pictures I ever saw. Three reels. Tells a good story and it's free.—Tony Fink, Oak Theatre, Oak Park, Ill. (Chicago suburb.)

Series and Serials

The Eagle's Eye, with King Baggott (Foursquare)—Excellent pictures. Poor business. Only educated patronage appreciates this.—H. B. McFarling, Tokio Theatre, Morehouse, Mo.—General patronage.

The Eagle's Eye, with King Baggott (Foursquare)—Continues to draw and improve with each episode.—E. J. Matthews, Grand Opera House, Madison, Ind.—Mixed patronage.

What Is the Picture's Box Office Value?

Is the film you are running in your theatre a money maker? Pass the word on! Does the picture draw the crowds? Tell the exhibitors in the other states. They want to book the same pictures. Tell them in EXHIBITORS HERALD AND MOTOGRAPHY'S "What-the-Picture-Did-for-Me." Department.

Your box office is the test of popularity. Fill in the blank NOW and send to EXHIBITORS HERALD AND MOTOGRAPHY, 417 South Dearborn street, Chicago.

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Star .....

Producer .....

Weather .....

How Advertised .....

Competition .....

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Name of Theatre.....

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Title .....

Star .....

Producer .....

Weather .....

How Advertised.....

Competition .....

Admission Prices .....

Remarks .....

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City and State.....

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# The Periscope

## Powell Believes in Signs

"Touching," it seems, is not confined to the East. It is quite prevalent on the west coast as well, according to the following interesting anecdote that simmered in from the Universal plant:

Paul Powell, a Bluebird director, with an eye to business, while taking a village saloon scene for "The Borrowed Duchesses," caused to be pasted on a wall this sign:

"No credit,  
To trust is to bust.  
To bust is hell.  
No Trust—No Bust—No Hell."

The sign, it is said, adds much to the realism of the set, but, what is more important (to Director Powell), it had a tendency to stall off certain friends who have a habit of knicking him for two bits at frequent intervals.

Well, they "went and done it." With Pete Schaefer on one side of the anvil and Frank Rembusch on the other, and "Bill" Brady holding the two leagues to gether, they welded it into one mighty chain.

Folks who don't go autoing on Sunday and go to the movies help the government in two ways—they save gasoline and contribute in war taxes toward winning the war.

The names of some of those alleged film thieves strangely resemble food. "Au-cheese," for instance. Well, they gave the Burns Detective Agency food for thought, at any rate.

## Honeymoons Come High

Enrico Caruso, when he got married a few weeks ago, had to settle the question whether he would take a honeymoon trip or forfeit \$100,000 on a picture contract. He decided the trip could wait.

"The Forfeit" sounds ominous for the title of a company's first picture, doesn't it? Yet that's the name given Frank Powell's production made for the Sunset Pictures Corporation, a Texas concern.

## Pity the Poor P. A.

With the government putting a ban on wastage in and around studios, with all the carpenters away building ships, and all the actors "over there" potting Heinies, what is the press agent going to use in place of his "fifty thousand dollar set used in this picture," "twelve thousand 'extras' in the mob scenes" and "this film cost \$900,000 to produce" expressions?

## How Deliciously Frank

(From Chicago News)

"How much weight have you lost?" The question came rather reluctantly and stupidly.—From an interview with Clara Kimball Young.

Every exhibitor in the country can help win the war by observing the coal conservation rules as laid down by the government.

It begins to look as though the Yanks would be in Berlin before Universal's "The Yanks Are Coming" message reaches the public.

Another star has signed up with another company to make eight pictures. Why doesn't somebody start something new—make it seven or eleven. They're both good numerals and frequently figure in a well known game o' chance, and somebody has said the show business is mostly chance.

"18 to 45" ought to make a hit following "Why America Will Win." It seems we haven't begun to fight as far as the film manufacturers are concerned.

Well, \$4,022,385 was collected by the government as the June admission tax from theatres. That much, at least, didn't go for beer in June, and with the beer cut out in December there ought to be a noticeable increase. The government is certainly making life harder for the Heinies within our borders every day.

J. R. M.

## Vitagraph Announces Plays And Stars Appearing On Fall Program

Productions which will be distributed during the fall and winter on the Vitagraph Blue Ribbon program are now under way at both the eastern and western studios of the company.

At the western studio Earle Williams is in the midst of a five-reel subject bearing the title of "My Country First." This is said to be a strong, timely story, written by Bess Meredyth and being produced under the direction of James Young.

Bessie Love, who will also produce at the western studio for an indefinite period, has started work on "Sue," her first Blue Ribbon feature which is scheduled to introduce her to Vitagraph's followers the first week in November. This picture is being made from the stage play of the same name originally adapted from Bret Harte's story, "The Judgment of Bolinas Plains." David Smith will direct Miss Love.

### Alice Joyce in "Cap'n Abe"

At the company's eastern studio, Alice Joyce has begun work in a play adapted from "Cap'n Abe, Storekeeper," a romance by James Cooper. It is a seacoast story, with many opportunities for fine exterior scenes, it is said. These will be made on the coast of Maine, the original setting of the story. Tom Terriss is directing Miss Joyce.

Harry T. Morey, supported by Betty Blythe and Jean Paige, is now engaged in the making of "Hoarded Assets," a story which ran in Scribner's. He is under the direction of Paul Scardon, who just recently completed "The King of Diamonds."

Corinne Griffith, under direction of Henri-Houri, begins scenes this week for "Miss Ambition," an original play by Rex Taylor. The next picture to be undertaken by little Gladys Leslie, probably will be called "The Jam Girl." It is by Frances Sterrett. Miss Leslie completed "A Nymph of the Foothills" some time ago.

## Three Select Pictures This Month

Three features for September are announced by Select. These are Marion Davies in "The Burden of Proof," Alice Brady in "The Better Half" and Norma Talmadge in "The Forbidden City." The productions will be released in the manner named.

Marion Davies' picture is a story based on Newport and Washington social life in which there is found a flavor of the big war. Miss Davies was directed by Julius Steger, who has spared no pains to make it the greatest of the Marion Davies Pictures to date. Miss Davies has the part of a young girl prominent in social circles, who is engaged to a man whose uncle is a member of the President's cabinet. Financial difficulties make it possible for German agents to approach the young girl with a proposal to betray her country. The story is cleverly directed and will undoubtedly prove one of the best attractions in which this beautiful star has ever been seen.

Alice Brady's picture will be a story of Miriam Michelson's novel, "Michael Thwaite's Wife," in which a girl becomes the wife of the man she loves, although her twin sister has nearly ruined all three lives. Miss Brady plays the dual role of Louise and Trixie Thorley. J. D. Robertson directed.

Norma Talmadge's picture is a story by George Scarborough in which Miss Talmadge is seen as a Chinese girl and later as an American Red Cross nurse. Sidney A. Franklin directed.

## Jack Abbe in "Mystic Faces"

Those who enjoyed the work of Jack Abbe, Triangle's clever little Japanese star, when he appeared last spring in "Who Is To Blame," will welcome his return as a Triangle featured player in "Mystic Faces."

The story tells of a poor little Jap, Yoma. Gifted with a fertile imagination and filled with all the romantic mysticism of his mother country, he suddenly becomes the center of a thrilling adventure, brought about by the smoking of a strong cigar. Awakened from his dream of romantic chivalry, he finds it hard to believe that all he has experienced is not real. But Tama, a little lady of his own race, brings him to his senses and awakens him to a realization that love is the best thing after all.

# "OVER THE TOP" with J.B.

Returning pilgrims from the Windy City are beaming this week over the success of the A. E. A. convention. Some of the producers and exhibs wore a "conventional smile," a wag remarked. But nevertheless its "the voice with the smile that wins."

Charley Burrell, the First National's publicity scout, has left the P. A. Department for pastures new. He is cultivating the Century plant.

J. Joseph Sameth had a close call on Labor Day while bathing in the Sound. He ate a hearty meal at "Raspberry Park" and then went in swimming where he was seized with cramps and when rescued was taken to St. Joseph's hospital. After several hours' work the doctors put breath back into him with a pulmotor and pumped the water out of him. Joe says he's all right now, but he'll never be the same.

'Andsome Bert Ennis, of the McClure Pictures forces, who has been enjoying the peace and quiet of "Slongilundcity" has returned to his desk. Now look out for a renewal of activities along the whole front.

Xavier McSweeny (and that's a queer name for this business) has joined the selling forces of Triangle. It might help some if he'd change that monicker to "Xavier Roselskyvitch McSweeney."

Leah Baird is now doing publicity work for the M. P. W. in "Wolves of Kultur." There is a closeup of Leah reading a copy of that trade paper and strange to say she has the book open at the "rambles" column. Often wondered

who furnished the Kultur. Walter may be picked up yet for "trading with the enemy."

Lillian Hall, who portrayed "Beth" in William A. Brady's production, "Little Women," made such a hit that a prominent director who saw her (and who is about to start his own company), has made Miss Hall a very flattering offer to star her. Lillian is one of the versatile "curls" before the public today. She combines a charming manner with a magnetic personality and has won a host of admirers. Our only wonder is that she hasn't been starred before.

The last mail from abroad brought us a letter from Arthur Haerl, Co. H, 2nd Pioneers, "over there." Arthur was chief of publicity for the Francis Ford Company before he enlisted and was boosting "Berlin via America." Now he is on the way via a short-cut. Good luck, Art.

The releasing companies must be making a harvest on the pictures they are furnishing the soldiers abroad. Most of them are of ancient vintage 'tis said, and the boys are asking for something new. Most of the soldiers have seen features made two years ago and are entitled to something better than films "off the shelf."

Extract from soldier's letter: "If nothing else, the movies at the 'Y' (vintage of 1910) stir up fond recollections."

Wonder how it would be to form a M. P. P. A. C. like the newspapers have

downtown. The boys could interchange ideas, swap yarns, steal each other's thunder and have a good time in general. However, seriously speaking, a club of this kind could be put over in good shape, provided it had such men in it as Fred Warren, Arthur James, Henry McMahon, Charles Hart, Bert Ennis, Vivian Moses, G. W. Landon, Hop Hadley, Charley VerHalen, Arthur McHugh, Allen Rock, Jerome Beatty, Paul Lazarus, Frank Williams, Percy Waters, J. A. Gove, William Yearsley and a score of other Knights of the Remington. Think it over.

Lieut. Arthur James, Capt. Merritt Crawford and Sergt. Jack Meador are away at Camp Whitman, in Dutchess county, for a ten-day officers' drill. All hands will rejoice in renewing their acquaintance with the succulent little army bean, or as the "Buck Privates" call it, "canned shrapnel."

New York City, Sept. 10, 1918.

## Moss to Produce Again

B. S. Moss has closed a contract with Charles K. Harris, the composer and music publisher for the picture rights to his popular Spanish-American war song, "Just Break the News to Mother." It will be a seven-reel feature.

This will mark the re-entry of B. S. Moss in the picture producing field from which he retired last year to devote his entire attention to his circuit of vaudeville theatres, after having produced about a dozen features, among which were "Three Weeks" and "One Day."

## Lines Up With Hodkinson

Frank J. Bailey of the American Theatre, Butte, Mont., has joined the Hodkinson co-partnership plan. The American is one of the representative theatres of the northwest.

### DRAMATIC INCIDENTS FROM TWO CURRENT FOX PLAYS



LEFT—A SCENE FROM "WHY AMERICA WILL WIN," A SPECTACLE BASED ON THE LIFE OF GENERAL PERSHING. RIGHT—GLADYS BROCKWELL IN A CRUCIAL MOMENT FROM "KULTUR."

**OFFICIAL CUT-OUTS MADE BY THE  
CHICAGO BOARD OF CENSORS**

"His Winning Way" (W. H. Prod)—Reel 1, incident of woman falling between legs and actions following; two scenes of woman kicking man; man kicking woman; suggestive scene following close view of monkey. Reel 2, entire incident of man falling on fork and its extraction; woman kicking man; man rubbing his seat on man's head in fork of tree; man bumping woman in seat; first scene of woman straightening man's back; woman kicking man.

"Her Only Way" (Select)—Reel 3, subtitle: "One of the wild oats sowed by Belmont, etc." Reel 4, subtitle: "I had a scene with my wife, etc."

"The Girl Who Came Back" (Artaft)—Reel 2, two scenes of girl turning combination of safe (where light plays on her hands).

"Salome" (Fox)—Reel 5, closeup of Salome in litter where she raises arm and exposes breast. Reel 6, scene of executioner's sword descending. Reel 8, in two scenes where Salome is shown bending over dungeon, eliminate those portions of the film where her breasts are exposed.

"A High Diver's Last Kiss" (Fox)—Reel 1, flash first scene of girl disrobing in bathroom; second scene of same; subtitle: "Father had reached the age where he couldn't bear children." Reel 2, three scenes of girl on diving platform holding hands across breast after bathing suit is apparently torn off; subtitle: "Father, I won't come out—I'm naked."

"The Turn of the Wheel" (Goldwyn)—Reel 1, reduce to half closeup of roulette wheel.

"The Midnight Burglar" (Balboa)—Reel 5, all scenes of man and woman in bed together.

"The Angel Child" (Plaza)—Reel 4, subtitle: "Last part over the fence."

"Untamed" (Triangle)—Reel 5, two scenes of men falling after shooting.

"The Fires of Youth" (Universal)—Reel 1, view of wife pulling gown off shoulder before mirror. Reel 3, forcing desk and stealing papers.

"The Clutch of Circumstances" (Vitagraph)—Reel 4, subtitles: "And what you demanded is the price?" "And about the other matter, I have changed my mind."

"Post Weekly Travel Series," No. 12 (Pathe)—First front view of nude child.

"The Riders of the Purple Sage" (Fox)—Reel 3, man falling after Lassiter shoots. Reel 6, subtitle: "He made me—I can't tell you—I can't—"; shooting Oldring. Reel 7, last shooting scene in which Mormon is killed.

"The Squarehead" (W. H. Prod)—Chaplin putting foot in girl's lap.

"The Henpecked Spouse" (W. H. Prod)—Reel 2, subtitle: "Gracious, my husband has a baby."

**THIS WEEK AT DOWNTOWN  
CHICAGO THEATRES**

AUDITORIUM—Select, "Over There," war drama.

ALCAZAR—Artaft, "Till I Come Back to You," with Bryant Washburn (3 days); Fox, "Mr. Logan U. S. A.," with Tom Mix (3 days); Metro, "Our Mrs. McChesney," with Ethel Barrymore.

BANDBOX—Fox, "Why America Will Win."

BIJOU DREAM—Select, "Sauce for the Goose," with Constance Talmadge.

BOSTON—Fox, "Mr. Logan U. S. A.," with Tom Mix; Artaft, "Till I Come Back to You," with Bryant Washburn; Paralta, "The White Lie," with Bessie Barriscale.

CASINO—Universal, "Crashing Through to Berlin," war resume.

CASTLE—Metro, "Our Mrs. McChesney," with Ethel Barrymore.

ORCHESTRA HALL—Committee on Public Information, "America's Answer."

ORPHEUM—Paramount—Artaft, "On the Quiet," with John Barrymore; Goldwyn, "Peck's Bad Girl," with Mabel Normand; Fox, "Riders of the Purple Sage," with William Farnum.

PLAYHOUSE—Bear State, "The Vigilantes."

PASTIME—Pathe, "Her Man," with Elaine Hammerstein.

ROSE—Fox, "Why America Will Win," life of Pershing.

ZIEGFELD—Paramount, "The Girl Who Came Back," with Ethel Clayton.

**Trade Shows**

**CHICAGO**

FOX, 5 S. Wabash Avenue, current Excel and Victory Pictures, Wednesday, Sept. 18, 10:30 a. m.

GENERAL, 207 S. Wabash Avenue, Current features, titles not available, Wednesday, Sept. 18, 2 p. m.

GOLDWYN, 207 S. Wabash Avenue, "The Kingdom of Youth," five reels, with Madge Kennedy, Thursday, Sept. 19, 11 a. m.

PARAMOUNT, Orchestra Hall, 212 S. Michigan Blvd., Artaft current features, Thursday, Sept. 19, 10 a. m.

TRIANGLE, 207 S. Wabash Avenue, "The Atom," five reels, with Pauline Starke; "Desert Law," five reels, with Jack Richardson, Thursday, Sept. 19, 2 p. m.

UNIVERSAL, 220 S. State Street, "Beans," with Edith Roberts, Saturday, Sept. 14, at 10:30 a. m.

VITAGRAPH, 207 S. Wabash Avenue, "By the World Forgot," five reels, with Hedda Nova, Tuesday, Sept. 17, 2 p. m.

WORLD, 207 S. Wabash Avenue, "A Soul Without Windows," five reels, with Ethel Clayton.

**CLEVELAND**

TRIANGLE, 704 Sincere Building, "The Atom," five reels, with Pauline Starke, and "Desert Law," five reels, with Jack Richardson, Monday, Sept. 16, 2 p. m.

WORLD, Belmont Building, "By Hook or Crook," five reels, with Carlyle Blackwell, Saturday, Sept. 14, 2 p. m.

**MINNEAPOLIS**

VITAGRAPH, 810 Produce Exchange, "By the World Forgot," five reels, with Hedda Nova.

WORLD, Sixth Street and First Avenue, "A Soul Without Windows," five reels, with Ethel Clayton, Wednesday, Sept. 18, 2:30 p. m.

*Exchange managers are requested to send in weekly information regarding forthcoming trade shows. Matter must reach Exhibitors Herald and Motography, 417 S. Dearborn Street, Chicago, not later than Monday, 6 p. m., containing data on shows to be given in the week following.*





# CHICAGO TRADE EVENTS



## Pantheon Theatre Opens in Chicago One of Finest Motion Picture Theatres in America— Cost \$550,000

Lubliner and Trinz opened their new \$550,000 theater at 4624-42 Sheridan road on Wednesday evening. The new theatre will be known as the Pantheon, and is undoubtedly one of the hand-somest houses devoted to motion pictures in America. It has a seating capacity of 3,000 persons, with 2,600 seats on the main floor.

The interior is beautifully decorated, the lobby and auditorium being covered with deep red carpet, while the walls are draped in brocaded blue silk. It is said the last piece of Italian marble in this country was used to finish the ticket booth in the main entrance.

A thirty-piece orchestra and an immense pipe organ will furnish music for the pictures and a complete musical program has been arranged for each afternoon and evening's performance.

The Pantheon is one of a large chain of theatres owned by the firm of Lubliner and Trinz, and, located as it is at the intersection of Wilson avenue and Sheridan road, caters to a high class neighborhood in one of Chicago's busiest sections.

## Bee Hive Exchange Obtains Distribution Of the Ford Weekly

R. C. Cropper, manager of the Bee Hive Exchange in the Consumers Building, announced this week that his organization had taken over the distribution of the Ford Weekly in Northern Illinois, Northern Indiana, Wisconsin, Eastern Iowa and Southern Michigan.

The arrangements were consummated during a recent visit to Chicago of S. B. Griever of the Griever Distributing Corporation, New York, which concern handles the national distribution of the Ford Weekly.

The same conditions as formerly concerning the weekly will obtain—the service furnished free to the exhibitor, the only expense to him being the payment of express charges to and from the exchange—according to Mr. Cropper who adds that at the present time more than seven hundred theatres in the district are using the feature.

The Bee Hive Exchange handles nothing but short subjects and in addition to the Ford Weekly distributes Billy West two-reel comedies, Fatty Arbuckle one-reel subjects; Katzenjamer Cartoon Comedies; Happy Hooligan Cartoon Comedies; Judge Rummy Cartoon Comedies; Song Hits in Photoplay; Bruce "Scenic Beautiful"; Newman Travel Pictures, Ditmar's Animal Pictures, Elmen-dorf's Special Series and Wright's Travel Series.

Thirty-eight reels of film are received in the exchange every week.

## Frank Hall Company To Distribute Film Through Silee Office

Distribution of the features of the newly formed Producers' Distributing Corporation in the Chicago territory has been awarded the Silee Film Exchange in the Consumers building. The deal was closed last week between L. S. Card, manager of the New York Company, and Lee Herz, president of the Silee Exchange.

The territory embraced in the plan is Northern Illinois, Southern Wisconsin, Northern Indiana, Northern Peninsula of Michigan and the river counties of Iowa.

Frank J. Flaherty, local manager of the Producers' Distributing Corporation, will make his office in the Silee Film Exchange. His product will be available the 1st of October, and Mr. Flaherty reports that he has nearly concluded booking the first runs of the Evelyn Nesbit picture, which will be the first feature.

In announcing the arrangement with the Producers' Distributing Corporation, Mr. Herz also stated that he had completed the purchase of five new features for his company, the first of which is entitled "Five Nights," produced by the Classical Motion Picture Company from Victoria Cross' novel of the same name. The other four will be announced at a later date.

## Exhibitors Supply Co. Puts Its Business On a Cash Basis

The Exhibitors Supply Company with headquarters in Chicago and branches in Milwaukee and Indianapolis, inaugurated the first of this month a cash policy. This applies to the company's mail order business as well as that done "over the counter" at its offices.



MARGARET MARSH  
Who has an important role in the Houdini serial being produced by Rolfe Productions, Inc.

Every customer on the books of the company was sent a circular letter the latter part of August in which attention was called to the change in policy of the company and the benefits to be derived from the new order of things.

"By making this change, we are going to save several hundreds of dollars each year in bookkeeping, stationery, stamps, attorney's fee, etc.," reads a part of the circular. "This saving, however, is going back to you, the exhibitor who pays cash, for we are going to allow 5 per cent discount from list prices on all merchandise where cash accompanies order."

H. A. R. Dutton, president of the company, said that thus far the new plan had exceeded his fondest expectations. Only four of his mail orders, he said, were not accompanied by checks.

## PERSONALS

"By George"

F. C. Quimby, Ralph O. Proctor, Frank B. Rogers and W. F. Wessling were much in evidence at the Sherman last week. The Pathe quartet did not get into the limelight except in one instance and that was when Proctor was called upon for a speech by Mr. Rembusch. Ralph did himself proud and earned a good bit of applause.

Harry Miller put over a master stroke last week when he obtained the return of Miss Mildred Fitzpatrick to the pipe organ in the Boston theatre. The young lady is wonderfully proficient and the old place seems just like home again.

J. Cooper was overheard making some kind of an explanation to George West concerning his actions one night with W. A. Brady. West had Cooper going south in a manner of speaking.

Gus Trulick, owner of the Bell Palace has taken over the York theatre on Paulina street. He opened last Sunday night to more kids, he says, than he ever saw before. Get the kids coming, Gus, and the grown-ups must follow.

George Weinberg, formerly manager of the Bijou theatre, is now running the Peerless for the Ascher Brothers.

Carl Laemmle, president, and Joe Brandt, sales manager of the Universal Film Manufacturing Company, expect to be in Chicago this week. No, they're not commuting.

Frank Flaherty worked right through the Jewish holidays, Rosh-a-shoona, we think they call 'em, but took the curse off by sending out New Year's cards.

W. E. Owbridge, manager of the Cort theatre, Sycamore, Ill., was in town this week with the information that he expects soon to join the National Army.

H. A. Arnold, owner of the Columbia theatre, Colfax, Ill., was a Chicago caller this week. Colfax is a flourishing village boasting of a population of 900, and the Arnold property is valued at

\$30,000. Life in a small town where there's an Arnold, us thinks, ain't so bad.

Frank Vanston, who recently disposed of his Temple theatre in Elgin, Ill., toured filmdom this week and it is rumored he is looking for another location. Wherever he lands we'll bet Frank makes a go of it.

Felix F. Feist, general sales manager of the World Film Corporation, was a caller on Manager Rozelle at the local exchange this week.

T. W. Chatburn "brought the war to America" one day last week when he reported a periscope off Clarendon Beach. Investigation proved the periscope to be Frank Redfield, his assistant manager, in for a dip.

### On the Firin' Line

Friend McMillan was having his day-before-pay-day luncheon at one of Chas. Weeghman's "Racket Club" lunchrooms when a Jap with two Oriental children entered the place. He put the youngsters one on each side of Mack and then went to get them food.

Little Mack, proud of his Irish lineage and remembering the old adage that a man is known by the company he keeps, hastened through his ham and—and had just choked down the last crumb when he spied Friend Lutrick making his way, his hands full of victuals. Mack arose hastily, extolled the merits of his chair and Lutrick sat down.

Lutrick noticed a man across the way eyeing him intently and finally asked the reason for the stare. The man in some confusion remarked that he merely wanted to know if the "youngsters were twins."

Irving Mack, publicist of the local Universal office, was in Milwaukee last Tuesday assisting in putting on "For Husbands Only" at the Alhambra, and "Crashing Through to Berlin" at the Princess.

Joe Lyon returned from a four-day trip to Indianapolis this week and reports that he has lost none of his love for the Hoosier city. Guess they've treated Joe pretty good down that way.

George Landis, formerly of the World sales staff in our city, is a member of the aviation squad flying over the War Exposition in Grant Park. George made a tentative offer to Ed Mordue to take him up but Ed did not take him up.

Salter of the Vitagraph staff is saving up green trading stamps for an automobile. The goal to be reached, it is said, is one million of the stickers. In the ordinary course of events this would be a case of a million days a million stamps, and while Salter is not asking for any help we don't think a proffer to help him save would be turned down.

George La Veen made quite a hit with his introduction of Lillian Walker at

the ball last Friday night. The hall was none too big for his voice and his reference to the star as "the little lady" was rendered in the most approved South State street Arcade manner.

### To Aid Government World Actors Agree To Conserve on Film

A meeting held by World actors regularly employed at the World studio, in which an organization was formed to work in sympathy with the War Industries Board in conserving film and reducing wastage, should have a far-reaching effect in the industry and be the forerunner of similar action on the part of actors in other studios.

The forming of this organization came about through the desire of the World actors to show their appreciation of the board's action in declaring motion pictures essential, and to do their bit in complying with the board's demand that all wasteful methods be eliminated. The actors pledged themselves to make retakes unnecessary, wherever possible to save time by being prompt at the studio and ready at scenes so that the greatest amount of work can be done in a day, and to have all costumes and clothes ready for scenes in advance.

A system of fines was also agreed upon, the fines to go to the Red Cross. Where retakes are necessary, the footage is to be estimated by a committee and a fine of four cents a foot to be assessed against the guilty party. One dollar fine is to be assessed on each actor who is late if he has no legiti-

mate excuse. A dollar fine will also be levied if the actor is late because of not being made up when the director is ready to "shoot" a scene.

The agreement has been signed by all actors and actresses who are regularly employed by the World. Present at the meeting were the following: Montagu Love, Carlyle Blackwell, Evelyn Greely, Louise Huff, Barbara Castleton, June Elvidge, Madge Evans, Johnny Hines, Frank Mayo, John Bowers, Muriel Ostriche, George MacQuarrie and Jack Drumler.

### "Hobbs in a Hurry" Justifies Its Name, Says American Co.

William Russell's latest picture, "Hobbs in a Hurry," is being booked by representatives of the American Film Company, Inc., with great success throughout the thirty-odd selling territories of the corporation, it is said. The picture is the first one of a series of eight made by William Russell Productions and handled by the American and through Pathe exchanges.

Not only because it is a humorous story but because it bristles with surprising athletics and much wholesome comedy, the picture has been exceptionally well received. Unlike some of the productions abounding in "stunts" this picture does not become tiresome. On the other hand Russell's story justified the clever work of the star of ever growing popularity because the many hair-raising situations are the consequence of the story and the story was not written around the tricks.

### DRAMATIC MOMENT FROM "LAFAYETTE, WE COME"



E. K. LINCOLN AND DOLORES CASSINELLI HAVE THE LEADING ROLES IN THIS PATRIOTIC SPECTACLE PRODUCED BY LEONCE PERRET AND BEING DISTRIBUTED BY AFFILIATED THROUGH MUTUAL EXCHANGES.

## Exhibitors Discuss Heatless Days And Evolve a New Plan for Winter May Close Two Successive Days Each Fortnight Instead of One Day a Week to Conserve Fuel —Wednesday and Thursday Poor Days

Canadian exhibitors are taking time by the forelock, as it were, with reference to the possibility that they may be required to observe "heatless holidays" during the coming winter. Although they do not desire to bring the matter to the attention of the Government just yet, they have discussed the matter among themselves and a new plan has been evolved.

It is suggested that if the Government will require the theatres to close one day each week for a stated period, the exhibitors will press for an alternative which will serve the same purpose but will prove more economical than the one--a-week plan. The other plan consists in closing the theatres two successive days each fortnight. It is also agreed, to a considerable extent, that Wednesdays and Thursdays should be the holiday dates.

Reasons for this plan is that a great many exhibitors can arrange to cancel film service for two successive days more easily than they could cancel service for one day each week. By closing two days, there would be one less necessity each two weeks to relight fires. The restarting of fires is considered a wasteful procedure. Last winter, the Government called upon the theatres in Eastern Canada to close on Mondays for five or six weeks. Monday is considered one of the best days of the week in respect to business. Wednesday and Thursday are usually classed as "poor days" for box office receipts.

### Exhibitors Lose Money

Last winter the exhibitors were called upon to pay for film service on the days that they were closed to save fuel. A number of exhibitors have already declared that it will be the turn of the exchanges to bear the loss this time and that the two-day plan should meet with the approval of the exchanges as it would facilitate the re-arrangement of bookings.

The theatres that object to the two-programmes twice weekly, but by closing Wednesday and Thursday the great majority of these would be able to present their usual programmes on the two days at the end of each week, losing one day on each programme.

The matter has been officially discussed by a number of exhibitors in Ontario. Further suggestions from other exhibitors have been asked for.

Manager Clarence Robson of the Strand Theatre, Toronto, has announced a new policy for his big house to start on September 30. Prices will remain unchanged and will range from five cents to thirty-five cents, exclusive of war tax. The open booking plan has been practically dropped, however, and the theatre will show Goldwyn and Select as

well as other productions. Programmes will be changed twice weekly, except in unusual cases. During the coming fall and winter the theater will open each day at noon instead of 11 a. m.

### National Features Renews Activities With Two Films

The Canadian National Features of Trenton, Ontario, the Canadian film producing company which went into the hands of the receiver some months ago, has been resurrected in so far as the marketing of its pictures is concerned for the present.

The company's first picture, "Power," was given its premier presentation at a trade showing in the Strand Theatre, Toronto, the other evening. Holbrook Blinn and Mabel Trunnelle appear in the leading roles and others in the cast are also prominent in producing circles. It is a five-reel feature with a story of inside politics.

Manager G. W. Brownridge, who has charge of the handling of the affairs of the company, announced that the foreign rights had been disposed of to a considerable extent.

The company's second feature, "The



Scene from the Vitagraph Blue Ribbon feature, "By the World Forgot," with Hedda Nova.

Marriage Trap," featuring Marguerite Snow and others, was also shown a few days later in Toronto. These are the most pretentious photoplays produced in the Dominion so far.

### "Hearts of the World" Enjoying Long Run

"Hearts of the World" closed a six weeks' solid run at \$1.50 top prices in Toronto on September 7, after which the show went to the Majestic Theatre, London, Ontario, for a week, and later to the Temple Theatre, Hamilton, Ontario, for three weeks. Another "Hearts of the World" company also opened at Allen's Regent Theatre, Ottawa, on September 16 for two weeks, while still another print of the Griffith production was used to open the new Allen Theatre in Westmount, Quebec, on the same date.

The fourth print of "Hearts of the World," now being used in Canada, started a long run at the Dominion Theatre, Winnipeg, on Labor day, September 2, and it will go to Brandon to be presented in the Allen Theatre in that city at the end of the Winnipeg engagement. Next on the Western Canadian circuit will be Moose Jaw and Calgary.

### Company Changes Name

The new Canadian exchange company, organized by three prominent film men of Toronto, is to be known as the Exhibitors' Distributing Corporation, Limited, instead of the National Film Corporation, Limited. Announcement is also made that the company has taken over all the releases formerly controlled by Superfeatures, Limited, and that the latter concern has become a holding company in the new organization.

It is also interesting to note that Charles Stevens is no more. He is now Charles Stephenson. The former was his stage name, and now that he is far removed from the thought of returning to the footlights he has forgotten the abbreviated form of cognomen. He was formerly general manager of Superfeatures, Limited, and he has been appointed general manager of the Exhibitors' Distributing Corporation.

### Officials Object

Y. M. C. A. officials at Camp Niagara, Ontario, have raised objection to the statement that the free picture shows which they gave were responsible for the closing of local moving picture theatres. They declare that the reason why business became poor for the independent exhibitors was that many of the soldiers in the camp were soon sent overseas. The exhibitors maintained that the free Y. M. C. A. shows put a crimp in their business.

### General Gets J. E. Foland

General Film Company's office at Kansas City is now in charge of J. E. Foland. Mr. Foland formerly was a member of the sales force of Pathe in the same city.

## Manager Regent Resigns

Roland Roberts of Toronto announced his resignation as manager of the Regent Theatre, Toronto, on August 26, to take effect September 7, following the presentation of "To Hell With the Kaiser" during the week of September 2. Mr. Roberts declared at the time that he had made no arrangements for the future. He has managed the Regent, Toronto, and the St. Denis Theatre, Montreal, for the Regal interests in Canada.

Simultaneously with his announcement came William Griffith Mitchell, manager of the Strand Theatre, White Plains, N. Y., for a visit among old friends in Toronto. Mr. Mitchell was formerly the manager of the Regent, Toronto, and assistant manager of the Strand, Toronto. He declared that there was no significance in his return to Toronto and that he would return to White Plains at the end of the week.

## CANADIAN BRIEFS

Vancouver, B. C., was the one city in Canada to observe the National Paramount-Artcraft week formally and officially. Vancouver newspapers ran one page announcements about the week, and a number of local theatres featured Paramount or Artcraft releases. The Rex Theatre had "Say, Young Fellow"; the Dominion Theatre presented "A Desert Wooing"; the Broadway Theatre showed "Rimrock Jones"; the Globe Theatre had "A Doll's House" and the Kitsilano Theatre featured "Stella Maris."

The Moving Picture Operators' Union of Toronto, Ontario, held the shortest meeting in the history of the local on Sunday, September 1, when the mere formality of opening and closing the session was gone through by President Dentelbeck. This is interesting in view of a statement appearing in a Toronto newspaper to the effect that the local operators were preparing to ask for a substantial wage increase.

On account of the great success of "My Four Years in Germany" at the Grand Theatre, Calgary, Alberta, during the week of Aug. 12, the theatre arranged a second run of the feature for the three days of Aug. 22, 23 and 24 at special prices ranging up to 75 cents. Two performances were given daily and seats were reserved.

W. B. Sherman of the Sherman Theatre, Moose Jaw, Sask., has made a slight increase in admission prices in that house, the new prices going into effect on Labor day. Afternoon prices now are 25 cents for adults and 10 cents for children; evening prices are 50 cents and 25 cents, respectively.

The Palace Theatre, Greenwood avenue throughout and the equipment had new and Queen street East, Toronto, was reopened on Labor day with an H. B. Warner feature, "God's Man," at ten and five-cent prices. This house was originally known as the Woodbine Theatre and has been closed several times.

The Grand Opera House at Peterboro, Ontario, was reopened as a moving picture theatre on Labor day under the management of William Dineen, a prominent Canadian exhibitor and a former resident of Toronto. The house was crowded for every performance on the first day. The theatre has been renovated throughout and the equipment has been considerably improved. Mr. Dineen himself was responsible for the artistic effects secured. It will be the policy of the house to reserve seats for all evening performances.

## Lila Lee Makes Good in Her First Picture

The much heralded Lila Lee, "find" of the Famous Players-Lasky Corporation, has "arrived." That she lived up to all that has been said about her is attested by S. L. Rothapfel, whose Rivoli theatre at New York is presenting her initial photoplay, a Paramount picture, "The Cruise of the Make-Believes," and the critics on the New York dailies.

Shortly after the picture opened at the Rivoli, Mr. Rothapfel sent the following message to the Famous Players-Lasky headquarters:

"The Famous Players-Lasky Corporation is to be congratulated upon the acquisition of a new star. Lila Lee is beautiful, vivacious and, what is more, possesses that absolute essential to success—intelligence. 'The Cruise of the Make-Believes' was accorded an excellent reception at the Rivoli, and if that vehicle may be regarded as a criterion of the future pictures in which Miss Lee is to appear, her popularity is assured."

## How Mutt and Jeff Capture the Germans

Actual occurrences on the western front form many of the plots for the Mutt and Jeff cartoons. Press dispatches recently told of the killing of a number of Germans by Canadian troops through the use of a clever ruse. The Canadians, finding a stray pig, tied a rope to one of his legs and let him wander about in No Man's Land in full sight of the Germans. The Germans, hungry for some real food, forgot their usual caution and raised their heads above the trench. They were greeted with a hail of bullets from the Canadians.



MUTT AND JEFF IN A SCENE FROM "AT THE FRONT" (FOX).

This incident has been used as the basis of the plot of the latest Mutt and Jeff animated cartoon, "At the Front." Mutt conceived the idea of using a live pig for bait, but he differed from the

## Goes to Fight for, Instead of Exhibit, "Freedom of World"

"I am sorry that I will not be able to use 'For the Freedom of the World,' as I am going to be engaged in a little battle 'For the Freedom of the World' myself. I am now in the army and leave shortly for training camp."

Thus read a communication received by Goldwyn from Mac Scofield, owner and manager of the Film Theatre at Vollmer, Idaho.

But the picture will be run at the Film Theatre anyway, probably, for Mr. Scofield has recommended it to his successor.

"I consider this picture one of the greatest stories on the war I have ever seen," Mr. Scofield told a Goldwyn representative.

Canadians in that he put his little pal Jeff inside the pig skin.

While Mutt was waiting for action he fell asleep only to be rudely awakened shortly afterward by a commotion near where he was taking his snooze. He looked up and found little Jeff marching in a big bag of prisoners at the point of the bayonet!

## Mystery Surrounds "Crime of the Hour"

George Ade's "Mysterious Stranger," it is said, had nothing on a new picture that is due from Filmville-by-the-Pacific under the disguise of "The Crime of the Hour."

The title is about all anybody knows about it, for the press and trade journal boys were carefully excluded from a private showing given the film at Los Angeles, and the producers are about as mysterious about it as a picture showing the daily doings of the Kaiser.

These facts are all that outsiders know about "The Crime of the Hour": It is a seven-reel feature; it deals with a subject of international import said to constitute a menace nearly as dangerous as Kaiserism; it cost a small fortune to produce; Thomas R. Ricketts, director of "Damaged Goods," filmed it; United Films Corporation paid the bills, and Ernest Shipman is the selling agent. A big campaign of exploitation has been planned for "The Crime of the Hour."

## Fairbanks and Hart to Make Propaganda Films

By special arrangement with the Treasury department, Washington, D. C., Douglas Fairbanks is to make a propaganda film, the proceeds of which will be given to the American Red Cross. The film will also contain a Fourth Liberty Loan message. A small rental will be asked exhibitors for the film and it is to be handled absolutely independent of all other Liberty Loan trailers. The Fairbanks' picture will be almost a thousand feet in length.

William S. Hart is also at work on a special film, at the request of the Treasury department, for propaganda purposes in connection with the Fourth Liberty Loan. It will run about 500 feet and was written by Mr. Hart himself.

## 200 Escape Death From Cyclone by Being in Theatre

## Many Killed Near Tyler, Minn., House, But Patrons Are Unscathed

TYLER, MINN.—Attendance at the Scenic Theatre saved the lives of 200 persons on the occasion of the cyclone which swept this section recently, killing many persons. Although there were casualties in the vicinity of the theatre, none inside was hurt.

Mrs. P. J. Theisen, wife of the ticket taker, said the storm came without warning to the patrons.

"No one in the theatre knew what was coming," Mrs. Theisen said, "except my husband, who was taking the tickets, and the manager, who watched a strange cloud formation shortly before a sudden blackness overspread the sky and shut the cloud out. A sudden rush of hailstones on the roof of the theatre shut out the noise of the piano, but none paid much attention.

### Crash Is Terrorizing

"Suddenly a crash came. It was more like a magnified scream of terror than a clap of thunder. It was indescribably terrorizing.

"All in the theatre jumped to their feet. The lights went out. Women shrieked and all about us we heard the crashing, exploding sound of falling timbers and breaking glass.

"Above the noise, I heard my husband shouting from the entrance of the theatre for all to remain where they were. Some wanted to rush out, but fear seemed to make everyone stand still.

### Time Seems an Age

"The whole thing was over soon—but the time in the darkness, with the noise and the shrieking voices was an age.

"From the theatre the first rescue parties started out to search for the dead. Some went fearfully, hardly daring to look.

"Then the moon came out and the sky was suddenly clear. All night the rescue parties sought for the dead and wounded."

## Denies He Will Convert Saloons Into Theatres

ST. PAUL, MINN.—William Hamm, who is reported to be planning to convert saloons through the Northwest into motion picture houses as they go out of business because of the prohibition action of Congress, last week issued a denial of the report.

Mr. Hamm has been a brewer here for years and is said to have had extensive interests in the retail business in this and adjoining states. Recently he has been associated with Moses L. Finklestein and Isaac Ruben in the motion picture business in this city and Minneapolis.

## New Company Formed At Rochester, Minn., To Run Four Theatres

ROCHESTER, MINN.—The Rochester Amusement Company has been formed here with L. G. Roesner of Winona, president; Harry Mickelson of Rochester, vice-president and manager; E. F. Schoenig of Winona, treasurer, and Mrs. M. C. Riggs of Rochester, secretary.

The company has taken over four theatres, the Metropolitan, Empress, Garden and Lawler, and will operate them under a booking arrangement with the Winona Theatre Company, of which Mr. Roesner is the head.

Mr. Schoenig will have the active management of the four houses, while Mr. Mickelson, who has the title of manager, will supervise Mr. Schoenig's efforts.

## False Fire Proofs Laid To West Coast Exhibitor

LOS ANGELES, CAL.—A. W. Linderman, owner of the Omar Theatre, 523 South Main street, and Louis Kaminsky, insurance adjuster, were given preliminary examinations August 22 by Justice Hanby on the charge of filing false proofs of loss by fires at the theatre and 1939 Norwood street.

Because of these fires a number of prosecutions have taken place, but were always followed by the dismissal of the cases against one or more of those accused.

A strong effort was made to have the remainder of the accused appear in separate hearings, but Deputy District Attorney Hill contended that the cases could not be separated, because they were intermingled.

The theatre fire occurred April 29 last. The Norwood street fire took place the preceding March.

## Theatre Boosts Price And Puts in Orchestra

CINCINNATI—A change of policy has been made at the Walnut Theatre, under the management of I. Libson, who also has control of the Family and Strand Theatres. The Walnut formerly charged 15 cents admission, but from now on the admission will be 15 and 25 cents. As an added attraction a twenty-piece orchestra will be installed. The Strand and Family theatres raised the admission charge from 10 to 15 cents some time ago.

## Sunday Picture Shows Barred in Columbus, Pa.

COLUMBIA, PA.—The Borough Council has passed an ordinance prohibiting motion picture shows and other amusements on Sunday, except by special permission. A fine or jail sentence is provided for violation.

## Four Houses Raise Price

SPRINGFIELD, ILL.—The Royal, Savoy, Capitol and Amuse-U theatres have raised their admission price from five cents to five and ten cents and are all doing a good business and making more money.

## Issues Exploitation Book

The Arrow Film Corporation has issued a beautiful exploitation book on "The Finger of Justice." Posters are displayed and samples of advertisements and full information about the picture are given.

## STAGE OF SHEA'S HIPPODROME, BUFFALO.



NEW STAGE SETTING CONCEIVED BY MANAGER HAROLD B. FRANKLIN AND TITLED "THE SPIRIT OF AMERICA." THE SETTINGS ARE CHANGED WEEKLY.

## Exhibitor Briefs

Seattle—John Hamrick has sold his Little Theatre, 415 Pike street, to Joseph Danz, who operates four theatres on First avenue—the Imperial, the new Rialto, the Dream and the Isis.

Springfield, Ill.—Dick Diamond has sold the Empress Theatre to Dr. Renfro. Mr. Diamond was doing a good business, but other interests demanded more attention.

Martins Ferry, W. Va.—Plans are being made for extensive improvements to the Rex Theatre.

Gloucester, N. J.—Pusey and Jones will erect a theatre here as a part of a community center.

Aberdeen, Wash.—W. G. Ripley, manager of the Western Amusement Company, which operates three houses here, has been called to the colors. Mrs. Ripley takes his place.

Auburn, Ind.—The city council has passed an ordinance prohibiting the exhibition of motion pictures on Sunday.

Seattle—George Ring of the Society Theatre is awaiting a call to military service. His wife will continue the business. Mrs. Ring has been helping her husband since the establishment of the house, so the work is not new to her.

Davenport, Ia.—The city council has modified the Davenport building code to permit the construction of the new Liberty Theatre.

Bingham, Utah—The Monarch Theatre has gone out of business.

Everett, Wash.—C. A. Swanson, manager of the Princess Theatre, has taken over the Everett, the single "legitimate" house here, and will show big motion pictures exclusively. He will charge 25 cents admission. Extensive alterations have been made at the Everett, \$10,000 having been spent alone in remodeling the lobby.

Missoula, Mont.—The Alcazar Theatre has been reopened under the management of J. H. Lux, formerly of Thompson Falls. The Alcazar had been closed six months.

## Tom Mix to Star in "The Two-Gun Man"

Many opportunities for Tom Mix to display his famous riding ability are given in "The Two-Gun Man," it is said, which Mix and his company have just begun at Prescott, Ariz. The picture is being made under the direction of Lynn Reynolds, and in the cast besides Mix are Val Paul, Charles LeMoyné, Jack Curtis and Jane Novak.

The picture is an adaptation of the novel of Charles Alden Seltzer, which appeared in one of the popular magazines and had a big sale in book form. The scene of the story was laid in and around Prescott, and the scenes in the film will show exactly the locations described by Mr. Seltzer in his book.

## Poor Express Service Forces Drastic Means

With the consolidation of the express companies in Seattle, Wash., film exchanges are having a hard time sending films to their exhibitors and getting them back in time to send them out to the next user.

The express companies have shown by their careless handling of the films that they are not very particular about retaining that business, and it has been impossible, so far, for exchange managers to reach any satisfactory understanding with the heads of the new organization. Plans are now under way by the Northwest Film Board of Trade to establish motor truck routes for the distribution of their films between Seattle and Portland and to points north and east.

## Gerard Film Honored

A signal honor has been paid to "My Four Years in Germany" at El Paso, Tex. Liberty Hall, one of the largest auditoriums in the country was thrown open for the showing, this being the first time the management of the great hall had ever been induced to rent it for pictures. Operas, pageants and concerts only have been given in the hall.

## General Office Moves

The Dallas office of the General Film Company is now doing business in its new location at 1924 Main street, after several weeks of arranging a transfer. The new location is considered an improvement over the old, and the change was made in accordance with the policy of the company to give its managers every facility for doing business.

## Film Salesman Taken For Gerard and Gets Vociferous Applause

Joe Goldberg, sales representative for the Big Feature Rights Corporation of Louisville, which is handling "My Four Years in Germany" in Kentucky and Tennessee, had an amusing experience while promoting the Gerard picture in one of the small mountain towns of the former state, according to a writer in the *Louisville Courier-Journal*.

One of Goldberg's duties consists in delivering a brief lecture regarding the film and how it came into being.

Walking out on the stage of a theatre at the town in question, he was greeted with vociferous applause.

"Why the glad hand?" pondered Goldberg, scratching his head.

He didn't find out until his talk had ended. Somebody in the audience had whispered that the speaker was former Ambassador Gerard himself. The rumor spread like lightning and electrified the crowd into its noisy enthusiasm.

## Boston Film Company Enlarges Its Quarters

Extensive alterations are being made at the Eastern building, the home of the Eastern Feature Film Company at 57-59 Church Street, Boston, Mass. The entire main floor is being renovated and a reception, counting and exhibition rooms are being installed.

A SCENE FROM "AMERICA'S ANSWER"



A. Y. M. C. A. CANTEN BEHIND THE AMERICAN LINES IN FRANCE (American official, from Committee on Public Information.)

# SYNOPSIS OF CURRENT PUBLICATIONS

## "JOHANNA ENLISTS."

Five-part comedy-drama.  
Featuring MARY PICKFORD.  
Produced by Arctcraft.  
Author, Rupert Hughes.  
Director, Wm. D. Taylor.

Johanna, a freckled, awkward, country girl becomes the idol of a body of U. S. troops, camping on the farm where she lives, and the rivalry among the officers for her favors, the court-martial, the milk baths and escapades of the soldiers offer many surprises and much humor.

## "HE COMES UP SMILING."

Five-part drama.  
Featuring DOUGLAS FAIRBANKS.  
Produced by Arctcraft.  
Author, Charles Sherman.  
Director, Allen Dwan.

Jerry Martin, a clerk in a small bank, shakes off the duties of nurse maid to the president's pet canary and becomes a tramp. Tramps steal his clothes and he dons the wearing apparel of a prosperous broker. After that things move along so swiftly for Jerry he has a time keeping up with the pace.

## "EYE FOR EYE."

Five-part drama.  
Featuring MME. NAZIMOVA.  
Produced by Metro.  
Author, Henry Kistemaekers.  
Director, Albert Capellani.

"An eye for an eye, and a tooth for a tooth" is the creed of Hassouna, the heroine of this play. She is a true daughter of the Orient and wants to take the law into her own hands to vindicate her wrongs. The result is a series of vital and powerful scenes.

## "THE SILENT WOMAN."

Five-part drama.  
Featuring EDITH STOREY.  
Produced by Metro.  
Author, Lois Zellner.  
Director, Herbert Blache.

Nan kept the secret of John Lowery's wife's unfaithfulness well and when at last he learns the truth, he rushes forth to throttle the despoiler of his home. Nan prevents him and he has his eyes opened to a love that was silent as well as faithful.

## "ROMANCE AND BRASS TACKS."

Two-part comedy.  
Featuring PEGGY ADAMS.  
Produced by Paramount-Flagg.  
Author, James Montgomery Flagg.  
Director, Martin Justice.

What girl does not long for "Romance" with a capital "R" when she is young and foolish? This delightful comedy tells how Lucille McManus, daughter of the Stove King, came down to "brass tacks" when she discovered that Art wore a dicky for a shirt.

## "THE GIRL WHO CAME BACK."

Five-part drama.  
Featuring ETHEL CLAYTON.  
Produced by Paramount.  
Author, C. M. S. McClellan.  
Director, Robt. G. Vignola.

Lois Hartner, the daughter of a thief, is sent to the home of a wealthy social reformer to steal a string of pearls. When she is caught red-handed she discovers he is the preserver of her life on a shipwreck and she determines to "go straight." She goes west where Beyard finds her and makes her his wife.

## For Your Program

Synopses of the following plays are given in this week's issue:

Cruise of the Make Believes  
Eye for Eye  
Girl Who Came Back, The  
He Comes Up Smiling  
Johanna Enlists  
Master Crook, The  
Mask, The  
Prisoners of the Pines, The  
Romance and Brass Tacks  
Silent Woman, The  
Sauce for the Goose  
T'other Dear Charmer  
Untamed

### Synopses appearing last week:

Green God, The  
Hick Manhattan  
Hun Within, The  
Just for Tonight  
Queen of Hearts.  
Road to France, The  
Swat the Spy  
Till I Come Back to You  
Transients in Arcadia  
T'other Dear Charmer  
Wanted—A Brother  
Wooing of Riley, The  
White Lie, The

## "THE CRUISE OF THE MAKE-BELIEVES."

Five-part comedy-drama.  
Featuring LILA LEE.  
Produced by Paramount.  
Author, Tom Gallon.  
Director, George Melford.

Bessie Meggison took many wonderful voyages on her ship made of soap boxes, burlap and an old wagon wheel. And when her drunken father is given an opportunity to take her on a real vacation, he deceives her as to his wealth and poor Bessie goes back to her back-yard and the "good ship" Make-Believe.

## "PRISONERS OF THE PINES"

Five-part drama.  
Featuring J. WARREN KERRIGAN and LOIS WILSON.  
Produced by Paralta.  
Author, Kenneth B. Clarke.  
Director, Ernest C. Ward.

Woodsmen, alone in the wilds for a winter, see civilization for a few brief days, then are forced to return, stripped of their money by thieving harpies. Hilaire Latour, just married, thought he was different from the rest. He succeeded in getting away but not until after four years, when he found that his wife had tired of waiting and had come after him.

## "THE MASTER CROOK"

Five-part drama.  
Featuring EDMUND BREESE.  
Produced by Harry Raver.  
Director, Henry King.

A stage criminal and a real one is Edmund Breese, star of the theatrical production, "The Master Crook," after he is

accidentally hit on the head with a brick. Billy Baxter and Edith Robertson run him down. The actor regains his right mind, but can remember nothing of his criminal career in real life. Billy and Edith, flushed with accomplishment, feel fitted to wed.

## "SAUCE FOR THE GOOSE."

Five-part comedy drama.  
Featuring CONSTANCE TALMADGE.  
Produced by Select.  
Authors, Geraldine Bonner and Hutcheson Boyd.  
Director, Walter Edwards.

Sauce for the goose is sauce for the gander, so Kitty Constable decided she'd make her erring husband, John, sorry for neglecting her. She went to the theatre with Harry Travers, then went to his rooms for supper. Below John was departing from the apartment of Mrs. Margaret Alloway, a sympathetic widow who "understood" him and his artistic temperament. Arriving home John found a note from his wife telling where she was and he went there in a rage. When the storm was over John had vowed that he never again would neglect Kitty, and Travers had learned that it's risky to make a fuss over lonely wives.

## "THE MASK."

Five-part drama.  
Featuring CLAIRE ANDERSON.  
Produced by Triangle.  
Director, Thomas N. Heyron.

Misguided persons believe money will do everything, even bring happiness, but they always find out that happiness is something that can't be purchased at any price. So it was with Sally Taylor, a working girl, who inherited a million. Sally went in for society, declaring her sister, Babe, should marry a title, but Billy Taylor, who had lost the million dollars and then made good, decided he would marry Babe, and he did, incidentally opening Sally's eyes and bringing about her return to her sweetheart of former days.

## "UNTAMED."

Five-part drama.  
Featuring ROY STEWART.  
Produced by Triangle.  
Director, Cliff Smith.

Carmelita, a little Spanish girl, liked Jim Jason, part owner of a ranch near where she lived, and so she chose Ruth Allen for him to marry. She succeeded, but not until Stewart's partner, Don Felipe Carrello, had tried unsuccessfully to kill him, only to be slain by a girl whom he had wronged, leaving Jason the sole owner of the ranch and in possession of the girl of his dreams.

## "T'OTHER DEAR CHARMER."

Five-part drama.  
Featuring LOUISE HUFF.  
Produced by World.  
Author, Charles Sarver.  
Director, William P. S. Earle.

Tom Wentworth, an American aviator, first fell in love with Betty when she was masquerading as a little French maid, when such a disguise was made necessary to make a success of her Red Cross work. Then he falls in love with her when she appears as her true self and proposes again, thinking he has met a different girl. "How happy I would be with either, were t'other dear charmer away," sighs Tommy as he faces the complex situation.



# THE OPEN MARKET



STATE RIGHTS ISSUES

SPECIAL PRODUCTIONS

**A KAY COMPANY**  
 "Golden Spoon Mary," C., 1,000.  
**AFFILIATED DISTRIBUTORS CORPORATION**  
 "Lafayette, We Come," six reels, with Dolores Cassinelli and E. K. Lincoln.

**AMERICAN JAPAN PICTURES**  
 "The Land of the Rising Sun."  
**ANTI-VICE FILM COMPANY**  
 "Is Any Girl Safe?" five reels.

**ARGOSY FILMS, INC.**  
 "Where D'ye Get That Stuff?" five reels.  
 "The Celebrated Stielow Case," five reels.  
 "Absinthe," five reels, with King Baggott.

**ARROW FILM CORPORATION**  
 "The Deemster," nine reels, with Derwent Hall Caine.  
 "The Accidental Honeymoon," six reels, with Robert Warwick.  
 "The Million-Dollar Mystery," six reels.  
 "The Finger of Justice."  
 "My Husband's Friend," five reels.  
 "Perfect Model," re-issue of "Inspiration," five reels.  
 "Finger of Justice," six reels.  
 "Sunset Princess."

**ATLANTA DISTRIBUTING CO.**  
 "Nine-Tenths of the Law," six reels, with Mitchell Lewis.  
 "The Devil's Playground," seven reels.

**REX BEACH PICTURES CORPORATION**  
 "The Barrier," ten reels.

**BEAR STATE FILM COMPANY**  
 "The Vigilantes," seven reels.

**BERNSTEIN PRODUCTIONS**  
 "Who Knows," five reels.

**DAVID BERNSTEIN**  
 "Redemption," with Evelyn Nesbit Thaw.

**BLUEBIRD**  
 "Eagle's Wings," five reels, war drama.  
 "Even as You and I," five reels, with Lois Weber.  
 "Come Through," seven reels, with Herbert Rawlinson.

**CARDINAL FILM CORPORATION**  
 "Joan the Woman," eleven reels, with Geraldine Farrar.

**CHRISTIE FILM COMPANY**  
 One one-reel comedy per week.

**CINEMA DISTRIBUTING CORP.**  
 "The Thirteenth Labor of Hercules," twelve reels.

**CINES CORPORATION OF AMERICA**  
 "The Fated Hour," six reels.

**CLARIDGE FILMS, INCORPORATED**  
 "The Birth of Character," five reels.  
 "The Heart of New York," five reels.

**CLUNE PRODUCTIONS**  
 "Ramona," eight reels.  
 "The Eyes of the World," seven reels.

**COMMONWEALTH PICTURES CORPORATION**  
 "The Frozen Warning," five reels, with Charlotte.  
 "Spanuth's Original Vod-A-Vil Movies."

**CORONA CINEMA COMPANY**  
 "The Curse of Eve," seven reels, with Enid Markey.

**COSMOFOTOFILM COMPANY**  
 "I Believe," seven reels, with Melton Rossmer.  
 "The Hypocrites."

**CREATIVE FILM CORPORATION**  
 "The Girl Who Didn't Think," six reels.

**CREST PICTURE CORPORATION**  
 "The Chosen Prince," eight reels.  
 "The Grain of Dust," six reels, with Lillian Walker.

**F. P. DONOVAN PRODUCTIONS**  
 "Billy's Day Out," one reel, with Billy Quirk.  
 "Billy's Elopement," one reel, with Billy Quirk.  
 "Billy, the Governess," one reel, with Billy Quirk.  
 "Butting In Society," one reel, with Lou Marks.

**EDUCATIONAL FILM COMPANY**  
 "High, Low and the Game," one reel.  
 "The Mysteries of Crystallization," one reel.

**EDUCATIONAL FILMS CORPORATION**  
 (Scenics)

July 22—"Rainbow Bridge," one reel.  
 "Mopping Up a Million," half reel.  
 July 29—"Nceaxa, the Power House of Mexico," one reel.  
 "Wearers of Quills and Furs," half reel.  
 "Pep," half reel.

Aug. 5—"The Southern Tourist," one reel.  
 "His Dark Past," half reel.

Aug. 12—"Mexico's Floating Gardens," one reel.  
 "Tramp, Tramp, Tramp," half reel.

Aug. 19—"Quest of the Big 'Un," one reel.  
 "Judge Kummy's Off Day," half reel.

Aug. 26—"A Mexican Venice," one reel.  
 "International Cartoon Comedy," half reel.  
 Sept. 1—"Cigars for Kings and Millionaires," one reel.  
 "International Cartoon Comedy," half reel.

**EFFANGE FILM COMPANY**  
 "The Marriage Bond," five reels, with Nat Goodwin.

**E. I. S. MOTION PICTURE CORPORATION**  
 "Trooper 41," five reels, with George Soule Spencer and June Daye.

**EMERALD MOTION PICTURE CORPORATION**  
 "A Slacker's Heart," five reels.

**ENLIGHTENMENT PHOTOPLAY CORPORATION**  
 "Enlighten Thy Daughter," seven reels.

**ESKAY HARRIS FEATURE FILM COMPANY**  
 "Alice in Wonderland," six reels.

**EUGENIC FILM COMPANY**  
 "Birth," six reels.

**EUROPEAN FILM COMPANY**  
 "Fighting for Verdun," five reels.

**EXCLUSIVE FEATURE FILM CORPORATION**  
 "Where Is My Father," seven reels.

**EXPORT & IMPORT FILM COMPANY**  
 "Humility,"  
 "Ivan the Terrible," six reels.  
 "Loyalty,"  
 "Robespierre," seven reels.  
 "Tyranny of the Romanoffs."

**FAIRMOUNT FILM CORPORATION**  
 "Hate," seven reels.

**J. W. FARNHAM**  
 "The Awakening of Bess Norton," five reels.  
 "Race Suicide," six reels.

**FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.**  
 "On Trial," nine reels, with Sydney Ainsworth.  
 "Alimony," with George Fischer.

"The Sign Invisible," six reels, with Mitchell Lewis.  
 "Tarzan of the Apes," six reels, with Elmo Lincoln.  
 "Fall of the Romanoffs," eight reels, with Nance O'Neill.  
 "Empty Pockets," seven reels.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson.  
 "A Dog's Life," two reels, with Charlie Chaplin.  
 "Ambassador Gerard's 'My Four Years in Germany.'"

"The Life Mask," five reels, with Mme. Petrova.  
 "The Light Within," five reels, with Mme. Petrova.  
 "Daughter of Destiny," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Italy's Flaming Front," Italian official war film.  
 "Pershing's Crusaders."

**FORT PITT CORPORATION**  
 The Italian Battle Front.

**FOUR SQUARE PICTURES**  
 "A Trip Through China," eight reels.  
 "The Silent Witness," six reels.  
 "The Fringe of Society," seven reels, with Ruth Roiland and Milton Sills.  
 "The Bar Sinister," eight reels.  
 "Her Fighting Chance," six reels, with Jane Grey.  
 "Whither Thou Goest," five reels, with Orrin Johnson and Rhea Mitchell.  
 "The Sin Woman," with Irene Fenwick, Keine Davies and C. Bruce.  
 "Madame Sherry," five reels, with Gertrude McCoy.  
 "The Submarine Eye," seven reels.  
 "Should She Obey," seven reels, with Alice Wilson.  
 "The Great White Trail," six reels, with Doris Kenyon.  
 "One Hour," six reels, with Zena Keefe.  
 "The Cast-Off," five reels, with Bessie Barriscale.  
 "Men."

**FRANCE FILMS, INC.**  
 "The Natural Law," with Marguerite Courtot.

**FRATERNITY FILMS, INC.**  
 "The Devil's Playground," with Vera Michelena.  
 "The Witching Hour," six reels, with Jack Sherrill.  
 "Conquest of Canaan," five reels.

**FRIEDER FILM CORPORATION**  
 "A Bit of Heaven," five reels, with Mary Louise.

**FRIEDMAN ENTERPRISES, INC.**  
 "A Mormon Maid," six reels, with Mae Murray.

**FROHMAN AMUSEMENT CORPORATION**  
 "God's Man," nine reels, with H. B. Warner.  
 "My Own United States," with Arnold Daly.

**GENERAL ENTERPRISES**  
 "The Liar," six reels, with Jane Gail.  
 "Mother," six reels, with Elizabeth Risdon.  
 "The Warrior," seven reels, with Maciste.  
 "Cruelty of Life," seven reels, with Grace Darmond.

**GOLD MEDAL PHOTOPlays**  
 "The Web of Life," five reels, with James Cruz.

**GRAND FEATURE FILM COMPANY**  
 "Rex Beach on the Spanish Main," five reels.  
 "Rex Beach in Pirate Haunts," five reels.  
 "Rex Beach in Footsteps of Capt. Kidd," five reels.

**GRAPHIC FILM COMPANY**  
 "The Woman and the Beast," five reels.  
 "Moral Suicide," seven reels, with Leah Baird.

**D. W. GRIFFITH**  
 "The Birth of a Nation," nine reels, with H. B. Walthall.  
 "Intolerance," nine reels, with Mae Marsh.  
 "Hearts of the World," with Dorothy Gish, Lillian Gish and Robert Harron.

**HANOVER FILM COMPANY**  
 "Maciste," six reels.  
 "How Uncle Sam Prepares," four reels.  
 "Camille," six reels, with Helen Hesperia.  
 "Monster of Fate."

**HARPER FILM CORPORATION**  
 "Civilization," ten reels.

**HAWK FILM CORPORATION**  
 "Monster of Fate," five reels.



# EXHIBITORS HERALD AND MOTOGRAPHY

## HERALD FILM CORPORATION

"Around the World in 80 Days," six reels.

### HILLER AND WILK

"Raffles," six reels, with John Barrymore.  
 "The Battle of Gettysburg,"  
 "Wrath of the Gods,"  
 "Sporting Life."

## HISTORIC FEATURE FILMS

Apr. 30—"Christus,"

### W. W. HODKINSON CORPORATION

Mar. 15—Paralta "Humdrum Brown," five reels, with H. B. Walthall.  
 Apr. 1—Paralta "An Alien Enemy," five reels, with Louise Glaum.  
 Apr. 15—Paralta "Blindfolded," five reels, with Bessie Barriscale.  
 Apr. 22—Paralta "With Hoops of Steel," five reels, with H. B. Walthall.  
 May 13—Paralta "Rose O' Paradise," five reels, with Bessie Barriscale.  
 May 27—Paralta "Shackled," five reels, with Louise Glaum.  
 June 10—Paralta "Patriotism," five reels, with Bessie Barriscale.  
 June 24—Paralta "One Dollar Bid," five reels, with Warren Kerrigan.  
 July 8—Paralta "Wedlock," five reels, with Louise Glaum.  
 July 22—Paralta "Maid O' the Storm," five reels, with Bessie Barriscale.  
 Aug. 5—Paralta "Burglar for a Night," five reels, with Warren Kerrigan.  
 Aug. 19—Paralta "A Lay Unto Herself," five reels, with Louise Glaum.  
 Aug. 26—Plaza "Petticoats and Politics," five reels, with Anita King.  
 Sept. 2—Paralta "The White Lie," five reels, with Bessie Barriscale.  
 Sept. 9—Plaza "Angel Child," five reels, with Kathleen Clifford.  
 Sept. 16—Douglas National Color, "Cupid Anglin," five reels, with Ruth Roland.

Sept. 16—"Prisoners of Pines," five reels, with J. Warren Kerrigan.  
 Sept. 23—"Embarrassment of Riches," five reels, with Lillian Walker.

### THOS. H. INCE

"The Bargain," six reels, with W. S. Hart.

### IVAN FILM PRODUCTIONS

"Babbling Tongues," five reels, with Grace Valentine.  
 "Married in Name Only," six reels.  
 "Human Clay," with Mollie King.  
 "Sins of Ambition," with Wilfred Lucas and Barbara Castleton.  
 "Life or Honor," seven reels, with Leah Baird.

### AL AND FRANK JENNINGS PRODUCTIONS

"Lady of the Dugout," six reels.

### JEWEL PRODUCTIONS, INC.

"The Price of A Good Time," with Mildred Harris.  
 "The Grand Passion," five reels, with Dorothy Phillips.  
 "The Docteur and the Woman," five reels, with Mildred Harris.  
 "For Husband's Only," five reels, with Lewis J. Cody.  
 "The Geezer of Berlin."  
 "The Sinking of the Lusitania."

### JESTER COMEDIES

One two-reel comedy a month, with Twede Dan.

### JUVENILE FILM COMPANY

"Chip's Movie Company," one reel.

### KING BEE COMEDIES

On two reel comedy per week.

### KLOTZ AND STREIMER, INC.

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

### LEA-BELL COMPANY

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

### MARINE FILM CORPORATION

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

### C. POST MASON ENTERPRISES

"The Wonder City of the World."

### MASTER DRAMA FEATURES, INC.

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

### MAYFAIR FILM CORPORATION

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

### MORAL UPLIFT SOCIETY OF AMERICA

"It May Be Your Daughter," five reels.

### B. S. MOSS

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

### NEVFIELD'S PRODUCING CORPORATION

"Alma, Where Do You Live," six reels, with Ruth McTammany.

### JOHN W. NOBLE PRODUCTIONS, INC.

"Shame," six reels, with Zena Keefe.

### OGDEN PICTURES CORPORATION

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

### SIDNEY OLCOTT PLAYERS, INC.

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

### OVERLAND PICTURES CORPORATION

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

### PARAGON FILM COMPANY

"The Whip," eight reels.

### PATRIOT FILM CORPORATION

"How Britain Prepared," eight reels.

### PETROVA PICTURES CORP.

"A Daughter of Destiny," with Mme. Petrova.  
 "The Last Within," five reels, with Mme. Petrova.  
 "The Life Mask," five reels, with Mme. Petrova.  
 "Tempered Steel," five reels, with Mme. Petrova.  
 "Patience Sparhawk," five reels, with Mme. Petrova.

### PHYSICAL CULTURE PHOTO PLAYS, INC.

"Zongar," five reels, with George Larkin.

### PIONEER FEATURE FILM CORPORATION

"The Soul of a Child," five reels.

### POPULAR PICTURE CORPORATION

"Corruption," six reels.

### PUBLIC RIGHTS FILM CORPORATION

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

## RADIO FILM CORPORATION

"Satan, the Destroyer of Humanity," seven reels.  
 "The Spirit of 1917," with James Harkness.

### HARRY RAFF

"The Mad Lover," with Robert Warwick.  
 "The Struggle Everlasting," with Florence Reed.

### HARRY RAVER

"The Public Defender," with Frank Keenan.

### CHARLES RANKIN

"A Modern Lorelei," with Tyrone Power.

### RENOWNED PICTURES CORPORATION

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

### SELECT PHOTOPLAY COMPANY

"Humanity," six reels.

### SELIG SPECIALS

"The Crisis," seven reels, with Bessie Eyton.  
 "Beware of Strangers," seven reels, with Bessie Eyton and Thomas Santchi.  
 "The Garden of Allah," ten reels, with Thomas Santchi and Helen Ware.  
 "Who Shall Take My Life," six reels, with Thomas Santchi and Fritzie Brunette.

"The City of Purple Dreams," six reels, with Bessie Eyton and Thomas Santchi.

### FRANK J. SENG

"Parentage."

## ERNEST SHIPMAN

### PRIVATE FEATURE FILMS

"Ignorance," six reels.

### Josh Binney Comedies

June—"Fabulous Fortune Fumblers," two-reel comedy.  
 July—"Fred's Fictitious Foundling," two-reel comedy.  
 Aug.—"Freda's Fighting Father," two-reel comedy.  
 Sept.—"Fatty's Fast Flivver," two-reel comedy.  
 Oct.—"Fred's Frivolous Fiancee," two-reel comedy.

### CLIFFORD PHOTOPLAYS

May—"Denny from Ireland," five reels, with Shorty Hamilton.  
 June—"The Snail," five reels, with Shorty Hamilton.  
 July—"The Ranger," five reels, with Shorty Hamilton.  
 Aug.—"Pen Vultures," five reels.  
 Sept.—"The Prisoner of War," five reels.

### FORD PHOTOPLAY

"Berlin Via American," six reels, with Francis Ford.  
 "A Man of Today," six reels, with Francis Ford.  
 "The Fourth Generation," six reels.

### WILLIAM L. SHERRY SERVICE

"Joan the Woman," (New York State).  
 June 30—"Romance of the Underworld,"  
 July 7—"The Street of Seven Stars."  
 Aug. 11—"Out of the Night."  
 Aug. 18—"The Inn of the Blue Moon."  
 Aug. 25—"Marriage."

### FRED H. SOLOMON

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

### STANDARD PICTURES

#### Wm. Fox

"Jack and the Beanstalk," ten reels, with Francis Carpenter and Virginia Lee Corbin.

Dec. 2—"A Daughter of the Gods," eight reels, with Annette Kellerman.  
 Dec. 9—"Troublemakers," seven reels, with Jane and Katherine Lee.  
 Dec. 16—"The Heart of a Lion," six reels with William Farnum.  
 Dec. 30—"Du Barry," seven reels, with Theda Bara.  
 Jan. 20—"Cheating the Public," seven reels.  
 Feb. 3—"The Forbidden Path," six reels, with Theda Bara.  
 Mar. 17—"Woman and the Law," seven reels.  
 Mar. 24—"Rough and Ready," six reels, with Wm. Farnum.  
 Apr. 7—"The Blindness of Divorce," seven reels, with Charles Clary.  
 June 16—"Under the Yoke," five reels, with Theda Bara.  
 Sept. 1—"Riders of Purple Sage," five reels, with William Farnum.

### TODAY FEATURE FILM CORPORATION

"Today," with Florence Reed.

### TRIUMPH FILM COMPANY

"The Libertine," six reels.

### ULTRA PICTURES CORPORATION

"The Woman Who Dared," seven reels, with Beatriz Michelena.  
 "The Passion Flower," five reels.

### UNITED PICTURE THEATRES

Oct.—"The Light of Western Stars," seven reels, with Dustin Farnum.

### UNIVERSAL

"Hell Morgan's Girl," five reels.  
 "The Hand that Rocks the Cradle," six reels.  
 "The Cross-Eyed Submarine," three reels.

### U. S. EXHIBITORS BOOKING CORP.

"The Zeppelin's Last Raid," five reels, with Enid Markey.  
 "Those Who Pay," five reels, with Bessie Barriscale.

### VARIETY FILMS CORPORATION

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

### WARNER BROTHERS

"Are Passions Inherited?" five reels.  
 "Weavers of Life," five reels.

### EDWARD WARREN PRODUCTIONS

"Souls Redeemed," with Sheldon Lewis and Charlotte Ives.  
 L. LAWRENCE WEBER PRODUCING CO.  
 "Raffles, The Amateur Cracksmen," seven reels, with John Barrymore.

### WESTERN IMPORT

"Mickey," seven reels, with Mabel Normand.

### WHOLESONE FILMS

Sept. 10—"Cinderella and the Magic Slipper," four reels.  
 Sept. 24—"The Penny Philanthropist," seven reels, with Peggy O'Neil.  
 "His Awful Downfall," one reel, with Rex Adams.  
 "Little Red Riding Hood," five reels.

### WARRENTON PHOTOPLAYS FILM DISTRIBUTING CO.

"The Bird's Christmas Carol," five reels.

# CALENDAR OF PROGRAM PUBLICATIONS

## ARTCRAFT PICTURES

May 20—"De Mille's "Old Wives For New," five reels.  
 May 20—"Selfish Yates," five reels, with Wm. S. Hart.  
 June 2—"A Doll's House," five reels, with Elsie Ferguson.  
 June 9—"Say, Young Fellow," five reels, with Douglas Fairbanks.  
 June 16—"Hit the Trail Holiday," five reels, with Geo. M. Cohan.  
 June 23—"How Could You, Jean," five reels, with Mary Pickford.  
 July 3—"Shark Monroe," five reels, with Wm. S. Hart.  
 July 8—"We Can't Have Everything," five reels.  
 July 15—"The Great Love," five reels, with Dorothy Gish.  
 July 29—"The Danger Mark," five reels, with Elsie Ferguson.  
 Aug. 5—"Bound in Morocco," four reels, with Douglas Fairbanks.  
 Aug. 12—"Griffith's, "The Great Love," seven reels.  
 Aug. 19—"Riddle Gawne," five reels, with W. S. Hart.  
 Aug. 26—"De Mille's, "Till I Come Back to You," five reels.  
 Sept. 1—"Heart of the Wilds," five reels, with Elsie Ferguson.  
 Sept. 8—"The Hun Within," five reels, with Dorothy Gish.  
 Sept. 15—"He Comes Up Smiling," five reels, with Douglas Fairbanks.  
 Sept. 22—"The Goat," five reels, with Fred Stone.  
 Sept. 29—"Johanna Enlists," five reels, with Mary Pickford.

## BLUEBIRD PHOTOPLAYS

May 6—"The Danger of Silence," five reels, with Zoe Rae.  
 May 13—"The Guilt of Silence," five reels, with Monroe Salisbury.  
 May 20—"5,000 Reward," five reels, with Franklyn Farnum.  
 May 27—"A Broadway Scandal," five reels, with Carmel Myers.  
 June 3—"Midnight Madness," five reels, with Ruth Clifford.  
 June 10—"Which Woman?" five reels, with Ella Hall.  
 June 17—"The Eagle," five reels, with Monroe Salisbury.  
 June 24—"The City of Tears," five reels, with Carmel Myers.  
 July 1—"The Empty Cah," five reels, with Franklyn Farnum.  
 July 8—"The Deciding Kiss," five reels, with Edith Roberts.  
 July 13—"After the War," five reels, with Grace Cunard.  
 July 20—"Winner Takes All," five reels, with Monroe Salisbury.  
 July 22—"Scandal Mongers," five reels, with Lois Weber.  
 July 29—"The Dream Lady," five reels, with Carl Myers.  
 Aug. 5—"The Love Swindle," five reels, with Edith Roberts.  
 Aug. 12—"Playthings," five reels, with Fritzi Brunette.  
 Aug. 19—"The Long Chance," five reels, with Frank Keenan.  
 Aug. 26—"Fires of Youth," five reels, with Ruth Clifford.  
 Sept. 2—"That Devil Bateese," five reels, with Monroe Salisbury.  
 Sept. 9—"The Brazen Beauty," five reels, with Priscilla Dean.

## FOX FILM CORPORATION

Apr. 28—"Her One Mistake," five reels, with Gladys Brockwell.  
 May 5—"Brave and Bold," five reels, with George Walsh.  
 May 12—"Peg of the Pirates," five reels, with Peggy Hyland.  
 May 19—"Confession," five reels, with Jewel Carmen.  
 May 26—"The Firebrand," five reels, with Virginia Pearson.  
 June 2—"Blue-Eyed Mary," five reels, with June Caprice.  
 June 9—"Ace High," five reels, with Tom Mix.  
 June 16—"We Should Worry," five reels, with Jane and Katherine Lee.  
 June 23—"The Scarlet Road," five reels, with Gladys Brockwell.  
 June 30—"The Kid Is Clever," five reels, with George Walsh.  
 July 8—"Other Men's Daughters," five reels, with Peggy Hyland.  
 July 15—"Her Price," five reels, with Virginia Pearson.  
 July 21—"Miss Innocence," five reels, with June Caprice.  
 July 28—"The Fallen Angel," five reels, with Jewel Carmen.  
 Aug. 4—"Doing Their Bit," five reels, with Jane and Katherine Lee.  
 Aug. 11—"The Bird of Prey," five reels, with Gladys Brockwell.  
 Aug. 18—"The Liar," five reels, with Virginia Pearson.  
 Aug. 23—"Lawless Love," five reels, with Jewel Carmen.

## BIG, TIMELY PICTURES

Sept. 1—"Queen of the Sea," with Annette Kellermann.  
 Sept. 1—"The Prussian Cur."  
 Sept. 8—"Why America Will Win."  
 Oct. 15—"Why I Would Not Marry."  
 Oct. 15—"18 to 45."

## FOX SUNSHINE COMEDIES

Mar. 17—"A Self-Made Lady" two reels.  
 Apr. 7—"A Waiter's Wasted Life," two reels.  
 May 6—"A Neighbor's Keyhole," two reels.  
 June 2—"Wild Women and Tame Lions."  
 June 20—"Who's Your Father?" two reels.  
 July 28—"A Tight Squeeze," two reels.  
 Aug. 25—"The Divers Lost Kiss."  
 Sept. 22—"Roaring Lions on Midnight Express."

## MUTT AND JEFF ANIMATED CARTOONS

June 2—"The Tale of a Pig."  
 June 9—"Hospital Orderlies."  
 June 16—"Life Savers."  
 June 23—"Meeting Theda Bara."  
 June 30—"The Seventy-five Mile Gun."  
 July 7—"The Burglar Alarm," one-half reel.  
 July 14—"The Extra Quick Lunch," one-half reel.  
 July 21—"Hunting the U-Boats," one-half reel.  
 July 28—"Hotel de Mutt," one-half reel.  
 Aug. 4—"Joining the Tanks," one-half reel.  
 Aug. 11—"An Acc and a Joker," one-half reel.  
 Aug. 18—"Landing a Spy," one-half reel.  
 Aug. 25—"Efficiency," one-half reel.  
 Sept. 1—"The Accident Attorney."  
 Sept. 8—"At the Front."  
 Sept. 15—"To the Rescue."  
 Sept. 22—"The Kaiser's New Dentist."  
 Sept. 29—"Bulling the Bolshevik."  
 Oct. 6—"Our Four Days in Germany."

## VICTORY PICTURES

Oct. 13—"The Side Show."  
 Oct. 20—"Fame and Fortune," five reels, with Tom Mix.  
 Sept. 22—"Kulture," five reels, with Gladys Brockwell.  
 Oct. 6—"I'll Say So," five reels, with George Walsh.  
 Sept. 3—"Mr. Logan, U. S. A.," five reels, with Tom Mix.  
 Nov. 3—"The Strange Woman," five reels, with Gladys Brockwell.

## EXCEL PICTURES

Sept. 1—"Bonnie Annie Laurie," five reels, with Peggy Hyland.  
 Sept. 15—"Queen of Hearts," five reels, with Virginia Pearson.  
 Sept. 29—"Swat the Spy," five reels, with Jane and Katherine Lee.  
 Oct. 13—"Marriages Are Made," five reels, with Peggy Hyland.  
 Oct. 27—"Buchanan's Wife," five reels, with Virginia Pearson.

## General Film Company, Inc. BROADWAY STAR FEATURE

"The Coming of Faro Nell," two reels.  
 "Mammon and the Archer," two reels.  
 "Winning of the Mocking Bird," two reels.  
 "The Marquis and Miss Sally," two reels.  
 "The Jest of Talky Jones," two reels.  
 "Springtime a la Carte," two reels.  
 "The Widow Dangerous," two reels.  
 "A Bird of Bagdad," two reels.  
 "The Wooing of Riley," two reels.  
 "Transients in Arcadia," two reels.

## BLUE RIDGE DRAMAS—Ned Finley

"The Raiders of Sunset Gap," two reels.  
 "O'Garry Rides Alone," two reels.  
 "The Man from Nowhere," two reels.

## CHAPLIN COMEDIES

"The Tramp," two reels.  
 "His New Job," two reels.  
 "A Night Out," two reels.

## CRYSTAL FILM COMEDY

"Romeo and Juliet," two reels.  
 "What She Did to Her Husband and Almost Lucky," split reel.  
 "What's in the Trunk?" one reel.  
 "Reuhen's Romance," one reel.  
 "The Lady Detective and His Wedding Day," split reel.  
 "Troubled Waters," one reel.  
 "Her Necklace and His Hoodoo Day," split reel.

## CLOVER COMEDIES

"From Caterpillar to Butterfly," one reel.  
 "A Widow's Camouflage," one reel.  
 "Love's Lucky Day," one reel.

## DUPLEX FILMS, INC.

"Shame," seven reels.

## EBONY COMEDIES

"A Reckless Rover," one reel.  
 "Are Working Girls Safe," one reel.  
 "The Comeback of Barnacle Bill," one reel.  
 "Some Baby," one reel.  
 "Good Luck In Old Clothes," one reel.  
 "When You Hit, Hit Hard," one reel.  
 "A Black and Tan Mix-Up," one reel.  
 "Fixing the Faker," one reel.  
 "When You're Scared, Run," one reel.

## ESSANAY COMEDIES

"Slippery Slim, Diplomat," one reel.  
 "Slippery Slim and the Claim Agent," one reel.  
 "Slippery Slim's Stratagem," one reel.  
 "A Snakeville Epidemic," one reel.  
 "A Hot Time in Snakeville," one reel.  
 "Snakeville's New Sheriff," one reel.  
 "Sophie's Birthday Party," one reel.

## EXPORT AND IMPORT FILM CORP.

"Why—the Bolshevik," five reels.

## HANOVER FILM COMPANY

"Camille," six reels.  
 "The Marvelous Maciste," six reels.  
 "Monster of Fate."

## HIGHGRADE FILM ENTERPRISES, INC.

"Billie in Society," two reels.  
 "Bunco Billy," two reels.  
 "Billy in Harness," two reels.  
 "Bombs and Bull," two reels.

## COSMOFOTOFILM

"Hypocrites," six reels.

## AUTHOR'S PHOTOPLAYS, INC.

"Her Moment," seven reels, drama.

## INTERSTATE FILM COMPANY

"The Last Raid of Zeppelin L-21."

# EXHIBITORS HERALD AND MOTOGRAPHY

## JUDGE BROWN STORIES (All Two-Reel Comedy-Dramas.)

"Dog vs. Dog,"  
"The Three Fives,"  
"Kid Politics,"  
"A Boy Built City,"  
"The Case of Bennie,"  
"The Locked Heart," five reels.

## OKDALE PRODUCTIONS

"No Children Wanted," five reels.  
"Miss Mischief Maker," five reels.  
"Little Miss Grown-Up," five reels.  
"The Midnight Burglar," five reels.  
"Wanted, a Brother," five reels.

## OFFICIAL WAR PICTURES Committee Public Information

"Our Bridge of Ships," two reels.

## PROGRESSIVE FILM

"On a Fox Farm," one reel.

## RANCHO SERIES

(All Two-Reel Dramas.)

"In the shadow of the Rockies,"  
"Where the Sun Sets Red."

## VICTORY FILM MFG. CO.

"The Triumph of Venus," five reels.

## AMERICAN RED CROSS

"The Historic Fourth of July in Paris," one reel.

## SCRANTONIA PHOTOPLAY CORPORATION

"Parson Pepp," one reel.  
"Fang's Fate and Fortune," one reel.

## GOLDWYN PICTURES CORPORATION

May 5—"Joan of Plattsburg," six reels, with Mahel Normand.  
May 19—"The Fair Pretender," six reels, with Madge Kennedy.  
June 2—"All Women," six reels, with Mae Marsh.  
June 16—"The Venus Model," six reels, with Mahel Normand.  
June 30—"The Service Star," six reels, with Madge Kennedy.  
July 14—"The Glorious Adventure," six reels, with Mae Marsh.  
July 28—"Back to the Woods," five reels, with Mabel Normand.  
Aug. 11—"Friend Husband," five reels, with Madge Kennedy.  
Aug. 25—"Money Mad," five reels, with Mae Marsh.  
Sept. 2—"The Turn of a Wheel," six reels, with Geraldine Farrar.  
Sept. 9—"Peck's Bad Girl," five reels, with Mabel Normand.  
Sept. 16—"Just for Tonight," five reels, with Tom Moore.  
Sept. 23—"The Kingdom of Youth," five reels, with Madge Kennedy.  
Sept. 30—"Laughing Bill Hyde," with Will Rogers.

## GOLDWYN SPECIALS

"For the Freedom of the World," seven reels.  
"The Manx-Man," seven reels.  
"Heart of the Sunset," seven reels, with Anna Q. Nilsson.  
"Blue Blood," six reels.  
"Honor's Cross," six reels, with Howard Heckman.  
"Social Ambition," six reels.

## CAPITOL COMEDIES

May 6—"Bill's Baby," two reels, with Bill Parsons.  
May 20—"Bill's Predicament," two reels, with Bill Parsons.  
June 3—"Birds of a Feather," two reels, with Bill Parsons.  
June 17—"Matching Billy," two reels, with Bill Parsons.  
July 1—"The Widow's Might," two reels, with Bill Parsons.  
July 15—"Dad's Knockout," two reels, with Bill Parsons.  
July 29—"Bill Settles Down," two reels.  
Aug. 12—"Billy's Fortune," two reels.  
Aug. 26—"Bill's Opportunity," two reels.  
Sept. 9—"Up a Tree," two reels.  
Sept. 22—"Bill's Sweetie," two reels.  
Oct. 7—"Camping Out," two reels.

## METRO PICTURE CORPORATION

Apr. 15—"With Neatness and Dispatch," five reels, with F. X. Bushman and B. Bayne.  
Apr. 22—"Treasure of the Sea," five reels, with Edith Storey.  
Apr. 29—"Riders of the Night," five reels, with Viola Dana.  
May 6—"The Trail to Yesterday," five reels, with Bert Lytell.  
May 18—"Cyclone Higgins, D. D.," five reels, with F. X. Bushman and B. Bayne.  
May 20—"The Winning of Beatrice," five reels, with May Allison.  
May 27—"Yorke," "Lend Me Your Name," five reels, with Harold Lockwood.  
May 27—"Pay Day," five reels, with Mr. and Mrs. Sidney Drew.  
June 3—"The Only Road," five reels, with Viola Dana.  
June 10—"Social Quicksands," five reels, with F. X. Bushman and Beverly Bayne.  
June 17—"The House of Gold," five reels, with Emmy Wehlen.  
June 24—"A Man's Word," five reels, with Emily Stevens.  
July 1—"Opportunity," five reels, with Viola Dana.  
July 8—"No Man's Land," five reels, with Bert Lytell.  
July 15—"A Successful Adventure," five reels, with May Allison.  
July 22—"The Demon," five reels, with Edith Storey.  
July 29—"A Pair of Cupids," five reels, with Francis X. Bushman and Beverly Bayne.  
Aug. 5—"The House of Mirth," five reels, with all star cast.  
Aug. 12—"In Judgment Of," five reels, with Anna O. Nilsson and Franklyn Farnum.

Aug. 19—"Flower of the Dusk," five reels, with Viola Dana.  
Aug. 26—"Boston Blackie's Little Pal," five reels, with Bert Lytell.  
Sept. 2—"The Silent Woman," five reels, with Edith Storey.  
Sept. 9—"Our Mrs. McChesney," five reels, with Ethel Barrymore.  
Sept. 16—"Kildare of Storm," five reels, with Emily Stevens.  
Sept. 23—"The Return of Mary," five reels, with May Allison.  
Sept. 30—"Unexpected Places," five reels, with Bert Lytell.

## SCREEN CLASSICS, INC., SPECIALS

"Draft 258," seven reels, with Mabel Taliaferro.  
"Blue Jeans," seven reels, with Viola Dana.  
"Lest We Forget," eight reels, with Rita Jolivet.  
"The Legion of Death," seven reels, with Edith Storey.  
"Revelation," seven reels, with Nazimova.  
"My Own United States," eight reels, with Arnold Daly.  
"The Million Dollar Dollies," five reels, with the Dolly Sisters.  
"Toys of Fate," seven reels, with Nazimova.  
"To Hell With the Kaiser," seven reels.

## MUTUAL STAR FEATURES

Apr. 8—"The Richest Girl," five reels, with Ann Murdock.  
Apr. 15—"American," "The Primitive Woman," five reels, with Margarita Fisher.  
Apr. 29—"Russell," "Hearts Or Diamonds," five reels, with William Russell.  
May 27—"American," "Social Briars," five reels, with Mary Miles Minter.  
June 10—"American," "A Square Deal," five reels, with Margarita Fisher.  
June 24—"Russell," "Up Romance Road," five reels, with William Russell.  
July 8—"The Ghost of Rosy Taylor," five reels, with Mary Miles Minter.  
July 22—"Impossible Susan," five reels, Margarita Fisher.  
Aug. 4—"Her Husband's Honor," five reels, with Edna Goodrich.  
Aug. 16—"Hoosier Romance," five reels, with Colleen Moore.  
Sept. 1—"On Her Account," one reel, with Gail Kane.  
Sept. 1—"His Birthright," five reels, with Sessue Hayakawa.  
Sept. 15—"Love's Law," five reels, with Gail Kane.

## OUTING-CHESTER PICTURES

June 30—"Ex-cannibal Carnival," one reel.  
July 14—"Mountaineering Memory," one reel.  
July 22—"A White Wilderness," one reel.  
July 29—"Zuni Kicking Races," one reel.  
Aug. 11—"A Dam Catastrophe," one reel.  
Aug. 18—"Stasia with a Past," one reel.  
Aug. 25—"Pines Up and Palms Down," one reel.  
Sept. 1—"Pinfeather Piccaninies," one reel.  
Sept. 15—"Saha, the Astonishing," one reel.  
Sept. 23—"Treason," five reels, with Edna Goodrich.

## MUTUAL STRAND COMEDIES

June 25—"Her Spooner Affair," one reel, with Billie Rhodes.  
July 9—"Her Disengagement Ring," one reel.  
July 22—"On Her Account," one reel.  
July 29—"She Almost Proposed," one reel, with Billie Rhodes.  
Aug. 6—"What Will Father Say?" one reel.  
Aug. 13—"The High Cost of Weddings," one reel.  
Aug. 20—"Winnie's Wild Wedding," one reel.  
Aug. 27—"Her Friend, the Enemy," one reel, with Elinor Field.  
Sept. 10—"Cupid in Quarantine," one reel, with Elinor Field.  
Sept. 17—"All Kinds of a Girl," one reel, with Elinor Field.  
Sept. 24—"A Maid and a Man," one reel, with Elinor Field.

## PARAMOUNT PICTURE CORPORATION

May 6—"The Biggest Show on Earth," five reels, with Enid Bennett.  
May 6—"The White Man's Law," five reels with Sessue Hayakawa.  
May 13—"Mile-a-Minute Kendall," five reels, with Jack Pickford.  
May 20—"The Mating of Marella," five reels, with Dorothy Dalton.  
May 27—"Brunella," five reels, with Marguerite Clark.  
May 27—"His Own People," five reels, with Charles Ray.  
May 27—"Believe Me, Zantippe," five reels, with Wallace Reid.  
June 2—"Blackton's 'Missing,'"  
June 2—"Love's Conquest," five reels, with Lina Cavalieri.  
June 9—"Viviette," five reels, with Vivian Martin.  
June 16—"The Bravest Way," five reels, with Sessue Hayakawa.  
June 16—"Fedora," five reels, with Pauline Frederick.  
June 23—"The Firefly of France," five reels, with Wallace Reid.  
June 23—"A Desert Wooing," five reels, with Enid Bennett.  
July 1—"Sandy," five reels, with Jack Pickford.  
July 7—"The Kaiser's Shadow," five reels, with Dorothy Dalton.  
July 8—"The Claws of the Hun," five reels, with Charles Ray.  
July 8—"Her Final Reckoning," five reels, with Pauline Frederick.  
July 15—"Uncle Tom's Cabin," five reels, with Marguerite Clark.  
July 22—"The City of Dim Faces," five reels, with Sessue Hayakawa.  
July 22—"The Vamp," five reels, with Enid Bennett.  
July 29—"Less Than Kin," five reels, with Wallace Reid.  
Aug. 5—"The Nine O'Clock Town," five reels, with Charles Ray.  
Aug. 12—"Fedora," five reels, with Pauline Frederick.  
Aug. 19—"In Pursuit of Polly," five reels, with Billy Burke.  
Aug. 26—"Green Eyes," five reels, with Dorothy Dalton.  
Aug. 26—"The Marriage Ring," five reels, with Enid Bennett.  
Sept. 1—"On the Quiet," five reels, with John Barrymore.  
Sept. 1—"The Source," five reels, with Wallace Reid.  
Sept. 8—"The Girl Who Came Back," five reels, with Ethel Clayton.  
Sept. 8—"The Cruise of the 'Make-Believes,'" five reels, with Lila Lee.  
Sept. 15—"Out of a Clear Sky," five reels, with Marguerite Clark.  
Sept. 15—"Vive La France," five reels, with Dorothy Dalton.

## MACK SENNETT COMEDIES

June 8—"Love Loops the Loop," two reels.  
June 17—"Two Tough Tender Feet," two reels.  
July 1—"Her Screen Idol," 2 reels.  
July 1—"Ladies First," one reel.  
July 29—"Her Blighted Love," two reels.  
Aug. 11—"She Loved Him Plenty," two reels.  
Aug. 25—"The Summer Girls," two reels.

## PARAMOUNT TRAVELOG

July 22—"Wellington and the North Island of New Zealand,"  
July 29—"Down South in New Zealand,"  
Aug. 5—"Who's Who in the Zoo,"  
Aug. 12—"Along the Queensland Coast,"  
Aug. 19—"The Cruise of the Aki Maru,"  
Aug. 26—"Sojourning in Sappora."

# EXHIBITORS HERALD AND MOTOGRAPHY

## PATHE EXCHANGE, INC.

May 5—"How Could You, Caroline?" five reels, with Bessie Love.  
 May 12—"Russian Art," "The Dagger Woman," five reels, with Ivan Mozukin.  
 May 19—"Astra," "The Mysterious Client," five reels, with Irene Castle.  
 May 26—"A Daughter of the West," five reels, with Marie Osborne.  
 June 2—"Astra," "The Yellow Ticket," five reels, with Fannie Ward.  
 June 9—"Astra," "For Sale," five reels, with Gladys Hulette.  
 June 16—"Kidder and Ko," five reels, with Bryant Washburn.  
 June 23—"Diando," "The Voice of Destiny," five reels, with Marie Osborne.  
 June 30—"Anning Sister of Everybody," five reels, with Bessie Love.  
 July 7—"Annexing Bill," five reels, with Gladys Hulette and Creighton Hale.  
 July 14—"More Trouble," five reels, with Frank Keenan.  
 July 21—"Diando," "Cupid By Proxy," five reels, with Marie Osborne.  
 July 28—"Astra," "The First Law," five reels, with Irene Castle.  
 Aug. 4—"Waifs," five reels, with Gladys Hulette and Creighton Hale.  
 Aug. 11—"The Ghost of the Rancho," five reels, with Bryant Washburn.  
 Aug. 18—"Winning Grandma," five reels, with Marie Osborne.  
 Aug. 25—"The Girl from Bohemia," five reels, with Irene Castle.  
 Sept. 8—"Her Man," five reels, with Elaine Hammerstein.  
 Sept. 15—"The Honest Thief," five reels, with Helen Chadwick.  
 Sept. 22—"A Japanese Nightingale," five reels, with Fannie Ward.  
 Sept. 29—"Getaway Kate," five reels, with Helene Chadwick.

## PERFECTION PICTURES

Jan. 7—Kleine, "Quo Vadis," eight reels.  
 Jan. 10—Selig, "Brown of Harvard," six reels, with Tom Moore and Hazel Daly.  
 Feb. 1—Essanay, "Men Who Have Made Love to Me," six reels, with Mary MacLane.  
 Essanay, "Ruggles of Red Gap," six reels, with Taylor Holmes.  
 Jan. 21—Edison, "The Unbeliever," five reels, with Raymond McKee.  
 Essanay, "A Pair of Sixes," six reels, with Taylor Holmes.  
 Essanay, "The Curse of Iku," seven reels, with Frank Borzage.  
 Edison, "The Wall Invisible," six reels, with Shirley Mason.

## SELECT PICTURES CORPORATION

"The Marionettes," five reels, with Clara Kimball Young.  
 "The Studio Girl," five reels, with Constance Talmadge.  
 "The Knife," five reels, with Alice Brady.  
 "The House of Glass," five reels, with Clara Kimball Young.  
 "By Right of Purchase," five reels, with Norma Talmadge.  
 "The Shuttle," five reels, with Constance Talmadge.  
 "At the Mercy of Men," five reels, with Alice Brady.  
 "The Reason Why," five reels, with Clara Kimball Young.  
 "Up the Road With Sally," five reels, with Constance Talmadge.  
 "The Lesson," five reels, with Constance Talmadge.  
 "De Luxe Annie," seven reels, with Norma Talmadge.  
 "The Ordeal of Rosetta," five reels, with Alice Brady.  
 "The Claw," five reels, with Clara Kimball Young.  
 "Cecilia of the Pink Roses," five reels, with Marion Davies.  
 "Good Night Paul," five reels, with Constance Talmadge.  
 "The Whirlpool," five reels, with Alice Brady.  
 "The Safety Curtain," five reels, with Norma Talmadge.  
 "A Pair of Silk Stockings," five reels, with Constance Talmadge.  
 "The Death Dance," five reels, with Alice Brady.  
 "The Savage Woman," five reels, with Clara Kimball Young.  
 "Her Only Way," five reels, with Norma Talmadge.  
 "Sauce for the Goose," five reels, with Constance Talmadge.

## SELECT SPECIALS

"Over There," six reels, with Chas. Richman and Anna Q. Nilsson.  
 "The Lone Wolf," five reels, with Bert Lytell and Hazel Dawn.  
 "The Barrier," seven reels.  
 "The Wild Girl," five reels, with Eva Tanguay.  
 "The Public Be Damned," six reels, with Charles Richman and Mary Fuller.

## TRIANGLE FILM CORPORATION

May 19—"Who Is to Blame?" five reels, with Jack Livingston.  
 May 19—"Old Hartwell's Cub," five reels, with William Desmond.  
 May 26—"Old Loves for New," five reels, with Margery Wilson and Lee Hill.  
 May 26—"High Stakes," five reels, with J. Barney Sherry.  
 June 2—"The Man Who Woke Up," five reels, with Pauline Starke and Wm. V. Mong.  
 June 2—"A Red Haired Cupid," five reels, with Roy Stewart.  
 June 9—"Madam Sphinx," five reels, with Alma Rubens.  
 June 9—"The Last Rebel," five reels, with Belle Bennett.  
 June 16—"His Enemy, the Law," five reels, with Jack Richardson.  
 June 16—"Station Content," five reels, with Gloria Swanson and Lee Hill.  
 June 23—"You Can't Believe Everything," five reels, with Gloria Swanson.  
 June 23—"Closing In," five reels, with William Desmond.  
 June 30—"The Painted Lily," five reels, with Alma Rubens.  
 June 30—"The Fly God," five reels, with Roy Stewart.  
 July 7—"A Good Loser," five reels, with Peggy Pearce.  
 July 7—"Every Woman's Husband," five reels, with Gloria Swanson.  
 July 14—"Marked Cards," five reels, with Margery Wilson.  
 July 14—"Hell's End," five reels, with William Desmond.  
 July 21—"By Proxy," five reels, with Roy Stewart.  
 July 21—"False Ambition," five reels, with Alma Rubens.  
 July 28—"Golden Fleece," five reels, with Peggy Pearce.  
 July 28—"Beyond the Shadows," five reels, with William Desmond.  
 Aug. 4—"The Price of Applause," five reels, with Jack Livingston and Claire Anderson.  
 Aug. 4—"Alias Mary Brown," five reels, with Pauline Starke and Casson Ferguson.  
 Aug. 11—"Cactus Crandall," five reels, with Marion Marvin and Roy Stewart.  
 Aug. 11—"Shifting Sands," five reels, with Gloria Swanson.  
 Aug. 18—"The Ghost Flower," five reels, with Alma Rubens.  
 Aug. 18—"High Tide," five reels, with Jack Livingston.  
 Aug. 25—"Daughter Angelo," five reels, with Pauline Stark.  
 Aug. 25—"Wild Life," five reels, with William Desmond.  
 Sept. 1—"Untamed," five reels, with Roy Stewart.  
 Sept. 1—"The Mask," five reels, with Claire Anderson.  
 Sept. 8—"Secret Code," five reels, with G. Florida Swanson.  
 Sept. 8—"Mystic Faces," five reels, with Jack Abbe.  
 Sept. 16—"The Atom," five reels, with Pauline Starke.  
 Sept. 16—"Desert Law," five reels, with Jack Richardson.

Sept. 22—"The Grey Parasol," five reels, with Claire Anderson.  
 Sept. 22—"Tony America," five reels, with Francis McDonald.  
 Sept. 29—"Reckoning Day," five reels, with Belle Bennett.  
 Sept. 29—"The Pretender," five reels, with William Desmond.

## KEYSTONE COMEDIES

May 5—"I Love Charles Albert," two reels, with Ed Brady and Ann Kroman.  
 May 12—"Mr. Miller Muddles Through," two reels, with Ed Brady and Myrtle Rishell.  
 May 19—"Newspaper Clippings," two reels, with Francis McDonald.  
 May 26—"Are Wives Inexpensive?" two reels, with Ed Brady.  
 June 2—"The Poor Fish," two reels, with Ed Brady and Claire Anderson.  
 June 9—"Flapjacks," two reels, with Josie Sedgwick.  
 June 16—"Isn't It Warm?" two reels, with Claire McDowell.  
 June 23—"Cupid and the Cop," two reels.  
 June 30—"Pearls Without Price," two reels.

## UNIVERSAL FEATURES

June 2—"The Model's Confession," five reels, with Mary McLaren.  
 June 16—"Smashing Through," five reels, with Herbert Rawlinson.  
 June 30—"Hell Bent," five reels, with Harry Carey.  
 July 6—"Her Body in Bond," five reels, with Mae Murray.  
 July 29—"The Mortgaged Wife," five reels, with Dorothy Phillips.  
 Aug. 12—"A Woman's Fool," five reels, with Harry Carey.  
 Aug. 26—"Bread," five reels, with Mary McLaren.  
 Sept. 9—"Modern Love," five reels, with Mae Murray.

## GREATER VITAGRAPH-V-L-S-E

May 6—"The Little Runaway," five reels, with Gladys Leslie.  
 May 13—"The Triumph of the Weak," five reels, with Alice Joyce.  
 May 20—"The Golden Goal," five reels, with Harry Morey.  
 May 27—"Barek, Son of Kazan," five reels, with Nell Shipman and Alfred Whitman.  
 June 3—"A Game With Fate," five reels, with Harry Morey.  
 June 10—"Find the Woman," five reels, with Alice Joyce.  
 June 17—"The Soap Opera," five reels, with Gladys Leslie.  
 June 24—"The Girl in His House," five reels, with Earle Williams.  
 July 1—"Tangled Lives," five reels, with Harry Morey.  
 July 8—"One Thousand Dollars," five reels, with Edward Earle.  
 July 15—"Love Watches," five reels, with Corinne Griffith.  
 July 22—"To the Highest Bidder," five reels, with Alice Joyce.  
 July 29—"A Gentleman's Agreement," five reels, with Nell Shipman and Alfred Whitman.  
 Aug. 5—"All Man," five reels, with Harry Morey and Betty Blythe.  
 Aug. 12—"Wild Primroses," five reels, with Gladys Leslie.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova.  
 Aug. 19—"The Changing Woman," five reels, with Hedda Nova and J. Frank Glendon.  
 Aug. 26—"The Clutch of Circumstance," five reels, with Corinne Griffith.  
 Sept. 2—"The Green God," five reels, with Harry Morey.  
 Sept. 9—"A Nymph of the Foothills," five reels, with Gladys Leslie.  
 Sept. 16—"By the World Forgot," five reels, with Hedda Nova.  
 Sept. 23—"The Girl of Today," five reels, with Corinne Griffith.  
 Sept. 30—"A Diplomatic Mission," five reels, with Earle Williams.  
 Oct. 7—"The Mating," five reels, with Gladys Leslie.  
 Oct. 14—"The King of Diamonds," five reels, with Harry Morey.  
 Oct. 21—"Everybody's Girl," five reels, with Alice Joyce.

## WORLD FILM CORPORATION PROGRAM

Apr. 22—"The Purple Lily," five reels, with Kitty Gordon.  
 Apr. 29—"The Leap to Fame," five reels, with Carlyle Blackwell and Evelyn Greeley.  
 May 6—"Masks and Faces," five reels, with Sir Johnston-Forbes-Robertson.  
 May 13—"The Oldest Law," five reels, with June Elvidge.  
 May 20—"Journey's End," five reels, with Ethel Clayton.  
 May 27—"Vengeance," five reels, with Montagu Love and Barbara Castleton.  
 June 3—"The Interloper," five reels, with Kitty Gordon.  
 June 10—"The Cabaret," five reels, with Carlyle Blackwell.  
 June 17—"The Man Hunt," five reels, with Ethel Clayton.  
 June 24—"A Woman of Redemption," five reels, with June Elvidge.  
 July 1—"The Heart of a Girl," five reels, with Barbara Castleton and Irving Cummings.  
 July 8—"Tinsel," five reels, with Kitty Gordon.  
 July 15—"Neighbors," five reels, with Madge Evans and Johnny Hines.  
 July 22—"The Golden Wall," five reels, with Carlyle Blackwell.  
 July 29—"Joan of the Woods," five reels, with June Elvidge.  
 Aug. 5—"Hereditry," five reels, with Barbara Castleton and John Bowers.  
 Aug. 12—"The Beloved Blackmailer," five reels, with Carlyle Blackwell and Evelyn Greeley.  
 Aug. 19—"Merely Players," five reels, with Kitty Gordon and Irving Cummings.  
 Aug. 26—"Inside the Lines," five reels, with Lewis A. Stone.  
 Sept. 2—"Eight Bells," five reels, with Byrne Brothers.  
 Sept. 9—"The Power and the Glory," five reels, with June Elvidge.  
 Sept. 16—"By Hook or Crook," five reels, with Carlyle Blackwell.  
 Sept. 16—"Another Dear Charmer," five reels, with Louise Huff.  
 Sept. 23—"To Him That Hath," five reels, with Montagu Love.  
 Sept. 30—"A Soul Without Windows," five reels, with Ethel Clayton.

## SERIALS

Paramount, "Who Is Number One?"  
 Mutual, "The Lost Express."  
 Universal, "The Red Ace."  
 Universal, "The Mystery Ship."  
 Pathe, "The Hidden Hand."  
 Vitagraph, "Vengeance and the Woman."  
 Universal, "The Bull's Eye."  
 Pathe, "The Price of Folly."  
 Wharton, "The Eagle's Eye."  
 Pathe, "The House of Hate."  
 Vitagraph, "The Woman in the Web."  
 Universal, "The Lion's Claw."  
 Vitagraph, "A Fight for Millions."  
 Universal, "The Brass Bullet."  
 Gaumont, "The Hand of Vengeance."

## Neilan to Supervise all Garson Productions

Harry Garson has signed a long term contract with Marshall Neilan, as supervising director for all the Garson productions in future. This means that Mr. Neilan, who is rated as one of the foremost motion picture directors of the day, will have entire charge of the productions made by Clara Kimball Young and Blanche Sweet, supervising the directing of both companies. In addition to this, Mr. Neilan will personally direct Miss Young and Miss Sweet in several pictures, the first of which will be Miss Sweet's next picture, "The Unpardonable Sin," by Rupert Hughes, which will be made at the Sunset studios in Los Angeles. Miss Sweet has just finished her first picture under Mr. Garson's management, "The Hushed Hour."

## Hall Gets More Men

With General Manager Lynn S. Card of the Producers' Distributing Corporation visiting the important film centers east of the Mississippi, the roster of Frank Hall's new organization is being increased by new names daily. Prominent among those associated with Mr. Hall are Philip Meyer, formerly manager of the Liberty Exchange, New York; M. F. Tobias, formerly exchange manager for Mutual; A. L. Erghott of Boston, Frank J. Flaherty of Chicago, Sam Farber, Jerry Herzog and Frank G. Gillman.

## Ernest Shipman Corrects Misleading Statement

To correct a misleading statement that discredited his authority to act for Harry I. Garson, which appeared in several trade papers, Ernest Shipman has issued an affidavit setting forth the facts of the case.

Mr. Shipman and Mr. Garson on July 12 entered into an agreement, the statement avers, relative to "feeling out" the States' Rights buyers of the country and communicate with the First National Exhibitors Circuit relative to Mr. Garson's production of "The Hushed Hour." Mr. Shipman fulfilled his part of the agreement and is in no way identified with any further exploitation of the picture, he states.

## Griffith Joins Army

Beverly Griffith, personal representative of Joe Brandt, assistant treasurer of the Universal Film Company, has enlisted in the aviation section of the Signal Corps and will go into training soon. Griffith has been working in the Portland and Seattle offices recently and joined the army at Seattle.

## Metro Gets Baggott

Harry L. Franklin, director of "Kildare of Storm," Emily Stevens' new Metro vehicle, has signed King Baggott to appear opposite Miss Stevens in the role of Kildare.

## Mutual Issues Unique Press Book on Feature

Mutual is issuing a complete and comprehensive press book on "His Birthright," first of the series of Haworth Pictures Corporation's Hayakawa specials. It will conform to the Mutual policy of extending every possible aid to the exhibitor in the exploitation of Mutual productions—a part of Mutual's "Service beyond the films."

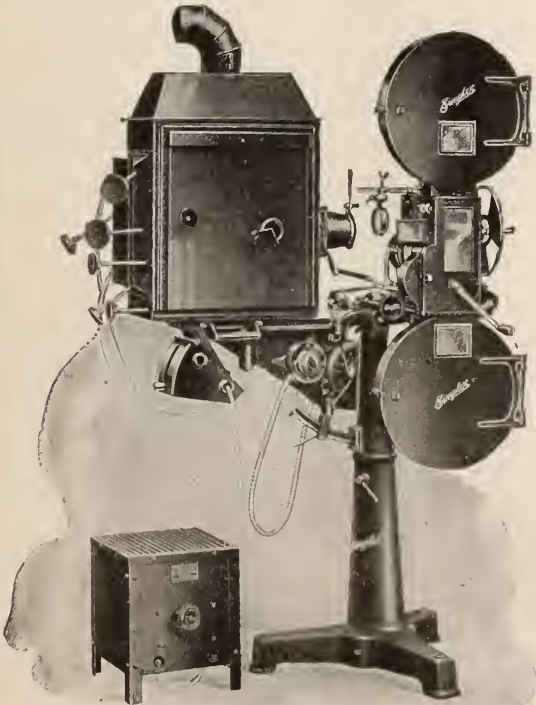
The press book contains every detail essential to the exhibitor in advertising and presenting the picture, from musical theme to sample newspaper advertisements.

The theme for "His Birthright," "Nipponese" has been written by Joseph O'Sullivan, director of music service for the Mutual, who formerly directed the Chicago English Opera Company, and whose experience in preparing musical settings for Mutual productions has won him wide recognition.

The press book contains, in addition to the music, the following departments: Publicity stories; sample newspaper advertisements, synopsis of the production; copy for exhibitor's program; catch lines for ads; highlights on the production; biographies of the cast; list of advertising accessories; reproductions of the posters; reproductions of the cuts and suggestions for lobby displays.

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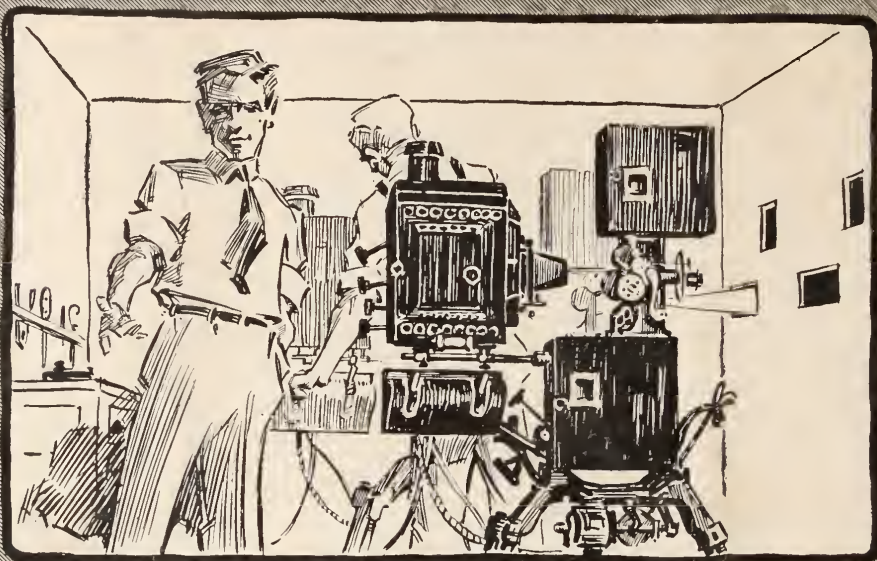
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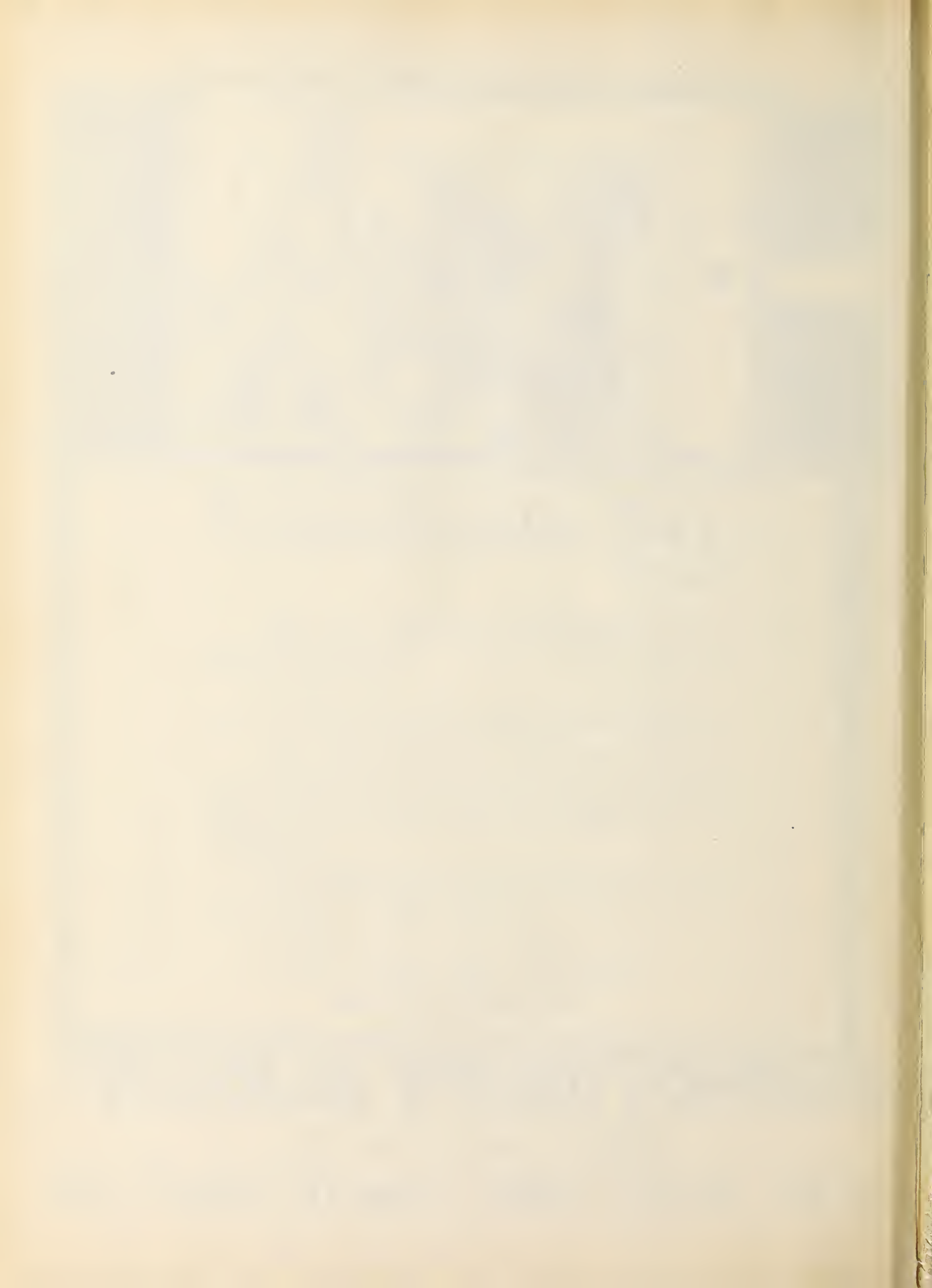
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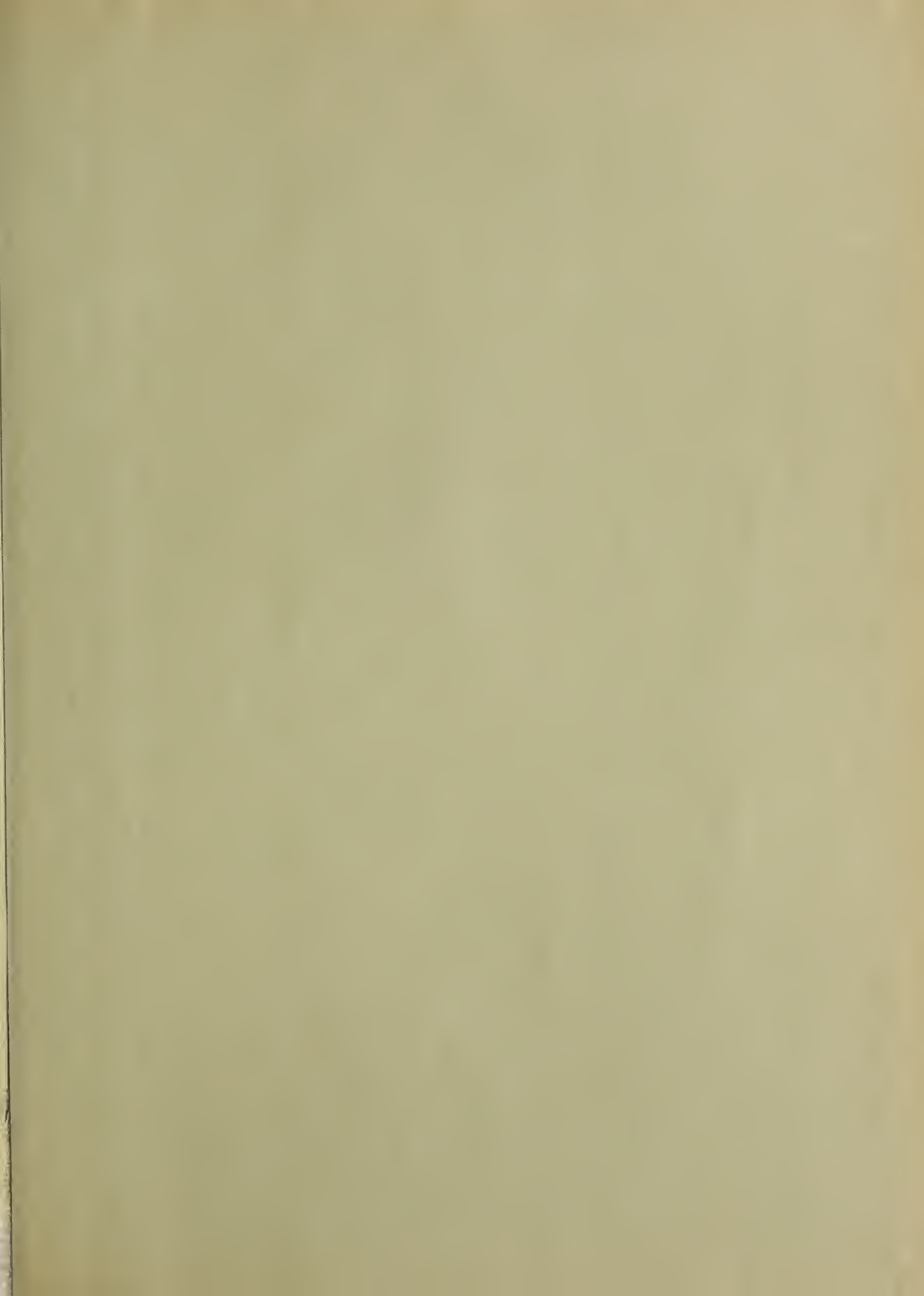
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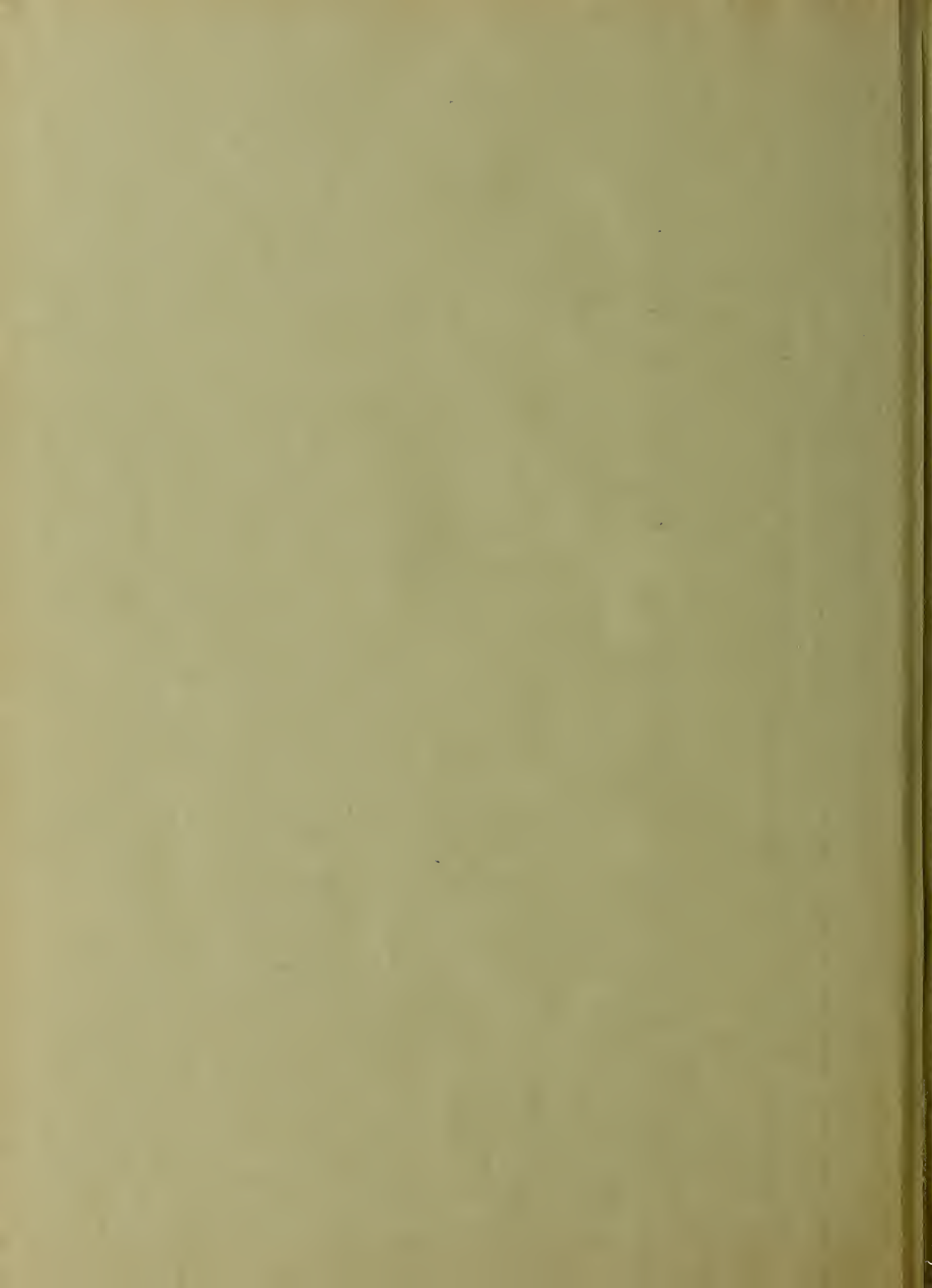
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